

National Gallery of Art

NEWS RELEASE

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Nancy Starr, Publicist

FIRST MAJOR SURVEY OF EDO ART IN THE U.S.

ONLY AT THE NATIONAL GALLERY OF ART

NOVEMBER 15, 1998 - FEBRUARY 15, 1999

WASHINGTON, D.C. - Edo: Art in Japan 1615 - 1868, the first comprehensive survey in the United States of Japanese art of the Edo period (1615-1868), will be on view from November 15, 1998 through February 15, 1999, at the National Gallery of Art, Washington. Nearly 300 masterpieces -- including painted scrolls and screens, costumes, armor, sculpture, ceramics, lacquer, and woodblock prints from seventy-five Japanese collections, both public and private -- will reveal the vibrant culture of Edo. Forty-seven of these works have been designated National Treasures, Important Cultural Properties, or Important Art Objects by the government of Japan because of their rarity, historical significance, and artistic quality. Many of the works in the exhibition have never before left Japan. The National Gallery of Art is the sole venue for the exhibition.

The exhibition is organized by the National Gallery of Art, Washington, the Agency for Cultural Affairs, Government of Japan, and The Japan Foundation.

The exhibition is made possible by NTT.

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It is supported by an indemnity from the Federal Council on the Arts and the Humanities. All Nippon Airways has contributed essential in-kind support.

"Artistically, the Edo period is one of the richest in the history of Japanese art, and is fascinating to us today because it bridges the traditional and modern ages of that great country," said Earl A. Powell III, director, National Gallery of Art. "We are extremely grateful to the Agency for Cultural Affairs (Bunkacho) and The Japan Foundation for their collaboration in organizing this important exhibition, and to NTT for its generous support."

"NTT's exclusive sponsorship of this exhibition underscores our commitment to serving our friends in the U.S. business community and the American people," said Mr. Jun-ichiro Miyazu, president of NTT. "At NTT, we believe the study of history, culture, and art are vital to promote understanding and bring individuals and societies together."

THE EDO PERIOD

The Edo period was one of unprecedented peace and prosperity in Japan. The city of Edo (modern Tokyo) evolved from its beginnings as a castle town in the early 1600s into the largest city in the world in the eighteenth century, with one million inhabitants. In fact, the influence of the new capital was so profound that its name came to denote the culture of all Japan during this time. For the first time in centuries the country was unified under the hereditary Tokugawa shogun (feudal overlords), who with various daimyo (regional military lords) continued to patronize the traditional

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arts, while the rising merchant class developed a new urban culture and artistic traditions that crossed social boundaries.

THE EXHIBITION AND ITS ROTATIONS

The guest curator for the exhibition is Robert T. Singer, curator of Japanese art at the Los Angeles County Museum of Art. The artworks are presented thematically in the exhibition in six sections: "Edo Style," "Samurai," "Work," "Religion," "Travel and Landscape," and "Entertainment."

Due to the light-sensitive nature of works on paper or silk, lacquerware, and textiles, these objects will be rotated at least once during the course of the exhibition. The major rotation will take place on an ongoing basis during non-public hours from January 6 through January 12.

Rotations of woodblock prints will take place in mid-December and mid-January.

"EDO STYLE"

The tone for the high style and buoyant spirit of the age is set at the beginning of the exhibition in "Edo Style," which defines the aesthetic of the period. Included are screens such as Sakai Hōitsu's Spring and Autumn Maples, a brilliantly colorful work never before publicly exhibited, even in Japan, and a pair of screens by Itō Jakuchū depicting stone lanterns in a pointillist technique, a century before Seurat. Other gold-leaf screens feature wind and thunder gods, while abstract cranes fly over the surface of gold lacquer boxes.

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"SAMURAI"

The "Samurai" rooms of the exhibition highlight the peaceful arts created for the samurai class (the hereditary warrior class in feudal Japan) and masterpieces of their ceremonial armor. Included are spectacular helmets made of lacquer, decorated with giant rabbit ears or an upside-down rice bowl, and suits of armor with their bold geometric designs projecting power and authority. This section also includes the startlingly modern designs of Nabeshima porcelain made exclusively for the use of the daimyo and two ink paintings by the legendary samurai Miyamoto Musashi, famed for his book Five Rings, which is admired today by many in the western corporate world.

"WORK"

"Work" includes images of various urban and rural occupations during the Edo period. Meticulously painted on gold-leaf screens are crowded city scenes depicting every imaginable trade and craft, while lacquer boxes, kimono, screens, and prints display scenes of rice-farming and tea-growing. Four equally elaborate fireman's coats are emblazoned with images of dragons, waves, tigers, and gods.

"RELIGION"

The "Religion" section of the exhibition illustrates how Buddhist and Shinto beliefs were reflected in the arts. Included are riveting images of fierce Zen masters and their explosive calligraphy, and gigantic screens by Hokusai, Shōhaku, and other artists who painted Buddhist subjects of great power and volatility. These screens, showing gods and sages subduing monsters and demons, differ greatly from the

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tranquil Buddhist paintings of pre-Edo times. Sinners boiling in foul liquids and lanced with spears are shown in images of Buddhist hell that were popular in Edo times, while a pair of seven-foot, totemlike statues by Enkū illustrate the work of an eccentric itinerant sculptor of Buddhist images. A choice selection of festival screens depicts the boisterous and lavish festivities accompanying solemn rites in or near Shinto shrines.

Humor is also included in this section with Sengai's widely illustrated but rarely seen Frog in Zen Meditation, with its blissful smile.

"TRAVEL AND LANDSCAPE"

"Travel and Landscape" focuses on the first appearance of group tourism in Japan -- religious pilgrimages to distant temples and shrines. The Edo period also saw the proliferation of paintings of specific sites of celebrated beauty, such as the blossoming cherry trees of Mt. Yoshino, as well as the new experimentation of several artists with Western perspective. The brilliant printmakers of the late Edo period, Hokusai and Hiroshige, respectively, produced the Thirty-Six Views of Mt. Fuji and the Fifty-Three Stages of the Tōkaidō, which were popular then and are now famous the world over.

"ENTERTAINMENT"

"Entertainment" themes appear often in Edo period art as social barriers were relaxed in the theater and pleasure quarters and members of all classes freely intermingled. The newly wealthy merchant class commissioned paintings and prints of

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actors and geisha dressed in current fashions, while the artist Sharaku invented a new style of close-up actor prints. Also included in this section are nō and kabuki costumes with bold designs embroidered in gold-wrapped threads.

FESTIVAL OF PERFORMING ARTS AND OTHER PUBLIC PROGRAMS

Complementing the exhibition will be a Performing Arts Festival in September and November that will feature traditional Edo arts, which are still popular today in Japan. Included will be a marionette theatre company, festival dancers, fireman acrobats, Taiko drummers, a kite festival, and evening performances of kabuki theatre and traditional Japanese dance. A lecture series, a symposium, films, and other educational programs will be offered for children, adults, and students of all ages. (See enclosed information for additional details.)

A VIRTUAL EDO EXPERIENCE

A multimedia computer program called "Exploring Edo" will be available on interactive computer kiosks adjacent to the exhibition. Through the use of NTT's InterSpace technology, visitors to the exhibition will be able to explore life in the great urban center of Edo using three-dimensional computer-generated images, high-resolution digitized photographs, and video clips. This program is being developed by the National Gallery of Art and NTT.

CATALOGUE

Accompanying the exhibition is a fully illustrated catalogue written by a team of leading scholars led by exhibition curator Robert T. Singer. Contributors include

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John T. Carpenter, assistant professor of fine art, Vanderbilt University; Hollis Goodall, associate curator of Japanese Art, Los Angeles County Museum of Art; Victor Harris, keeper of Japanese antiquities, The British Museum, London; Matthew McKelway, instructor, art and architecture, University of Pittsburgh; Herman Ooms, professor of history, University of California at Los Angeles; Nicole Coolidge Rousmaniere, art history, University of East Anglia; Henry D. Smith II, professor, Japanese history, Columbia University; Sharon S. Takeda, associate curator of costumes and textiles, Los Angeles County Museum of Art; and Melinda Takeuchi, associate professor of art history, Stanford University.

The catalogue may be purchased at the National Gallery of Art Shops, which are open Monday - Saturday, 10 am - 5 pm, and Sunday, 11 am - 6 pm. To order from the National Gallery Shops by phone using a credit card, call (301) 322-5900 or (800) 697-9350, Monday - Friday, 8 am - 4 pm.

GENERAL INFORMATION

The National Gallery of Art, located on the National Mall at 4th Street and Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215, the Telecommunications Device for the Deaf at (202) 842-6176, or visit the National Gallery's Web site at <http://www.nga.gov>.

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National Gallery of Art

Washington, D.C.

Edo: Art of Japan 1615–1868

National Gallery of Art
November 15, 1998 – February 15, 1999

Checklist

Due to the light sensitive nature of works on paper or silk, lacquerware, and textiles, these objects will be rotated at least once during the course of the exhibition. The major rotation will take place on an ongoing basis during non-public hours from January 6 through January 12.

Rotations of woodblock prints will take place in mid-December and mid-January.

- black & white photographs available*
- color transparencies available*
- color slides available*

1. Nonomura Ninsei (d.1695)
 Tea bowl with crescent moon and waves design, c.1656
 Stoneware with polychrome overglaze enamels
Diameter: 12.5 cm (4 7/8)
Tokyo National Museum

2. Nonomura Ninsei (d.1695)
Tea leaf jar with young pines, camellia, and mountain design, c.1658
Stoneware with polychrome overglaze enamels
Height: 26.3 cm (10 3/8)
Agency for Cultural Affairs, Tokyo
Important Cultural Property

3. Nonomura Ninsei (d.1695)
Water jar with peony design, c.1680s–1695
Stoneware with polychrome overglaze enamels
Height: 14 cm (5 1/2)
Tokyo National Museum
Important Cultural Property

Edo checklist... 2

4. *Kosode with plants, clouds, and geometric designs on horizontal bands*, Seventeenth century
Tie-dyeing, metallic leaf, and silk embroidery on parti-colored figured silk satin
139.5 x 125 cm (54 7/8 x 49 1/4)
Kyoto National Museum
Important Cultural Property
5. *Kosode fragments with fans, leaves, plants, and abstract shapes mounted on screen*, Second quarter of seventeenth century
Tie-dyeing, silk and metallic thread embroidery, metallic leaf, and pigment on parti-colored figured silk satin
171 x 190 cm (67 3/8 x 74 3/4)
National Museum of Japanese History, Chiba, Nomura Collection
6. *Writing box with imperial cart design*, Seventeenth century
Lacquer on wood with makie
3.9 x 22.4 x 20.9 cm (1 1/2 x 8 7/8 x 8 1/4)
Tokyo National Museum
Important Cultural Property
7. *Writing box with autumn flowers and grasses*, Seventeenth century
Lacquer on wood with makie
4.6 x 24.5 x 22.5 cm (1 3/4 x 9 5/8 x 8 7/8)
Ishikawa Prefectural Museum of Art
8. *Large sake ewer with Chinese lions and peony design*, c.1640s
Hizen ware, Kokutani style
Porcelain with underglaze cobalt blue and overglaze polychrome enamels
Height: 19.4 cm (7 5/8)
Agency for Cultural Affairs, Tokyo
Important Cultural Property
9. *Dish with lotus leaf and geometric pattern*, Late 1640s
 Hizen ware, Kokutani style
 Porcelain with underglaze cobalt blue and polychrome overglaze enamels
Diameter: 33 cm (13)
Idemitsu Museum of Arts, Tokyo
10. *Large shallow bowl with chrysanthemum design*, c.1650s–1660s
Hizen ware, aode Kokutani style
Porcelain with polychrome overglaze enamels
Diameter: 47.5 cm (18 3/4)
Idemitsu Museum of Arts, Tokyo

11. *Dish with ivy design*, c.1650s
Hizen ware, aode Kokutani style
Porcelain with polychrome overglaze enamels
Diameter: 25.3 cm (10)
The Kyushu Ceramic Museum, Saga
12. *Large dish with birds, tree, and waves design*, c.1650s
Hizen ware, aode Kokutani style
Porcelain with polychrome overglaze enamels
Diameter: 34.9 cm (13 3/4)
The Kyushu Ceramic Museum, Saga
13. *Katabira with box, abstract snowflake roundels, fans, and flowering plants*, 1661–1673
Tie-dyeing, stenciled imitation tie-dyeing, and silk and gold metallic thread embroidery on plain-weave ramie
131 x 115.2 cm (51 5/8 x 45 3/8)
Tokyo National Museum
14. *Kosode with scattered flutes*, Late seventeenth century
Tie-dyeing and ink on figured silk satin
139 x 128 cm (54 3/4 x 50 3/8)
National Museum of Japanese History, Chiba, Nomura Collection
15. *Dish with spider's web design*, c.1673–1681
Hizen ware, Koimari style
Porcelain with underglaze cobalt blue
Diameter: 21.1 cm (8 1/4)
The Kyushu Ceramic Museum, Saga
16. *Celadon bowl with linked circle, snowflake, and geometric design*, c.1690–1700
Hizen ware, Koimari style
Porcelain with green glaze, underglaze cobalt blue, and polychrome overglaze enamels
Diameter: 21.3 cm (8 3/8)
The Kyushu Ceramic Museum, Saga
17. *Celadon dish with butterfly, peony, and iris design*, c.1690–1710
Hizen ware, Koimari style
Porcelain with underglaze cobalt blue and polychrome overglaze enamels
Diameter: 22.1 cm (8 5/8)
The Kyushu Ceramic Museum, Saga, Shibata Collection
18. *Dish with radish and waves design*, c.1680–1690s
 - Nabeshima ware
 - Porcelain with underglaze cobalt blue and overglaze enamels
 - Diameter: 20.4 cm (8 1/8)Imaemon Museum of Ceramic Antiques, Saga

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19. *Dish with falling snowflakes design, c.1690s*
 Nabeshima ware
 Porcelain with celadon glaze and underglaze cobalt blue
● Diameter: 20.2 cm (8)
Imaemon Museum of Ceramic Antiques, Saga
20. *Dish with tassel design, c.1680s*
Nabeshima ware
Porcelain with overglaze polychrome enamels
Diameter: 20.2 cm (8)
Suntory Museum of Art, Tokyo
21. *Footed bowl with heron and lotus design, 1690–1720*
 Nabeshima ware
● Porcelain with underglaze cobalt blue
Diameter: 28 cm (11)
The Kyushu Ceramic Museum, Saga
Important Cultural Property
22. *Footed bowl with pine tree design, c.1690–1720s*
Nabeshima ware
Porcelain with underglaze cobalt blue
Diameter: 29.6 cm (11 5/8)
Suntory Museum of Art, Tokyo
23. *Set of five dishes with blossoming cherry tree design, 1710–1720*
Nabeshima ware
Porcelain with underglaze cobalt blue and polychrome enamels
Diameter: 20 cm (7 7/8) each
Tokyo National Museum
24. Ogata Kenzan (1663–1743)
Shallow covered bowl with pine trees and waves design, c.1704–1711
Stoneware with underglaze iron oxide and cobalt blue with gold enamel
Diameter: 23.8 cm (9 3/8)
Idemitsu Museum of Arts, Tokyo
Important Cultural Property
25. Ogata Kōrin (1658–1716) and Ogata Kenzan (1663–1743)
 Square dish with crane design, c.1710
 Stoneware and underglaze iron oxide
Width: 22.2 cm (8 3/4)
Fujita Museum of Art, Osaka
Important Cultural Property

26. Ogata Kōrin (1658–1716) and Ogata Kenzan (1663–1743)
Square dish with plum tree design, c.1710
Stoneware with underglaze iron oxide
Width: 22 cm (8 5/8)
Fujita Museum of Art, Osaka
Important Cultural Property
27. *Writing box with crane design in the style of Ogata Kōrin*, Eighteenth century
■ Lacquer
● 4.8 x 24.2 x 21.8 cm (1 7/8 x 9 1/2 x 8 1/2)
Tokyo National Museum
28. Ogata Kōrin (1658–1716)
Writing box with design illustrating poem of courtier crossing the Sano River
Lacquer with gold, silver, mother-of-pearl, and lead
22.4 x 20.9 cm (8 7/8 x 8 1/4)
The Gotoh Museum, Tokyo
29. Ogata Kōrin (1658–1716)
Kosode with autumn flowers and grasses, Early eighteenth century
Hand-painted ink and color on silk twill
147.2 x 130.2 cm (58 x 51 1/4)
Tokyo National Museum
Important Cultural Property
30. *Kosode with net pattern, chrysanthemums, and characters*, 1668/1704
□ Tie-dyeing, stenciled imitation tie-dyeing, and silk and metallic thread embroidery on figured silk
■ satin
● 158.5 x 139.6 cm (62 3/8 x 55)
Tokyo National Museum
31. *Kosode with water, larch flowers, and wisteria*, First half of eighteenth century
Tie-dyeing, stenciled imitation tie-dyeing, silk and metallic thread embroidery, and ink on figured silk
satin
160 x 120 cm (63 x 47 1/4)
Tokyo National Museum
32. *Kosode with diagonal stripes and poetry design*, Last quarter of seventeenth century
Tie-dyeing and silk and metallic thread embroidery on figured silk satin
156 x 136 cm (61 3/8 x 53 1/2)
Tokyo National Museum
33. *Kosode with snowflake, bamboo, and blossoming plum tree design*, Early eighteenth century
Tie-dyeing and silk and metallic thread embroidery on figured silk satin
145 x 126 cm (57 1/8 x 49 5/8)
National Museum of Japanese History, Chiba, Nomura Collection

34. *Melon-shaped dish with melon design*, 1691/1749
Utsutsugawa ware
Stoneware with white slip, iron oxide, and copper green glaze
Length: 14.9 cm (5 7/8)
The Kyushu Ceramic Museum, Saga
35. *Square dish with wisteria design*, 1691/1749
Utsutsugawa ware
Stoneware with white slip, iron oxide, and copper green glaze
Width: 18.2 cm (7 1/8)
The Kyushu Ceramic Museum, Saga
36. Ogawa Haritsu (1663-1747)
Writing-paper box and writing box with shell design, Second quarter of eighteenth century
Lacquer on wood with makie
Writing-paper box: 14.5 x 40.5 x 31.3 cm (5 3/4 x 16 x 12 3/8)
Writing box: 5 x 24.5 x 22 cm (2 x 9 5/8 x 8 5/8)
Suntory Museum of Art, Tokyo
37. Ogawa Haritsu (1663-1747)
 Writing-paper box and writing box with dragonfly design, Second quarter of eighteenth century
 Lacquer on wood with makie
Writing-paper box: 12.7 x 40 x 30.8 cm (5 x 15 3/4 x 12 1/8)
Writing box: 4.4 x 25.5 x 16.7 cm (1 3/4 x 10 x 6 5/8)
Agency for Cultural Affairs, Tokyo
38. Yamada Jōkasai (c.1681–1704)
Inrō, ojime, and netsuke: View of pasture
Lacquer with makie design; coral (*ojime*); ivory (*netsuke*)
Height of inrō: 10 cm (3 7/8)
Tokyo National Museum
39. Shiomi Seisei (1647–1722)
Inrō, ojime, and netsuke: Well's head
Lacquer with makie and mother-of-pearl design
Height of inrō: 7.3 cm (2 7/8)
Tokyo National Museum
40. Iizuka Tōyō (active 1764–1772)
Inrō, ojime, and netsuke: Domestic fowl
Lacquer with makie design
Height of inrō: 8.2 cm (3 1/4)
Tokyo National Museum

41. Shibayama
Inrō, ojime, and netsuke: Bird and flower
Lacquer with makie design
Height of inrō: 8.8 cm (3 1/2)
Tokyo National Museum

42. *Inrō, ojime, and netsuke: Mouse*
Lacquer with makie design
Height of inrō: 6.7 cm (2 5/8)
Tokyo National Museum

43. Hasegawa Shigeyoshi (late eighteenth century)
Inrō, ojime, and netsuke: Folded papers
Lacquer with makie design; gold (*ojime*); stained ivory (*netsuke*)
Height of inrō: 7 cm (2 3/4)
Tokyo National Museum

44. *Inrō, ojime, and netsuke: Old coins*
Lacquer with makie design
Height of inrō: 7.3 cm (2 7/8)
Tokyo National Museum

45. *Inrō, ojime, and netsuke: Hawk and pine tree*
Lacquer with makie design
Height of inrō: 6.1 cm (2 3/8)
Tokyo National Museum

46. Iizuka Tōyō (active 1764–1772)
Inrō, ojime, and netsuke: Wild goose and reed
Lacquer with makie design
Height of inrō: 8.2 cm (3 1/4)
Tokyo National Museum

47. Koma Kansai II (1766–1835)
Inrō, ojime, and netsuke: Cicada
Bamboo with makie design; metal (*ojime*); ivory (*netsuke*)
Height of inrō: 6.3 cm (2 1/2)
Tokyo National Museum

48. Aoki Mokubei (1767-1833)
Utensils for the sencha tea ceremony, c.1832
Ceramic
Height of brazier: 29.8 cm (11 3/4)
Height of teapot: 11.1 cm (4 3/8);
Height of tea caddy: 12.3 cm (4 7/8)
Diameter of five teacups: 6.7 cm (2 5/8)
Idemitsu Museum of Arts, Tokyo

49. Nin'ami Dōhachi (1783–1855)
Handled bowl with snow on bamboo design, c.1840s–1850s
Stoneware with underglaze iron oxide and white slip
Diameter: 23.9 cm (9 3/8)
Agency for Cultural Affairs, Tokyo
50. Eiraku Hozen (1795–1854)
Water jar with carp and waves design, Early eighteenth century
Stoneware with colored glaze, lacquer, and gold foil
Height: 15.7 cm (6 1/8)
Agency for Cultural Affairs, Tokyo
51. *Portrait of Tokugawa Ieyasu*, Early seventeenth century
Hanging scroll; ink and color on silk
82.9 x 41.3 cm (32 5/8 x 16 1/4)
University Museum, Faculty of Letters, Kyoto University
52. *Armor made for Tokugawa Iemitsu*, Seventeenth century
Iron, lacquer, leather, and silk
Height of cuirass: 34.2 cm (13 1/2)
Kunōzan Tōshōgū Shrine, Shizuoka
53. *Saddle and stirrups with tortoiseshell pattern*, Eighteenth century
Saddle of lacquer over wood with *takamakie*
Stirrups of iron, lacquer over wood with *takamakie*
Height of saddle: 33.3 cm (13 1/8)
Sendai City Museum, Miyagi
54. *Saddle and stirrups with cosmetic brush design*, Eighteenth century
Saddle of lacquer over wood with makie
Stirrups of iron, lacquer over wood with makie
Height of saddle: 38 cm (15)
Tokyo National Museum
55. *Helmet in the form of an upside-down bowl*, 1688
□ Iron and lacquer
■ Height of helmet bowl: 19 cm (7 1/2)
● Fukuoka City Museum
56. *Helmet*
Iron, lacquer, boar hair, and silk
Height of helmet bowl: 15.8 cm (6 1/4)
Tokyo National Museum

57. *Helmet with hollyhock crests*
Iron and lacquer
Height of helmet bowl: 23 cm (9)
National Museum of Japanese History, Chiba
58. *Helmet with a butterfly crest*
Iron, lacquer, and gold
Height of helmet bowl: 26.5 cm (10 3/8)
National Museum of Japanese History, Chiba
59. *Helmet with rabbit's ears, Sixteenth century*
 Wood and/or papier-mâché, iron, lacquer, and silver foil
 Height of helmet bowl: 39.5 cm (15 1/2)
National Museum of Japanese History, Chiba
60. *Jinbaori with drying nets, Eighteenth century*
Wool and other textiles
90 x 96 cm (35 3/8 x 37 3/4)
Maeda Ikutokukai Foundation, Tokyo
61. *Jinbaori with red and white stripes, Eighteenth/nineteenth century*
Wool and other textiles
101 x 55.8 cm (39 3/4 x 22)
Eisei Bunko Foundation, Tokyo
62. *Jinbaori with mountain and pine bark design, Eighteenth century*
Wool
104 x 47 cm (41 x 18 1/2)
Kunōzan Tōshōgū Shrine, Shizuoka
63. *Jinbaori with ship's sails, Eighteenth century*
 Wool and other textiles
 85 x 100 cm (33 1/2 x 39 3/8)
 Maeda Ikutokukai Foundation, Tokyo
64. Sukehiro
Katana-type sword blade, Dated August 1677
Steel
Length: 69.7 cm (27 3/8)
Tokyo National Museum
Important Art Object
65. *Pair of sword mountings*
Wood, lacquer with makie, ray skin, and silk
Length of short scabbard: 76 cm (29 7/8)
Length of long scabbard: 99.5 cm (39 1/8)
Hikone Castle Museum, Shiga

66. *Set of sword accessories: Memuki, kozuka, and kōgai*
Shakudō and colored metals
Length of kōgai: 21.2 cm (8 3/8)
Tokyo National Museum
67. *Set of sword accessories: Memuki, kozuka, and kōgai*
Shakudō and colored metals
Length of kōgai: 21.1 cm (8 1/4)
Tokyo National Museum
68. Yokoya Sōmin
Sword accessories with Niō figures: Kozuka and memuki, Early eighteenth century
Shakudō, copper, and gold (silver?)
Length of kozuka: 9.8 cm (3 7/8)
Kyoto National Museum
Important Cultural Property
69. Zensuke Tomotsune
Sword guard with grape arbor and a squirrel, Eighteenth century
Brass, copper, and shakudō
Height: 8.2 cm (3 1/4)
Tokyo National Museum
70. Hirata Shunkan (active c.1820s–1830s)
Sword guard with design of snowflake patterns, Dated 1828
Silver and colored enamels
Height: 7 cm (2 3/4)
Tokyo National Museum
71. Ishiguro Masayoshi (b. 1764)
Pair of sword guards with design of carp, Dated 1843
Shakudō, gold, and shibuichi
Height: 7.9 cm (3 1/8); 7.4 cm (2 7/8)
Tokyo National Museum
72. Yoshida Takechika (active mid-nineteenth century)
Sword guard with horses, Dated June 1845
Silver
Height: 8.3 cm (3 1/4)
Tokyo National Museum
73. Gotō Ichijō
Pair of sword guards with flowers, plants and insects, Dated 1857
Shakudō, copper, silver, and gold
Height: 8 cm (3 1/8); 7.5 cm (2 7/8)
Tokyo National Museum

74. *Helmet in the form of a turbo shell*, Early seventeenth century
 Iron, lacquer, paper, and gold leaf
● Height of helmet bowl: 18.6 cm (7 3/8)
Tokyo National Museum
75. *Helmet with symbolic tower*, Eighteenth century
Iron, wood, and lacquer
Height of helmet bowl: 16.9 cm (6 5/8)
Kyoto National Museum
76. *Helmet in a landscape form*
Iron, lacquer, and silver leaf
Height of helmet bowl: 34.3 cm (13 1/2)
National Museum of Japanese History, Chiba
77. Tsubaki Chinzan (1801–1854)
Portrait of Satō Issai, 1841
Hanging scroll; ink and color on silk
205 x 67 cm (80 3/4 x 26 3/8)
Tokyo National Museum
78. Gotō
Sword accessories with the zodiac: Kōgai, kozuka, and memuki, Eighteenth century
Shakudō and gold
Length of kōgai: 21.2 cm (8 3/8)
Tokyo National Museum
79. *Armor*
Iron, lacquer, silk
Height of cuirass and skirt: 69 cm (27 1/8)
Tokyo National Museum
80. *Niō cuirass armor*
 Iron, lacquer, silk, leather, and boar hair (on helmet)
● Height of cuirass and skirt: 65.2 cm (25 5/8)
Tokyo National Museum
81. *Armor with giant horns made for Ii Naotaka*, Seventeenth century
Iron, lacquer, silk, wood, leather, and gold leaf
Height of cuirass and skirt: 70 cm (27 1/2)
Hikone Castle Museum, Shiga
82. *Sword mounting with hollyhock crests*, Eighteenth century
Lacquer on wood with makie, silk, leather, gold, silver, and shakudō
Length: 105.5 cm (41 1/2)
Kunōzan Tōshōgū Shrine, Shizuoka

83. Kusumi Morikage (c.1620–c.1690)
Falconry Screens, Late seventeenth century
Pair of eight-panel screens; ink and color on paper
Each: 152.3 x 508.6 cm (60 x 200 1/4)
Nitto Boseki Co., Ltd., Tokyo
84. Miyamoto Musashi (1584–1645)
 Hotei and Fighting Cocks, Seventeenth century
 Hanging scroll; ink on paper
 71 x 32.7 cm (28 x 12 7/8)
Fukuoka Art Museum
Important Art Object
85. Miyamoto Musashi (1584–1645)
Shrike
Hanging scroll; ink on paper
126.2 x 54.6 cm (49 5/8 x 21 7/8)
Kuboso Memorial Museum of Arts, Izumi, Osaka
Important Cultural Property
86. *Dog-Chasing Game*, Seventeenth century
Pair of six-panel screens; color and gold on paper
Each: 129 x 349.5 cm (50 3/4 x 137 5/8)
The Hosomi Art Foundation, Osaka
Important Art Object
87. *Tray with scene of men pulling a foundation stone*, Seventeenth century
Lacquer on wood with makie
32.7 x 51.8 x 3.5 cm (12 7/8 x 20 3/8 x 1 3/8)
Tokyo National Museum
88. *Occupations and Activities of Each Month*, Mid-eighteenth century
 Pair of six-panel screens; ink, color and gold on paper
 Each: 79.4 x 235.8 cm (31 1/4 x 92 7/8)
The Sakai Museum, Osaka
89. *Large dish with design of porcelain production*, c.1820–1830s
Nabeshima ware
Porcelain with underglaze cobalt blue
Diameter: 59.4 cm (23 3/8)
Arita Ceramic Museum, Saga

90. Kusumi Morikage (c.1620–c.1690)
Enjoying the Evening Cool under an Arbor
Two-panel screen; ink and light color on paper
149.1 x 165 cm (58 3/4 x 65)
Tokyo National Museum
National Treasure
91. Kusumi Morikage (c.1620–c.1690)
 Rice Cultivation in the Four Seasons
 Pair of six-panel screens; ink and light color on paper
 Each: 151 x 347 cm (59 1/2 x 136 5/8)
Kyoto National Museum
Important Cultural Property
92. Watanabe Shikō (1683–1755)
Rice Cultivation in the Four Seasons
Pair of six-panel screens; ink and light color on paper
Each: 155.9 x 363.6 cm (61 3/8 x 143 1/8)
Private Collection, Hyōgo
93. Watanabe Shikō (1683–1755)
Farmers and Ox on a Path
Two-panel screen; ink, color, and gold on paper
166.2 x 176.6 cm (65 3/8 x 69 1/2)
Tokyo National Museum
94. *Tray with design of men pulling a boat*, Seventeenth/eighteenth century
Lacquer with makie, bamboo, and wicker rim and handle
32 x 42.5 x 5 cm (12 5/8 x 16 3/4 x 2)
Tokyo National Museum
95. Okamoto Toyohiko (1773–1845)
Moored Boats in Winter and Autumn
Pair of six-panel screens; ink and light color on paper
Each: 136 x 276 cm (53 1/2 x 108 5/8)
Kyoto National Museum
96. Ogata Kōrin (1658–1716)
Cormorant Fishing
Hanging scroll; ink and light color on paper
97.8 x 33.2 cm (38 1/2 x 13 1/8)
The Seikado Foundation, Tokyo
Important Art Object

97. Nagasawa Rosetsu (1754–1799)
A Woman of Ōhara Carrying Firewood
Hanging scroll; ink and color on silk
130.3 x 83.2 cm (51 1/4 x 32 3/4)
Shizuoka Prefectural Museum of Art
98. Watanabe Kazan (1793–1841)
Count Yu Raising the Gate, c.1841
Hanging scroll; ink and color on silk
158 x 51 cm (62 1/8 x 20)
Private Collection, Tokyo
Important Cultural Property
99. Watanabe Kazan (1793–1841)
Silk Weaving under Moonlight, c.1841
Hanging scroll; ink and color on silk
127 x 56 cm (50 x 22)
The Seikado Foundation, Tokyo
Important Art Object
100. Katsushika Hokusai (1760–1849)
Illustrating the poem by Empress Jitō, from One Hundred Poems by One Hundred Poets as Explained
by the Wet Nurse, c.1835–1836
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Machida City Museum of Graphic Arts, Tokyo
101. Katsushika Hokusai (1760–1849)
Illustrating the poem by Minamoto no Muneyuki, from One Hundred Poems by One Hundred Poets as
Explained by the Wet Nurse, c.1835–1836
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Machida City Museum of Graphic Arts, Tokyo
102. Katsushika Hokusai (1760–1849)
Illustrating the poem by Kakinomoto no Hitomaro, from One Hundred Poems by One Hundred Poets
as Explained by the Wet Nurse, c.1835–1836
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Machida City Museum of Graphic Arts, Tokyo
103. Katsushika Hokusai (1760–1849)
Illustrating the poem by Fujiwara no Michinobu, from One Hundred Poems by One Hundred Poets
as Explained by the Wet Nurse, c.1835–1836
Color woodblock print
26 x 38 cm (10 1/4 x 15)
Machida City Museum of Graphic Arts, Tokyo

104. Katsushika Hokusai (1760–1849)
Illustrating the poem by Emperor Tenchi, from One Hundred Poems by One Hundred Poets as Explained by the Wet Nurse, c.1835–1836
Color woodblock print
26 x 38 cm (10 1/4 x 15)
Machida City Museum of Graphic Arts, Tokyo
105. Katsushika Hokusai (1760–1849)
Illustrating the poem by Dainagon Tsunenobu, from One Hundred Poems by One Hundred Poets as Explained by the Wet Nurse, c.1835–1836
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Machida City Museum of Graphic Arts, Tokyo
106. Katsushika Hokusai (1760–1849)
Mountains of Tōtōmi Province, from Thirty-six Views of Mount Fuji, c.1830–1832
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Tokyo National Museum
107. Katsushika Hokusai (1760–1849)
Kajikazawa in Kai Province, from Thirty-six Views of Mount Fuji, c.1830–1832
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Tokyo National Museum
108. *Kosode with design of Rice Cultivation in the Four Seasons*, Early nineteenth century
■ Paste-resist dye on figured silk satin
● 167.2 x 124 cm (65 7/8 x 48 7/8)
Tokyo National Museum
109. *Furisode with scenes of tea cultivation*, Early nineteenth century
Paste-resist dye on *habutae*
158 x 132 cm (62 1/4 x 52)
Tokyo National Museum
110. *Fireman's jacket with design of hero*
Paste-resist dye on plain-weave cotton, quilted
131.9 x 124.4 cm (51 7/8 x 49)
Tokyo National Museum
111. *Fireman's jacket with design of waves and dragon*
□ Paste-resist dye on plain-weave cotton, quilted
■ 81.9 x 94 cm (32 1/4 x 37)
Tokyo National Museum

112. Ichieisei Yoshisada
Fireman's jacket with design of dragon and tiger
Paste-resist dye on plain-weave cotton, quilted, eye-appliquéd with wool and woven gold metallic thread, outlined with couched gold metallic thread
90 x 126 cm (35 3/8 x 49 5/8)
Tokyo National Museum
113. Ichieisei Yoshitsuya (1822–1866)
Fireman's jacket with design of thunder god
Paste-resist dye on plain-weave cotton, quilted, eye-appliquéd with wool and woven gold metallic thread, outlined with couched gold metallic thread
94 x 121.2 cm (37 x 47 3/4)
Tokyo National Museum
114. *Scenes of Hell*, c.1849
Two hanging scrolls from a set; ink and color on paper
Each: 157 x 87 cm (61 3/4 x 34 1/4)
Chōtokuji, Tokyo
115. Shōun Genkei (1648–1710)
Two Rakan, c.1695
Wood
Height: 85 cm (33 1/2)
Rankanji, Tokyo
116. Kano Kazunobu (1815–1863)
Five Hundred Rakan, c.1854–1863
Two hanging scrolls from a set; ink and color on silk
Each: 172.3 x 85.8 cm (67 7/8 x 33 3/4)
Zōjōji, Tokyo
117. Soga Shōhaku (1730–1781)
Demon and Dōji
Hanging scroll; ink and color on paper
170.3 x 124.6 cm (67 x 49)
Keishōji, Mie
118. Attributed to Katsushika Hokusai (1760–1849)
 Buddhist Priest Warding off a Demon, c.1845
 Hanging scroll, ink and color on paper
150 x 240 cm (59 x 94 1/2)
Sōjiji, Tokyo

119. Soga Shōhaku (1730–1781)
 Daoist Immortals, 1764
● Pair of six-panel screens; ink and color on paper
Each: 163.2 x 364 cm (64 1/4 x 143 3/8)
Private Collection, Kyoto
120. Hanabusa Itchō (1652–1724)
Parinirvana of Ariwara no Narihira
Hanging scroll; ink and color on paper
78.5 x 48 cm (30 7/8 x 18 7/8)
Tokyo National Museum
121. Itō Jakuchū (1716–1800)
Vegetable parinirvana, c.1780
Hanging scroll; ink on paper
181.7 x 96.1 cm (71 1/2 x 37 7/8)
Kyoto National Museum
122. Itō Jakuchū (1716–1800)
Portrait of Baisaō
Hanging scroll; ink on paper
113.3 x 44.6 cm (44 5/8 x 17 1/2)
Private Collection, Hyōgo
123. Hakuin Ekaku (1685–1768)
 Daitō Kokushi (Shūhō Myōchō)
■ Hanging scroll; ink on paper
● 131 x 56.3 cm (51 5/8 x 22 1/8)
Eisei Bunko Foundation, Tokyo
124. Hakuin Ekaku (1685–1768)
 Daruma (Bodhidharma)
■ Hanging scroll; ink on paper
130 x 50 cm (51 1/8 x 19 5/8)
Seikenji, Shizuoka
125. Sengai Gibon (1751–1837)
Frog in Zen Meditation
Hanging scroll; ink on paper
40.3 x 53.8 cm (15 7/8 x 21 1/8)
Idemitsu Museum of Arts, Tokyo
126. Sengai Gibon (1751–1837)
Circle, Triangle, Square
Hanging scroll; ink on paper
28.4 x 48.1 cm (11 1/8 x 18 7/8)
Idemitsu Museum of Arts, Tokyo

127. Yamamoto Yoshinobu (active late eighteenth century)
Portrait of Jiun Onkō
Hanging scroll; ink and color on silk
184.8 x 53.7 cm (72 3/4 x 21 1/8)
Kurokawa Ancient Writings Research Organization, Hyōgo
128. Jiun Onkō (1718–1804)
Aphorism beginning with the character for "person"
Hanging scroll; ink on paper
34.9 x 54.7 cm (13 3/4 x 21 1/2)
Private Collection, Hyōgo
129. Jiun Onkō (1718–1804)
Poem titled "Perseverance"
Hanging scroll; ink on paper
61.9 x 105.5 cm (24 3/8 x 41 1/2)
Private Collection, Hyōgo
130. Enkū (1628–1695)
Two Kongōshin figures
Cedar
Height: 220 cm (86 5/8)
Iisanji, Gifu
131. Enkū (1628–1695)
Fudō Myōō and Attendants
Cypress
Height of Fudō: 88.5 cm (34 3/4)
Kiyotakiji, Tochigi
132. Mokujiki Gyōdō (1718–1810)
Yakushi Triad, Dated 1780
Wood
Height of Yakushi: 35.5 cm (14)
Tochikubo Yakushidō, Tochigi
133. Mokujiki Byakudō (1750–1825)
Ebisu and Daikokuten
Wood
Height: 27.5 cm (10 7/8)
Ganshōji, Yamanashi
134. *Gion Festival, Seventeenth century*
 Pair of six-panel screens; ink, color, and gold on paper
 Each: 152.5 x 356.5 cm (60 x 140 3/8)
Kyoto National Museum

135. Attributed to Yokoyama Kazan (1784–1837)
Gion Festival
Two handscrolls; ink and color on silk
Each: 31.7 x 1487 cm (12 1/2 x 585 3/8)
Private Collection, Tokyo
136. *Hie Sanno Festival*, Seventeenth century
 Pair of six-panel screens; ink, color, and gold on paper
 Each: 154.5 x 354.5 cm (60 7/8 x 139 1/2)
Konchi'in, Kyoto
137. *Sumiyoshi Festival*, Seventeenth century
Pair of six-panel screens; ink, color, and gold on paper
Each: 97.5 x 269 cm (38 3/8 x 105 7/8)
The Sakai Museum, Osaka
138. *Tsushima Festival*, Seventeenth century
 Eight-panel screen; ink, color, and gold on paper
 160.8 x 496 cm (63 1/4 x 195 1/4)
Private Collection, Kyoto
139. *Scenes of a Festival in Edo*, Seventeenth century
 Pair of six-panel screens; ink, color, and gold on paper
 Each: 160 x 350 cm (63 x 137 7/8)
Private Collection, Kyoto
140. Ogata Kōrin (1658–1716)
 Gods of Wind and Thunder
 Pair of two-panel screens; ink, color, and gold on paper
 Each: 166 x 183 cm (65 3/8 x 72 1/8)
Tokyo National Museum
Important Cultural Property
141. *Large dish with map of Japan and surrounding countries*, c.1830/1843
Hizen ware, Koimari style
Porcelain with underglaze cobalt blue
Diameter: 48 cm (18 7/8)
The Kyushu Ceramic Museum, Saga
142. *Large dish with map of the world and distances from Japan*, c.1830/1843
Hizen ware, Koimari style
Porcelain with underglaze cobalt blue
Diameter: 52.8 cm (20 3/4)
The Kyushu Ceramic Museum, Saga

143. *Kosode fragments on screen with Eight Views of Ōmi*, Second half of eighteenth century
Ink painting and dip-dyeing on silk crepe
171 x 190 cm (67 1/4 x 74 7/8)
National Museum of Japanese History, Chiba, Nomura Collection
144. *Kosode with Views of Kyoto*, Mid-eighteenth century
Paste-resist dyeing, tie-dyeing, and silk and metallic thread embroidery on silk crepe
149 x 130.6 cm (58 5/8 x 51 3/8)
National Museum of Japanese History, Chiba, Nomura Collection
145. Andō Hiroshige (1797–1858)
Hatsune Riding Grounds, from One Hundred Famous Views of Edo, 1856
Color woodblock print
34 x 22.5 cm (13 3/8 x 8 7/8)
Brooklyn Museum of Art Collection
146. Andō Hiroshige (1797–1858)
Plum Garden at Kameido, from One Hundred Famous Views of Edo, 1856
Color woodblock print
34 x 22.5 cm (13 3/8 x 8 7/8)
Brooklyn Museum of Art Collection
147. Andō Hiroshige (1797–1858)
Fireworks over Ryōgoku Bridge, from One Hundred Famous Views of Edo, 1856
Color woodblock print
34 x 22.5 cm (13 3/8 x 8 7/8)
Brooklyn Museum of Art Collection
148. Andō Hiroshige (1797–1858)
Moon Pine at Ueno, from One Hundred Famous Views of Edo, 1856
Color woodblock print
34 x 22.5 cm (13 3/8 x 8 7/8)
Brooklyn Museum of Art Collection
149. Andō Hiroshige (1797–1858)
Sudden Shower over Ōhashi Bridge, from One Hundred Famous Views of Edo, 1856
Color woodblock print
33.7 x 22.2 cm (13 1/4 x 8 3/4)
Brooklyn Museum of Art Collection
150. Andō Hiroshige (1797–1858)
Scattered Pines, Tone River, from One Hundred Famous Views of Edo, 1856
Color woodblock print
34 x 22.5 cm (13 3/8 x 8 7/8)
Brooklyn Museum of Art Collection

151. Andō Hiroshige (1797–1858)
Kinryūzan Temple, Asakusa, from One Hundred Famous Views of Edo, 1856
Color woodblock print
34 x 22.5 cm (13 3/8 x 8 7/8)
Brooklyn Museum of Art Collection
152. Andō Hiroshige (1797–1858)
Fukagawa Susaki and Jūmantsubo, from One Hundred Famous Views of Edo, 1857
Color woodblock print
34 x 22.5 cm (13 3/8 x 8 7/8)
Brooklyn Museum of Art Collection
153. Andō Hiroshige (1797–1858)
Dyers' Quarter, Kanda, from One Hundred Famous Views of Edo, 1857
Color woodblock print
34 x 22.5 cm (13 3/8 x 8 7/8)
Brooklyn Museum of Art Collection
154. Andō Hiroshige (1797–1858)
Fukagawa Lumberyards, from One Hundred Famous Views of Edo, 1856
Color woodblock print
34 x 22.5 cm (13 3/8 x 8 7/8)
Brooklyn Museum of Art Collection
155. Hanegawa Tōei (active last half of eighteenth century)
Korean Mission
Hanging scroll; ink and color on paper
69.7 x 91.2 cm (27 3/8 x 35 7/8)
Kobe City Museum, Hyōgo
156. Uragami Gyokudō (1745–1820)
Frozen Clouds, Sifted Snow, c.1811–1812
Hanging scroll; ink on paper
133.5 x 56.2 cm (52 1/2 x 22 1/8)
Kawabata Foundation, Kanagawa
National Treasure
157. Goshun (Matsumura Gekkei; 1752–1811)
Spring Willows and Heron; Mynas in Autumn Foliage, Mid-1780s
Pair of six-panel screens; ink and color on silk
Each: 164.8 x 366 cm (64 7/8 x 144 1/8)
Agency for Cultural Affairs, Tokyo
Important Cultural Property

158. Nagasawa Rosetsu (1754-1799)
Mount Fuji and Cranes
Hanging scroll; light color on silk
257 x 85.4 cm (101 1/8 x 33 5/8)
Private Collection, Okayama
159. *Cabinet for "Tale of Genji," with design of Ishiyamadera*, 1624/1644
Lacquer on wood with makie
25.5 x 28.8 x 40.6 cm (10 x 11 3/8 x 16)
The Nezu Institute of Fine Arts, Tokyo
160. *Cabinet for "Tale of Genji," with design of Ishiyamadera*
Lacquer on wood with makie
22.1 x 20.3 x 38.5 cm (8 5/8 x 8 x 15 1/4)
Tokyo National Museum
161. Watanabe Shikō (1683-1755)
 Mount Yoshino, Early eighteenth century
 Pair of six-panel screens; ink, color, and gold on paper
 Each: 150 x 362 cm (59 x 142 1/2)
Private Collection, Kyoto
162. Watanabe Shikō (1683-1755)
Flowers and Trees of the Four Seasons
Pair of six-panel screens; ink, color, and gold on paper
Each: 155 x 368.5 cm (61 x 145)
Private Collection, Kanagawa
163. Ogata Kenzan (1663-1743)
 The Eight-Fold Bridge
 Hanging scroll; ink and light color on paper
35.6 x 40.6 cm (14 x 16)
Private Collection, Kyoto
Important Cultural Property
164. Ike Taiga (1723-1776)
Wondrous Scenery of Mutsu, 1749
Handscroll; ink and light color on paper
31.7 x 676.7 cm (12 1/2 x 266 1/2)
Agency for Cultural Affairs, Tokyo
Important Cultural Property
165. Ike Taiga (1723-1776)
Mount Fuji, c.1760
Hanging scroll; ink and light color on silk
182 x 113.8 cm (71 5/8 x 44 3/4)
Private Collection, Osaka

166. Ike Taiga (1723–1776)
True View of Kojima Bay
Hanging scroll; ink and color on silk
99.7 x 37.6 cm (39 1/4 x 14 3/4)
The Hosomi Art Foundation, Osaka
167. Yosa Buson (1716–1783)
Portrait of Bashō, Third quarter of eighteenth century
Hanging scroll; ink and light color on silk
187 x 36.1 cm (73 5/8 x 14 1/4)
Itsuo Art Museum, Osaka
168. Yosa Buson (1716–1783)
Narrow Road to the Deep North, Dated 1778
Two handscrolls; ink and light color on paper
Each: 29 x 711 cm (11 1/2 x 280)
Kyoto National Museum
Important Cultural Property
169. Katsushika Hokusai (1760–1849)
Great Wave, from Thirty-six Views of Mount Fuji, c.1830–1832
Color woodblock print
26 x 38.4 cm (10 1/4 x 15 1/8)
Los Angeles County Museum of Art, Gift of the Frederick Weisman Company
170. Yosa Buson (1716–1783)
Traveler and Horse Passing through a Spring Landscape (Midday View on a Spring Embankment)
Hanging scroll; ink and color on silk
81.7 x 115.3 cm (32 1/8 x 45 3/8)
Kurokawa Ancient Writings Research Organization, Hyōgo
171. Katsushika Hokusai (1760–1849)
 Sudden Wind on a Clear Day, from Thirty-six Views of Mount Fuji, c.1830–1832
 Color woodblock print
 Approx. 26 x 38 cm (10 1/4 x 15)
Tokyo National Museum
172. Katsushika Hokusai (1760–1849)
Asakusa Honganji, from Thirty-six Views of Mount Fuji, c.1830–1832
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Tokyo National Museum

173. Katsushika Hokusai (1760–1849)
Nihonbashi in Edo, from Thirty-six Views of Mount Fuji, c.1830–1832
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Tokyo National Museum
174. Katsushika Hokusai (1760–1849)
Gotenyama at Shinagawa on the Tōkaidō, from Thirty-six Views of Mount Fuji, c.1830–1832
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Tokyo National Museum
175. Katsushika Hokusai (1760–1849)
Nakahara in Sagami Province, from Thirty-six Views of Mount Fuji, c.1830–1832
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Tokyo National Museum
176. Katsushika Hokusai (1760–1849)
Dawn at Isawa in Kai Province, from Thirty-six Views of Mount Fuji, c.1830–1832
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Tokyo National Museum
177. Katsushika Hokusai (1760–1849)
Amid a Waterfall on the Kiso Highway, from A Tour of Waterfalls in Various Provinces, c.1833–1834
Color woodblock print
37.5 x 24.8 cm (14 3/4 x 9 3/4)
Private Collection, Los Angeles
178. Katsushika Hokusai (1760–1849)
 Kirifuri Waterfall at Mount Kurokami in Shimotsuke Province, from A Tour of Waterfalls in Various
 Provinces, c.1833–1834
Color woodblock print
38 x 25.8 cm (15 x 10 1/8)
Private Collection, Los Angeles
179. Andō Hiroshige (1797–1858)
Dawn in Shinagawa, from Fifty-three Stations of the Tōkaidō, 1833–1834
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Nippon Express Co., Ltd., Tokyo

180. Andō Hiroshige (1797–1858)
Kawasaki, from Fifty-three Stations of the Tōkaidō, 1833–1834
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Nippon Express Co., Ltd., Tokyo
181. Andō Hiroshige (1797–1858)
Teahouse at Mariko, from Fifty-three Stations of the Tōkaidō, 1833–1834
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Nippon Express Co., Ltd., Tokyo
182. Andō Hiroshige (1797–1858)
Goyu, from Fifty-three Stations of the Tōkaidō, 1833–1834
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Nippon Express Co., Ltd., Tokyo
183. Andō Hiroshige (1797–1858)
Kanaya, from Fifty-three Stations of the Tōkaidō, 1833–1834
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Nippon Express Co., Ltd., Tokyo
184. Andō Hiroshige (1797–1858)
Spring Rain at Tsuchiyama, from Fifty-three Stations of the Tōkaidō, 1833–1834
Color woodblock print
Approx. 26 x 38 cm (10 1/4 x 15)
Nippon Express Co., Ltd., Tokyo
185. Tani Bunchō (1763–1840)
Traveling by Boat in Kumano
Two handscrolls; ink and color on silk
Height: 38.2 cm (15)
Yamagata Museum of Art
186. Shiba Kōkan (1747–1818)
The Seven-League Beach, 1796
Two-panel screen; oil on paper
95.6 x 178.5 cm (37 5/8 x 70 1/4)
Kobe City Museum, Hyōgo
Important Cultural Property

187. Odano Naotake (1749–1780)
Scenes of Japan
Two hanging scrolls; ink and color on silk
Each: 119.8 x 43.4 cm (47 1/4 x 17 1/8)
Shōgenji, Mie
188. Odano Naotake (1749–1780)
 Shinobazu Pond
 Hanging scroll; ink and color on silk
97.5 x 132.5 cm (38 3/8 x 52 1/8)
Akita Museum of Modern Art
Important Cultural Property
189. Maruyama Ōshin (1790–1838)
Lake Biwa, Dated 1824
Hanging scroll; ink and color on silk
57.5 x 146.6 cm (22 5/8 x 57 3/4)
The Museum of Shiga Prefecture, Biwako-Bunkakan
190. Maruyama Ōkyo (1733–1795)
 Both Banks of the Yodo River, 1765
 Handscroll; ink and color on silk
40.2 x 1690.5 cm (15 7/8 x 665 1/2)
The Arc-en-Ciel Foundation, Tokyo
191. Sakai Hōitsu (1761–1828)
Kosode with blossoming plum tree, Early nineteenth century
Hand-painted ink and pigment on silk satin
157.8 x 116.4 cm (62 1/8 x 45 7/8)
National Museum of Japanese History, Chiba, Nomura Collection
192. Uragami Gyokudō (1745–1820)
Reading the "Book of Changes" in the Cloudy Mountains
Hanging scroll; ink on paper
252.5 x 111.6 cm (99 3/8 x 43 7/8)
Okayama Prefectural Museum of Art
193. *Katabira with garden landscape*, Mid-eighteenth/early nineteenth century
Paste-resist and indigo dyeing, silk and metallic thread embroidery, and pigment on plain-weave ramie
174 x 124 cm (68 1/2 x 48 7/8)
National Museum of Japanese History, Chiba, Nomura Collection
194. Itō Jakuchū (1716–1800)
Tree and Fowl
Hanging scroll; ink and color on silk
230.5 x 83.7 cm (90 3/4 x 33)
Private Collection, Osaka

195. Itō Jakuchū (1716–1800)
Roosters, Bamboo, and Chrysanthemums in Snow, 1740–1750
Hanging scroll; ink and color on paper
114.2 x 61.9 cm (45 x 24 3/8)
The Hosomi Art Foundation, Osaka
196. Itō Jakuchū (1716–1800)
 Stone Lanterns
● Pair of six-panel screens; ink on paper
Each: 159.1 x 360.8 cm (62 5/8 x 142)
Agency for Cultural Affairs, Tokyo
197. Katsushika Hokusai (1760–1849)
Carp and Turtles, Dated 1813
Hanging scroll; ink and color on paper
27.6 x 92.4 cm (10 7/8 x 36 3/8)
Saitama Prefectural Museum
198. Maruyama Ōkyo (1733–1795)
 Rabbits and Horsetail, Dated 1786
■ Hanging scroll; ink and color on silk
104.5 x 42 cm (41 1/8 x 16 1/2)
Shizuoka Prefectural Museum of Art
199. Sakai Hōitsu (1761–1828)
Maple Trees in Spring and Autumn, Dated 1818
Pair of six-panel screens; ink, color, and gold on paper
Each: 163 x 366.4 cm (64 1/8 x 144 1/4)
Private Collection, Osaka
200. Mori Sosen (1747–1821)
 Monkeys in a Persimmon Tree
■ Hanging scroll; ink and color on silk
127 x 54 cm (50 x 21 1/4)
Tōyama Memorial Museum, Saitama
201. Mori Sosen (1747–1821)
Monkeys by a Waterfall
Hanging scroll; ink and color on silk
127 x 54 cm (50 x 21 1/4)
Tōyama Memorial Museum, Saitama

202. Yosa Buson (1716–1783)
Landscape, Dated 1764
Pair of six-panel screens; ink and light color on silk
Each: 176.5 x 378 cm (69 1/2 x 148 7/8)
Idemitsu Museum of Arts, Tokyo
Important Cultural Property
203. *Katabira with rustic pavilions and seasonal plants*, Second half of eighteenth century
Paste-resist and indigo dyeing, silk and metallic thread embroidery, and pigment on plain-weave ramie
167 x 127.4 cm (65 3/4 x 50 1/8)
National Museum of Japanese History, Chiba, Nomura Collection
204. Sakai Hōitsu (1761–1828)
Flowers and Grasses of Summer and Autumn, After 1821
Pair of two-panel screens; ink, color, and silver on paper
Each: 164 x 182 cm (64 1/2 x 71 5/8)
Tokyo National Museum
Important Cultural Property
205. Ganku (1749 or 1756–1838)
 Rooster and Banana, 1781
● Hanging scroll; ink and color on silk
125.6 x 56.5 cm (49 1/2 x 22 1/4)
Tōyama Memorial Museum, Saitama
206. Tanaka Mori . . . [signature indecipherable]
Seated Portrait of Ganku, 1839
Wood
Height: 98 cm (38 5/8)
Shinjō'in, Kyoto
207. Nagasawa Rosetsu (1754–1799)
Monkeys by a Cascade and Chinese Children at Play, Early 1780s
Pair of six-panel screens; ink and color on paper
Each: 165 x 360 cm (65 x 141 3/4)
Private Collection, Osaka
208. Hayashi Jikkō (1777–1813)
Eels
Hanging scroll; ink on paper
126.6 x 40 cm (49 5/8 x 15 3/4)
Tokyo National Museum

209. Yosa Buson (1716–1783)
Landscape, Dated 1764
Pair of six-panel screens; ink and light color on satin
Right: 144.2 x 319 cm (56 3/4 x 125 1/2)
Left: 144.2 x 354 cm (56 3/4 x 139 3/8)
Kyoto National Museum
Important Art Object
210. *Nō mask: Asakurajō (old man)*, Seventeenth century
 Carved wood, gesso, and pigment
● 19.7 x 16.2 cm (7 3/4 x 6 3/8)
Ishikawa Prefectural Museum of Art
211. *Nō mask for the play "The Decorated Tree,"* Dated 1767
Carved wood, gesso, and pigment
20 x 15 cm (7 7/8 x 5 7/8)
Ishikawa Prefectural Museum of Art
212. *Nō mask: Zōonna (Zōami-style woman)*, Seventeenth century
 Carved wood, gesso, and pigment
● 21 x 13.6 cm (8 1/4 x 5 3/8)
Ishikawa Prefectural Museum of Art
213. *Nō mask: Manbi (beautiful woman)*, Seventeenth century
Carved wood, gesso, and pigment
21.3 x 13.4 cm (8 3/8 x 5 1/4)
Tokyo National Museum
214. *Nō mask: Hannya (female demon)*, Eighteenth century
Carved wood, gesso, gold, and pigment
25.2 x 16.2 cm (10 x 6 3/8)
Ishikawa Prefectural Museum of Art
215. *Nō mask: Hannya (female demon)*, Seventeenth century
Carved wood, gesso, gold, and pigment
21.2 x 16.6 cm (8 3/8 x 6 1/2)
Tokyo National Museum
216. *Surihaku nō robe with dew and snow-covered grass*, Eighteenth century
Gold and silver leaf on silk satin
152.5 x 145 cm (60 x 57 1/8)
Tokyo National Museum
217. *Atsuta nō robe with poems*, Seventeenth century
Gold metallic thread supplementary weft on silk twill
143 x 132.8 cm (56 1/4 x 52 1/4)
Tokyo National Museum

218. *Nuihaku nō robe with pine tree, checkered pattern, and diagonal stripes*, Eighteenth century
 Embroidery, gold and silver leaf, and tie-dyeing on silk satin
 151 x 136 cm (59 1/2 x 53 1/2)
Hayashibara Museum of Art, Okayama
219. *Karaori nō robe with pine trees, bamboo, flowering plum branches, and stylized mist*, Eighteenth century
 century
 Silk and gold metallic thread supplementary weft on warp *ikat*-dyed silk twill
145 x 135.6 cm (57 1/8 x 53 3/8)
Hayashibara Museum of Art, Okayama
220. *Kyōgen mask: Usobuki (minor spirit)*, Seventeenth century
Carved wood, gesso, and pigment
19.5 x 12.2 cm (7 5/8 x 4 3/4)
Tokyo National Museum
221. *Kyōgen mask: Buaku (villain)*, Seventeenth century
Carved wood
19.1 x 17.5 cm (7 1/2 x 6 7/8)
Tokyo National Museum
222. *Kyōgen mask: Saru (monkey)*, Seventeenth century
Carved wood, gesso, and pigment
18.3 x 14.5 cm (7 1/4 x 5 3/4)
Tokyo National Museum
223. *Kyōgen mask: Onna zaru (female monkey)*, Seventeenth century
Carved wood, gesso, and pigment
18.7 x 14.4 cm (7 3/8 x 5 5/8)
Tokyo National Museum
224. *Katagimu kyōgen costume with reeds and sailboat masts*, Nineteenth century
Paste-resist dyeing and ink on plain-weave hemp
75.4 x 65.5 cm (29 5/8 x 25 3/4)
Eisei Bunko Foundation, Tokyo
225. *Katagimu kyōgen costume with radish and mallet*, Nineteenth century
Paste-resist dyeing on plain-weave hemp
74 x 68.2 cm (29 1/8 x 26 7/8)
Eisei Bunko Foundation, Tokyo
226. *Katagimu kyōgen costume with oxcart wheels and morning glories*, Nineteenth century
Ink and color on plain-weave hemp
78.4 x 62.1 cm (30 7/8 x 24 1/2)
Eisei Bunko Foundation, Tokyo

227. *Kataginu kyōgen costume with waterfall and cherry blossoms*, Nineteenth century
Paste-resist dyeing and pigment on plain-weave hemp
78.5 x 65.5 cm (30 7/8 x 25 3/4)
Eisei Bunko Foundation, Tokyo
228. *Kabuki costume with target and arrows*, Nineteenth century
 Silk and metallic thread embroidered appliqués with ink on silk satin
 110 x 131 cm (43 1/4 x 51 5/8)
 Tokyo National Museum
229. *Kabuki costume with dragon, clouds, mountains, and waves*, Nineteenth century
 Silk and metallic thread embroidered appliqués, wool appliqués, silk and metallic thread embroidery,
 and pigment on plain-weave wool
147 x 138 cm (57 7/8 x 54 3/8)
Tokyo National Museum
230. *Juban kabuki costume with pine and feathered robe design*, Nineteenth century
Silk and gold metallic thread embroidery on silk crepe
46.9 x 127.2 cm (18 1/2 x 50 1/8)
Tokyo National Museum
231. *Amusements along the Riverside at Shijō*, Late 1620s
 Pair of two-panel screens; ink, color, and gold on paper
 Each: 164.4 x 172.8 cm (64 3/4 x 68)
The Seikado Foundation, Tokyo
Important Cultural Property
232. *Dancers*, Late 1620s–1630s
 Six-panel screen; ink, color, and gold on paper
 63.3 x 240 cm (24 7/8 x 94 1/2)
Kyoto City
Important Cultural Property
233. *Hikone Screen*, c.1620s–1640s
 Six panels (originally connected in screen format); ink, color, and gold on paper
 Assembled: 94.6 x 274.8 cm (37 1/4 x 108 1/8)
Hikone Castle Museum, Shiga
National Treasure

Image offered in six panels (a-f)

234. *The Rope Curtain*, c.1640s
Two-panel folding screen (left panel added at later date); ink, color, and gold on paper
159.7 x 180.6 cm (62 7/8 x 71 1/8)
The Arc-en-Ciel Foundation, Tokyo
Important Cultural Property
235. *Whose Sleeves?*, Early seventeenth century
Two-panel screen; ink, color, and gold on paper
149.5 x 162 cm (58 7/8 x 63 3/4)
Private Collection, Kyoto
236. *Whose Sleeves?*, Middle to late seventeenth century
Two six-panel screens; ink, color, and gold on paper
Each: 149 x 347.8 cm (58 5/8 x 137)
Mitsui Bunko, Tokyo
237. *Itinerant Entertainers*, Late seventeenth or early eighteenth century
Pair of six-panel screens; ink, color, and gold on paper
Each: 60 x 206 cm (23 5/8 x 81 1/8)
Preservation Committee of Oba Local Governor's Office, Tokyo
238. Attributed to Hishikawa Moronobu (c.1618–1694)
Kabuki at the Nakamura Theater, c.1690
Pair of six-panel screens; ink, color, and gold on paper
Each: 170 x 397 cm (67 x 156 1/4)
Tokyo National Museum
Important Art Object
239. Attributed to Hishikawa Moronobu (c.1618–1694)
 Kabuki at the Nakamura Theater; Cherry Blossom Viewing at Ueno, c.1690
 Pair of six-panel screens; ink, color, and gold on paper
Each: 82 x 225 cm (32 1/4 x 88 1/2)
Suntory Museum of Art, Tokyo
240. Hishikawa Moronobu (c.1618–1694)
Scenes of Daily Life in Edo, Early 1690s
Two handscrolls; ink and color on silk
34.4 x 423.3 cm (13 1/2 x 166 5/8); and 34.4 x 419 cm (13 1/2 x 165)
Idemitsu Museum of Arts, Tokyo
241. Hanabusa Itchō (1652–1724)
 Scenes of the Yoshiwara Pleasure Quarter, c.1703
 Handscroll; ink and color on paper
39.7 x 135 cm (15 5/8 x 53 1/8)
Suntory Museum of Art, Tokyo

242. Kaigetsudō Dohan (active early eighteenth century)
 Standing Courtesan, c.1705–1715
■ Hanging scroll; ink and color on silk
93.1 x 42.3 cm (36 5/8 x 16 5/8)
Tokyo National Museum
243. Shimizu Ryūkei
One Hundred Townspeople, Dated 1717
Carved and painted wooden figures
53.2 x 48.8 x 4.8 cm (21 x 19 1/4 x 1 7/8)
Private Collection, Kyoto
- 244a. *Go game set*, Early nineteenth century
 Lacquer on wood with makie
● 45.5 x 42.2 x 28.2 cm (18 x 16 5/8 x 11 1/8)
Tokyo National Museum
- 244b. *Shōgi game set*, Early nineteenth century
Lacquer on wood with makie
37.3 x 34.3 x 23 cm (14 3/4 x 13 1/2 x 9)
Tokyo National Museum
- 244c. *Sugoroku game set*, Early nineteenth century
Lacquer on wood with makie
29.1 x 40.3 x 22.7 cm (11 1/2 x 15 7/8 x 9)
Tokyo National Museum
245. Miyagawa Chōshun (1682–c.1752)
Courtesan Enjoying Incense, c.1720s
Hanging scroll; ink and color on silk
87.1 x 36.6 cm (34 1/4 x 14 1/2)
Tokyo National Museum
246. *Incense game set*, Eighteenth or early nineteenth century
Lacquer on wood with gold and silver *hiramakie*; fittings of iron and silver
15.5 x 23.6 x 17 cm (6 1/8 x 9 1/4 x 6 3/4)
Tokyo National Museum
247. Suzuki Harunobu (c.1724–1770)
Daikokuten as a Woman, 1765
Color woodblock print
24.8 x 19.1 cm (9 3/4 x 7 1/2)
Tokyo National Museum

248. Suzuki Harunobu (c.1724–1770)
Ebisu as a Young Man, 1765
Color woodblock print
26 x 19.8 cm (10 1/4 x 7 3/4)
Tokyo National Museum
Important Art Object
249. Suzuki Harunobu (c.1724–1770)
Pilgrimage on a Rainy Night, Late 1760s
Color woodblock print
27.6 x 20.5 cm (10 7/8 x 8 1/8)
Tokyo National Museum
Important Art Object
250. Suzuki Harunobu (c.1724–1770)
Whispering, c.1766–1768
Color woodblock print
28.4 x 21.2 cm (11 1/8 x 8 3/8)
Tokyo National Museum
251. Suzuki Harunobu (c.1724–1770)
Lovers on a Veranda, c.1766–1768
Color woodblock print
27.5 x 20.2 cm (10 7/8 x 8)
Tokyo National Museum
252. Suzuki Harunobu (c.1724–1770)
Shimizu, from *Seven Komachi*, Up-to-Date Style, c.1767
Color woodblock print
Approx. 31 x 14 cm (12 1/4 x 5 1/2)
Tokyo National Museum
253. Katsukawa Shunchō (d.1821?)
Two Young Men by the Riverside, c.1780s
Hanging scroll; ink and color on silk
99.6 x 45.7 cm (39 1/4 x 18)
Itabashi Art Museum, Tokyo
254. Kitagawa Utamaro (c.1754–1806)
 Woman in Summer Attire, c.1795
 Hanging scroll; ink and color on silk
101.5 x 31.9 cm (40 x 12 1/2)
Tōyama Memorial Museum, Saitama

255. Kitagawa Utamaro (c.1754–1806)
 The Fancy-Free Type, from *Ten Types of Female Physiognomy*, c.1792–1793
■ Color woodblock with mica
37.8 x 24.3 cm (14 7/8 x 9 1/2)
Tokyo National Museum
Important Cultural Property
256. Kitagawa Utamaro (c.1754–1806)
 The Mosquito Net, c.1797
● Color woodblock print
Approx. 37.5 x 25 cm (14 3/4 x 9 7/8)
Tokyo National Museum
Important Art Object
257. Kitagawa Utamaro (c.1754–1806)
Raw Fish, c.1798–1799
Color woodblock print with mica
38.1 x 25.4 cm (15 x 10)
Los Angeles County Museum of Art, Gift of the Frederick Weisman Company
258. Kitagawa Utamaro (c.1754–1806)
Yamauba and Kintarō, c.1804–1805
Color woodblock print
38.3 x 25.5 cm (15 1/8 x 10)
Tokyo National Museum
Important Art Object
259. Tōshūsai Sharaku (active 1794–1795)
The Actor Segawa Tomisaburō II as Yadorigi, Wife of Ōgishi Kurando, 1794
Color woodblock print with mica
37.5 x 25 cm (14 3/4 x 9 7/8)
Tokyo National Museum
Important Cultural Property
260. Tōshūsai Sharaku (active 1794–1795)
The Actors Sanokawa Ichimatsu III as the Prostitute Onayo of Gion and Ichikawa Tomiemon as Kanisaka Tōma, 1794
Color woodblock print with mica
37.8 x 24.5 cm (14 7/8 x 9 5/8)
Tokyo National Museum
Important Cultural Property

261. Tōshūsai Sharaku (active 1794–1795)
The Actor Ichikawa Ebizō as Takemura Sadanoshin, 1794
Color woodblock print
37.8 x 24.5 cm (14 7/8 x 9 5/8)
Tokyo National Museum
Important Cultural Property
262. Tōshūsai Sharaku (active 1794–1795)
The Actors Nakajima Wadaemon as Bōdara Chōzaemon and Nakamura Konozō as Gon of the Kanagawayaya, 1794
Color woodblock print
37.8 x 25.1 cm (14 7/8 x 9 7/8)
Tokyo National Museum
Important Cultural Property
263. Tōshūsai Sharaku (active 1794–1795)
 The Kabuki Actor Ōtani Oniji III as the Servant Edohei, 1794
 Color woodblock print
 36.8 x 23.6 cm (14 1/2 x 9 1/4)
Tokyo National Museum
Important Cultural Property
264. Tōshūsai Sharaku (active 1794–1795)
The Actor Nakayama Tomisaburō as the Courtesan Miyagino, 1794
Color woodblock print
36.8 x 23.6 cm (14 1/2 x 9 1/4)
Tokyo National Museum
Important Cultural Property
265. Katsukawa Shunshō (1726–1792)
The Sumo Wrestlers Onogawa and Tanikaze, 1783
Color woodblock print
Approx. 37.5 x 51 cm (14 3/4 x 20 1/8)
Tokyo National Museum
266. Katsukawa Shunshō (1726–1792)
The Sumo Wrestlers Kajigahama and Sekinoto, 1784
Color woodblock print
Approx. 37.5 x 51 cm (14 3/4 x 20 1/8)
Tokyo National Museum
267. Katsukawa Shunkō (1743–1812)
The Sumo Wrestlers Kashiwado, Edogasaki, and Tanikaze, 1787
Color woodblock print
Approx. 38 x 26 cm (15 x 10 1/4)
Tokyo National Museum

268. Katsukawa Shun'ei (1762–1819)
 The Sumo Wrestlers Kajihama and Jinmaku, c.1790
■ Color woodblock print
● Approx. 38 x 26 cm (15 x 10 1/4)
Tokyo National Museum
269. Katsukawa Shun'ei (1762–1819)
The Sumo Wrestlers Arauma and Kōgamine, c.1800
Color woodblock print
Approx. 38 x 26 cm (15 x 10 1/4)
Tokyo National Museum
270. Katsukawa Shun'ei (1762–1819)
The Sumo Wrestlers Ōtsuna and Araiwa at a Bordello, 1803
Color woodblock print
Approx. 38 x 26 cm (15 x 10 1/4)
Tokyo National Museum
271. Keisai Eisen (1790–1848)
 Courtesan, c.1820s
■ Color woodblock print
● Approx. 75 x 25 cm (29 1/2 x 9 7/8)
Private Collection, New York
272. *Juban kabuki costume with hina dolls and shell-matching game containers*, Nineteenth century
 Appliqués and silk and metallic thread embroidery on silk satin
■ 44.8 x 62.6 cm (17 5/8 x 24 5/8)
Tokyo National Museum
273. *Shell-matching game*, Eighteenth or early nineteenth century
Shells with color and gold pigment; lacquer on wood with makie
43.5 x 53 cm (17 1/8 x 20 7/8)
Sendai City Museum, Miyagi
274. Shimokōbe Gyokugen (active early nineteenth century)
Genji Shell Game Screen, Early nineteenth century
Four sliding-screen panels; ink, color, and gold on paper
Each: 165 x 114 cm (65 x 44 7/8)
Private Collection, Kyoto
275. Ozawa Kagaku (active c.1830–1850)
Costume Dances, Dated 1839
Handscroll; ink and color on paper
31.6 x 503.5 cm (12 1/2 x 198 1/4)
Osaka City Museum

276. Utagawa Kuniyoshi (1797–1861)
 The Warrior Miyamoto Musashi Subduing a Whale, c.1847–1850
 Triptych of color woodblock prints
Approx. 36.8 x 73.7 cm (14 1/2 x 29)
Private Collection, New York
277. Utagawa Kuniyoshi (1797–1861)
 He Looks Fierce, but He's Really a Nice Person, from an untitled series of composite portraits,
c.1847–1848
 Color woodblock print
Approx. 38 x 26 cm (15 x 10 1/4)
Private Collection, Hyōgo
278. Utagawa Kuniyoshi (1797–1861)
A Person Who Looks Down on Others, from an untitled series of composite portraits, c.1847–1848
Color woodblock print
Approx. 38 x 26 cm (15 x 10 1/4)
Private Collection, Hyōgo
279. Utagawa Kuniyoshi (1797–1861)
A Young Person Who Looks Old, from an untitled series of composite portraits, c.1847–1848
Color woodblock print
Approx. 38 x 26 cm (15 x 10 1/4)
Private Collection, Hyōgo
280. Katsushika Ōi (active mid-nineteenth century)
 Yoshiwara at Night, c.1850s
 Hanging scroll; ink and color on paper
26.3 x 39.8 cm (10 3/8 x 15 3/4)
The Ota Memorial Museum of Art, Tokyo
281. Katsushika Ōi (active mid-nineteenth century)
Cherry Blossoms at Night, c.1850s
Hanging scroll; ink and color on silk
88.7 x 34.5 cm (35 x 13 1/2)
Menard Art Museum, Aichi

Washington, D.C.

FACTS ABOUT THE EDO PERIOD

● **Edo (present-day Tokyo) was probably the most populous city in the world during much of the eighteenth century.** Its population was approximately 1 million inhabitants.

The early seventeenth-century settlement of Edo was the result of deliberate measures undertaken by the shogun, or feudal overlords, to create an imposing metropolis. Samurai were ordered to move from the countryside with their lords and reside within the precincts of the new capital. The resulting frenzied construction and reconstruction of the majestic Edo Castle, the large-scale building of samurai residential quarters, and temples and shrines at the city's periphery, subsequently lured numerous craftsmen in large numbers. Unprecedented levels of consumption also attracted goods and workers from throughout Japan. Diverse opportunities for employment -- as servants, shopkeepers, entertainers, hired laborers or apprentices in nascent industries such as publishing -- lured migrants from near and far.

During the eighteenth century, this largest wooden city in the world experienced a series of diastrous fires. Between 1703 and 1721, Edo's two largest theaters burned to the ground eight times and more than one third of the city went up in flames in 1772.

● **Edo Castle**, built of wood and stone between 1603 and 1651, **was the largest in the world.** Its outer defensive perimeter some 16 kilometers (10 miles) long and the inner defensive perimeter, which encompasses the present Imperial Palace grounds, some 6.4 kilometers (4 miles) of moats and walls.

For more than two centuries, the castle formed the center of the city of Edo and was the headquarters of the shogun (1603-1867). Designed originally as an impenetrable military bastion, it was never used for that purpose because of enduring peace. Instead it served as the political heart of the government as the shogun's home and the center of his administration, and as the site of state receptions for daimyo and other dignitaries.

Protecting the castle and its inhabitants from the conflagrations that periodically ravaged one or another parts of the capital was an area of woods, walks, and gardens. However, during the 1860s, a series of fires destroyed the major building complexes of the castle, leaving only a gutted shell, a set of moats, walls, gate

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houses, and miscellaneous outbuildings.

Today part of Edo Castle survives in downtown Tokyo as an immense area of wide moats, towering stone walls, scattered buildings, and spacious gardens, lawns, and woods. Most buildings in the modern Imperial Palace are recent constructions, and little remains as testament to the extraordinary architectural complexity that once characterized Edo Castle.

- It is estimated that **more than 25 percent of the total land area in Japan belonged to temples and shrines during the seventeenth century.**
- **Artists in the Edo period worked in many media.** A famous artist such as Ogata Kōrin was as likely to paint on a ceramic bowl or a woman's kimono, as to design a lacquer box, or paint on paper or silk.
- **Japanese swords are considered by many to be the finest in the world and a supreme form of artistic expression.** A Japanese sword may be forged with as many as 10,000 layers of steel.
- **Japanese helmets of the Edo period, because they were for display and not battle, assumed new and fantastic shapes with monstrous or animal heads.** Certain helmets were even humorous -- fashioned in the shape of an upside-down bowl or a rabbit's head with upright ears.
- **From about 1830 to 1832 Hokusai created his masterpiece, the series Thirty-six Views of Mount Fuji.** These works belong both to the very old tradition of famous Japanese landscape pictures and to the new genre of souvenir prints. A travel boom during the Edo period resulted in many of these prints being purchased by tourists seeking momentos, as well as by vicarious travelers. Hokusai's views of the lofty volcano Mount Fuji (considered a god in the Shinto pantheon and the symbol of Japan) depict its many moods, depending on the season and even time of day. The people shown are real people of the time, captured by the townsman artist before the backdrop of the mountain of which he was in awe.
- **One of the greatest woodblock print artists, Tōshūsai Sharaku, produced a**

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series of revolutionary portraits of kabuki actors in 1794, only to disappear abruptly without a trace the following year. Although his life before and after that time remains a mystery, it is known that his portraits created a sensation by his naturalistic suggestion or slight exaggeration of an actor's actual features. Since not all actors were handsome, some unflattering portraits with the strong flavor of caricature resulted.

● **Strict sumptuary laws in Edo Japan were designed to limit the conspicuous display of wealth by the merchant class.** For example, merchants were not allowed to:

- have household articles with gold lacquer decorations
- use gold and silver leaf in their building
- build three-story houses
- have elaborate weddings
- wear long swords or large short swords

● **In Edo Japan, rice was such an important commodity that it was used for samurai stipends and formed the basis of the economy.** With an increasing living standard, a greater percentage of the population could use rice as the primary source of food. As such, the farmer and rice cultivation became symbols in Japanese art for economic prosperity, peace, and stability as well as for the simple rural life.

● The art of the Edo period speaks to viewers in the West in a direct and powerful way, not only for its inherent qualities but because so much of its aesthetic concurs with what we consider modern. **Late nineteenth- and early twentieth-century Japanese art, especially color woodblock prints, had a strong influence on artists such as Van Gogh and Toulouse-Lautrec.**

Van Gogh painted literal, large-scale copies of three Japanese woodblock prints. One of these was Keisai Eisen's Courtesan (c. 1820s), which inspired Van Gogh's Courtesan, an oil painting of 1887. This print was reproduced, in reverse, on the cover of a special edition, entitled Le Japon of the magazine "Paris Illustré," issued in May 1886. Van Gogh made a tracing and grid sketch of the magazine cover that he transferred in enlarged form to canvas. In addition, Van Gogh incorporated Japanese prints into the background of a number of his portrait paintings.

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National Gallery of Art

Washington, D.C.

A SHORT GLOSSARY FOR

"EDO: ART IN JAPAN 1615-1868"

Some terms that appear frequently in the exhibition and catalogue include:

Bunjinga: "literati painting"

chōnin (townspeople): artisans and merchants of the city

daimyo: regional military lords

geisha: female performers

inrō, **netsuke**, and **ojime**: small container (inrō) once used to carry seals and seal paste, and later, medicines, worn suspended by a cord and toggle (netsuke) from the sash used to secure a kimono; the ends of the cord pass through a bead (ojime)

kami: spirits or deities in the Shinto religion believed to be present in all aspects of nature

kazari: ornament

kosode ("small sleeves," meaning narrow wrist opening): predecessor of the modern kimono; includes **furisode** ("swinging sleeves"), with long hanging sleeves and small wrist openings, and **katabira**, unlined summer kosode

makie: technique of decorating lacquerware by sprinkling metallic powder, usually gold, onto damp lacquer to create luxurious effects, including smooth (**hiramakie**) and high-relief (**takamakie**) surfaces

meishoe: paintings and prints of famous sites in Japan, including places of natural beauty, important cities, and architectural landmarks

nanga: literally "southern pictures," after a Chinese style of the Song period. Equivalent to Bunjinga

-more-

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rokudōe: a type of painting, which depicts the "six realms" of transmigration, representing a religious world view that reaches back to the earliest forms of Japanese Buddhism

samurai: a member of the hereditary warrior class in feudal Japan

shogun: feudal overlords

Tōkaidō: ancient highway from Edo to Kyoto along the Pacific coast, with post towns offering goods and services for the convenience of travelers

ukiyo ("pictures of the floating world"): paintings and prints of the entertainment districts, including portraits of kabuki actors and courtesans and views of the pleasure quarters; best known in the West through woodblock prints

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National Gallery of Art

Washington, D.C.

RELATED ACTIVITIES
for
"EDO: ART IN JAPAN 1615-1868"
at
THE NATIONAL GALLERY OF ART
November 15, 1998 - February 15, 1999

LECTURES

East Building Large Auditorium
Sunday, November 15
2:00 p.m.

Introduction to the exhibition "Edo: Art in Japan 1615-1868"

Robert T. Singer, curator of Japanese art, Los Angeles County Museum of Art, and guest curator for the exhibition

Friday, January 8

4:00 p.m.

Art and Religion in the Edo Period

Robert T. Singer

SYMPOSIUM

East Building Large Auditorium
Saturday, January 9
10:00 a.m.- 5:00 p.m.

Authors of the exhibition catalogue will discuss the art and culture of the Edo period.

TOURS OF THE EXHIBITION

For dates and times of public tours of the exhibition by staff lecturers, please consult the calendar of events at the Art Information Desks, or call (202) 842-6706.

No reservations are required.

Tours by Special Appointment. For adult groups of twenty or more, Tuesdays through Fridays, call (202) 842-6247 and for school groups, Mondays through Fridays, call (202) 842-6249.

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AUDIO TOUR

An audio tour, narrated by director Earl A. Powell III, is available at the entrance to the exhibition for \$5.00 (\$4.00 for senior citizens, students, and groups of ten or more). Amplified headsets and scripts are available to visitors with hearing impairments. To reserve audio tours for groups, call (202) 842-6592.

FILMS

Edo Period Films from Japan

Weekends, November 21 through January 3
East Building Large Auditorium

A series of Edo historical dramas (jidai-geki) by Japan's greatest film directors will begin Saturday, November 21 and continue on weekends through January 3. Included in the series will be well-known classics by Akira Kurosawa, Masahiro Shinoda, Kenji Mizoguchi, and other works seldom seen outside Japan by Yuzo Kawashima, Kon Ichikawa, Masaki Kobayashi, and Tadashi Imai.

The film series has been organized in cooperation with the Japan Society and The Japan Foundation.

For film titles and varying show times, please consult the National Gallery of Art film calendar, or National Gallery of Art calendar of events at the Art Information Desks, or call (202) 842-6799.

EDO FAMILY DAY

For children of all ages accompanied by an adult.
Saturday, December 12
11:00 a.m. to 3:00 p.m. No pre-registration required.

Learn about Japanese culture during the fascinating Edo period through performances, family tours, and studio art activities. All activities will be offered on a first-come, first-served basis.

HIGH SCHOOL DAYS

Tuesday, December 1 and Wednesday, December 2

Students will tour the exhibition and participate in related activities. Program will be limited to twenty-five students from each school, until space is filled. Reservations are required; call (202) 842-6880.

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TEACHER WORKSHOP

Saturday, January 30
10:00 a.m. to 3:00 p.m.

An interdisciplinary program will be open to K-12 teachers of all subjects. Advance registration and a non-refundable fee of \$20 are required. For more information call (202) 842-6796.

TEACHING PROGRAM

Edo: Art in Japan 1615-1868 (#066)

This teaching program includes slides, commentary on the art and culture of the Edo period, other materials, and teaching activities. It is available on a free-loan basis by writing the department of education resources, extension programs, National Gallery of Art, Washington, DC, 20565.

EDO PERFORMING ARTS FESTIVAL

September and November

This special festival is presented in celebration of the traditional Japanese performing arts that were a vital part of cultural life in Edo Japan. The festival is made possible by the Fund for International Exchange of Art, The Circle of the National Gallery of Art, and The Japan Foundation. For more information, please call (202) 737-4215.

A VIRTUAL EDO EXPERIENCE

A multimedia computer program called "Exploring Edo" will be available on interactive computer kiosks adjacent to the exhibition. Visitors to the exhibition will be able to explore life in the great urban center of Edo using three-dimensional computer-generated images, high-resolution digitized photographs, and video clips. This program is being developed by the National Gallery of Art and NTT.

CATALOGUE

Edo: Art in Japan 1615-1868 by Robert T. Singer, with contributions by John T. Carpenter, Hollis Goodall, Victor Harris, Matthew McKelway, Herman Ooms, Nicole Coolidge Rousmaniere, Henry D. Smith II, Sharon S. Takeda, and Melinda Takeuchi, is

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published by the National Gallery of Art and available from the Gallery Shops for \$35.00 (softcover) and \$85.00 (hardcover). For information on ordering by mail, call (800) 697-9350 or (301) 322-5900.

EXHIBITION BROCHURE

An illustrated brochure will be available at the entrance to the exhibition. The brochure is written by Susan Arensberg with Takahide Tsuchiya, department of exhibition programs, and produced by the editors office.

SPONSOR/ORGANIZATION

The exhibition is made possible by NTT.

The exhibition is organized by the National Gallery of Art, Washington, the Agency for Cultural Affairs, Government of Japan, and The Japan Foundation.

It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

GENERAL INFORMATION

The National Gallery of Art is open Monday through Saturday, 10:00 a.m. to 5:00 p.m., and Sunday, 11:00 a.m. to 6:00 p.m. For information about accessibility to galleries and public areas, assistive listening devices, sign language interpretation, and other services, please inquire at the Art Information Desks or call (202) 842-6690; TDD line (202) 842-6176. The National Gallery's Web site can be accessed at <http://www.nga.gov>. **Admission to the National Gallery of Art and to all of its programs is free except as noted for the Teacher Workshop.**

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National Gallery of Art

Washington, D.C.

PASS INFORMATION FOR THE

EDO: ART IN JAPAN 1615-1868 EXHIBITION

November 15, 1998 - February 15, 1999

AND

EDO PERFORMING ARTS FESTIVAL

November 1998

National Gallery of Art, East Building

HOW TO OBTAIN PASSES FOR THE EXHIBITION

Passes for the exhibition will be required on weekends, federal holidays, and specially noted days during the holiday season as follows: Saturdays and Sundays, as well as November 26, 27; December 28, 29, 30, 31; January 18; and February 15. (Please note that the National Gallery of Art is closed December 25 and January 1.) There is a limit of six passes per person.

Advance passes for the exhibition can be obtained free of charge at the National Gallery of Art, East Building pass desk during public hours, Monday-Saturday, 10 a.m.-5 p.m., and Sunday, 11 a.m.-6 p.m.

Advance passes for the exhibition may also be obtained at all Washington metro area TicketMaster locations and Hecht's stores for a service charge of \$2.00 per pass and through TicketMaster PhoneCharge for a \$2.75 service fee per pass and a \$1.25 handling fee per order. To order through TicketMaster, call one of the following numbers:

Washington, DC	(202) 432-SEAT
Baltimore, MD	(410) 481-SEAT
Northern Virginia	(703) 573-SEAT
Nationwide toll-free	(800) 551-SEAT (outside of areas listed above)

Same-day Passes: Beginning November 15, a limited number of same-day passes for weekends, federal holidays, and specially noted days above may be obtained free of charge on a first-come, first-served basis at the East Building pass desk during public hours. There is a limit of six passes per person.

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HOW TO OBTAIN ADVANCE PASSES FOR "KABUKI BACKSTAGE" AND "JAPANESE DANCE (NIHON BUYO)"

Please note that passes are not required for the following events of Edo Festival 1998: Japanese Kites (Ikanobori), the Edo Kite Flying Day including Kite Battles (Tako Gassen), Festival Dancers (Matsuri Bayashi), Taiko Drummers, Street Performance (Machikado No Geino), Flower Arrangement (Ikebana), and Firemen Acrobats (Hashigonori). Please see the brochure for dates and times.

Advance passes for "Kabuki Backstage" on November 20, 21, and 22 and "Japanese Dance (Nihon Buyo)" on November 27, 28, and 29 can be obtained free of charge at the National Gallery of Art, East Building pass desk beginning November 1 during public hours, Monday-Saturday, 10 a.m.-5 p.m., and Sunday, 11 a.m.-6 p.m. There is a limit of four passes per person per event.

Advance passes for "Kabuki Backstage" and "Japanese Dance (Nihon Buyo)" may also be obtained at all Washington metro area TicketMaster locations and Hecht's stores for a service charge of \$2.00 per pass and through TicketMaster PhoneCharge for a \$2.75 service fee per pass and a \$1.25 handling fee per order. To order through TicketMaster, call one of the following numbers:

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Passes for the performances also entitle holders to view the Edo exhibition beginning at 6 p.m. Auditorium doors open at 7 p.m. for performances at 8 p.m. First-come, first-served.

GENERAL INFORMATION ABOUT THE EXHIBITION, THE EDO FESTIVAL, AND PASSES

The exhibition is organized by the National Gallery of Art, Washington, the Agency for Cultural Affairs, Government of Japan, and The Japan Foundation.

The exhibition is made possible by NTT.

It is supported by an indemnity from the Federal Council on the Arts and the Humanities. All Nippon Airways has contributed essential in-kind support.

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The Edo Festival has been made possible by The Circle of the National Gallery of Art, the Fund for the International Exchange of Art, and The Japan Foundation.

For pass information, call (202) 737-4215 or (202) 789-4999. If you need further assistance, please call Visitor Services at the National Gallery of Art, (202) 789-4984 or (202) 789-4985.

GROUP VISITS TO THE EXHIBITION

Group visits to Edo: Art in Japan 1615-1868 may be arranged by calling (202) 842-6247, Monday-Friday, 8 a.m.-4 p.m.

For information on school tours of the Edo exhibition, please call (202) 842-6249, Monday-Friday, 10 a.m.-4 p.m.

GENERAL INFORMATION ABOUT THE NATIONAL GALLERY OF ART

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday-Saturday, 10 a.m.-5 p.m., and Sunday, 11 a.m.-6 p.m. Admission is free.

For further information, visit the Gallery's Web site at <http://www.nga.gov>. For the Telecommunications for the Deaf (TDD), call (202) 842-6176, Monday-Friday, 9 a.m.-5 p.m.

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October 29, 1998



We live in an age defined by communication: voices, images, and information travel great distances without delay. But in our fast-paced, interconnected world it is easy for individuals to feel disconnected from one another. At NTT, we believe that the study of history, culture, and art are vital to promote understanding and bring individuals and societies together.

NTT is a leader in telecommunications in Japan, where we have a longstanding tradition of support for the arts and education. Recently, NTT's business operations expanded into the United States to serve American and multi-national corporations with interests in communicating with Asian and global markets. NTT's exclusive corporate sponsorship of *Edo: Art in Japan 1615-1868* at the National Gallery of Art underscores our commitment to serve the businesses and people of the United States and continues our long tradition of corporate citizenship begun in Japan.

In the Edo period, peace throughout Japan and the stable economy made it possible for the arts to flourish among all segments of society – the feudal military, merchants, and commoners. The appeal of *ukiyo-e* paintings and woodblock prints by Edo artists extended far beyond the borders of Japan, affecting post-impressionists such as Van Gogh, while the vibrant popular culture of Edo, Japan's new urban center of government and culture, provided fertile ground for the creation of costumes, armor, sculpture, ceramics, and lacquer. The visitor to the exhibition will experience a multitude of works of art, leading to a deepened knowledge of one of the richest periods of artistic expression in the history of Japan, and gaining insights into the Japan of today.

NTT will extend the opportunity to learn more about the Edo period by working with the National Gallery of Art to develop a unique exhibition experience. Through the use of our *InterSpace*[™] technology, we will develop a virtual Edo city that will allow people to explore life in this great urban center. This is just one example of NTT's ongoing commitment to use technology to enhance people's lives.

NTT extends its gratitude to the National Gallery of Art for the opportunity to help share the great tradition of Edo culture – with Washington, D.C. and the world.

Jun-ichiro Miyazu

President
NTT