

FRESH PERSPECTIVES *on the Permanent Collection from* DARTMOUTH'S STUDENTS

A SPACE *for* DIALOGUE

CHECKLIST

Felice Beato, English (born Italy), about 1825–about 1908
The Tōkaidō, from the *Photograph Album (Yokohama, Japan)*, about 1869, albumen print
Purchased through the Julia L. Whittier Fund and a gift from William Sleznick, by exchange; PH.2004.51.3

Shiko Munakata, Japanese, 1903–1975
Mitsuke (28th Station), from *Tōkaidō Munakata Hanga* (Munakata's *Tōkaidō Road series*), 1963–64, hand-colored woodcut on Japanese paper
Museum purchase; PR.965.65.1

Oiso (8th Station), from *Tōkaidō Munakata Hanga* (Munakata's *Tōkaidō Road series*), 1963–64, hand-colored woodcut on Japanese paper
Museum purchase; PR.965.65.2

Shirasuga (32nd Station), from *Tōkaidō Munakata Hanga* (Munakata's *Tōkaidō Road series*), 1963–64, hand-colored woodcut on Japanese paper
Museum purchase; PR.965.65.3

Maruko (20th Station), from *Tōkaidō Munakata Hanga* (Munakata's *Tōkaidō Road series*), 1963–64, hand-colored woodcut on Japanese paper
Gift of Diantha C. and George C. Harrington, Class of 1961; PR.2001.13

Utagawa (Ando) Hiroshige, Japanese, 1797–1858
Odawara (9th Station), from *The Fifty-Three Stations of the Tōkaidō* (Hoeido Edition), about 1831–34, color woodcut on Japanese paper
Gift of John C. Richardson, Class of 1941, in memory of his father, Edward C. Richardson, Class of 1905; PR.972.63.10

Okabe (21st Station), from *The Fifty-Three Stations of the Tōkaidō* (Hoeido Edition), about 1831–34, color woodcut on Japanese paper
Gift of John C. Richardson, Class of 1941, in memory of his father, Edward C. Richardson, Class of 1905; PR.972.63.22

Hodogaya (4th Station), from *The Fifty-Three Stations of the Tōkaidō* (Reisho Edition), about 1850, color woodcut on Japanese paper
Gift of John C. Richardson, Class of 1941, in memory of his father, Edward C. Richardson, Class of 1905; PR.972.64.5

Okabe (21st Station), from *The Fifty-Three Stations of the Tōkaidō* (Reisho Edition), about 1850, color woodcut on Japanese paper
Gift of John C. Richardson, Class of 1941, in memory of his father, Edward C. Richardson, Class of 1905; PR.972.64.22

Kyoto (The End of the Tōkaidō, Arriving at Kyoto), from *The Fifty-Three Stations of the Tōkaidō* (Reisho Edition), about 1850, color woodcut on Japanese paper
Gift of John C. Richardson, Class of 1941, in memory of his father, Edward C. Richardson, Class of 1905; PR.972.64.55

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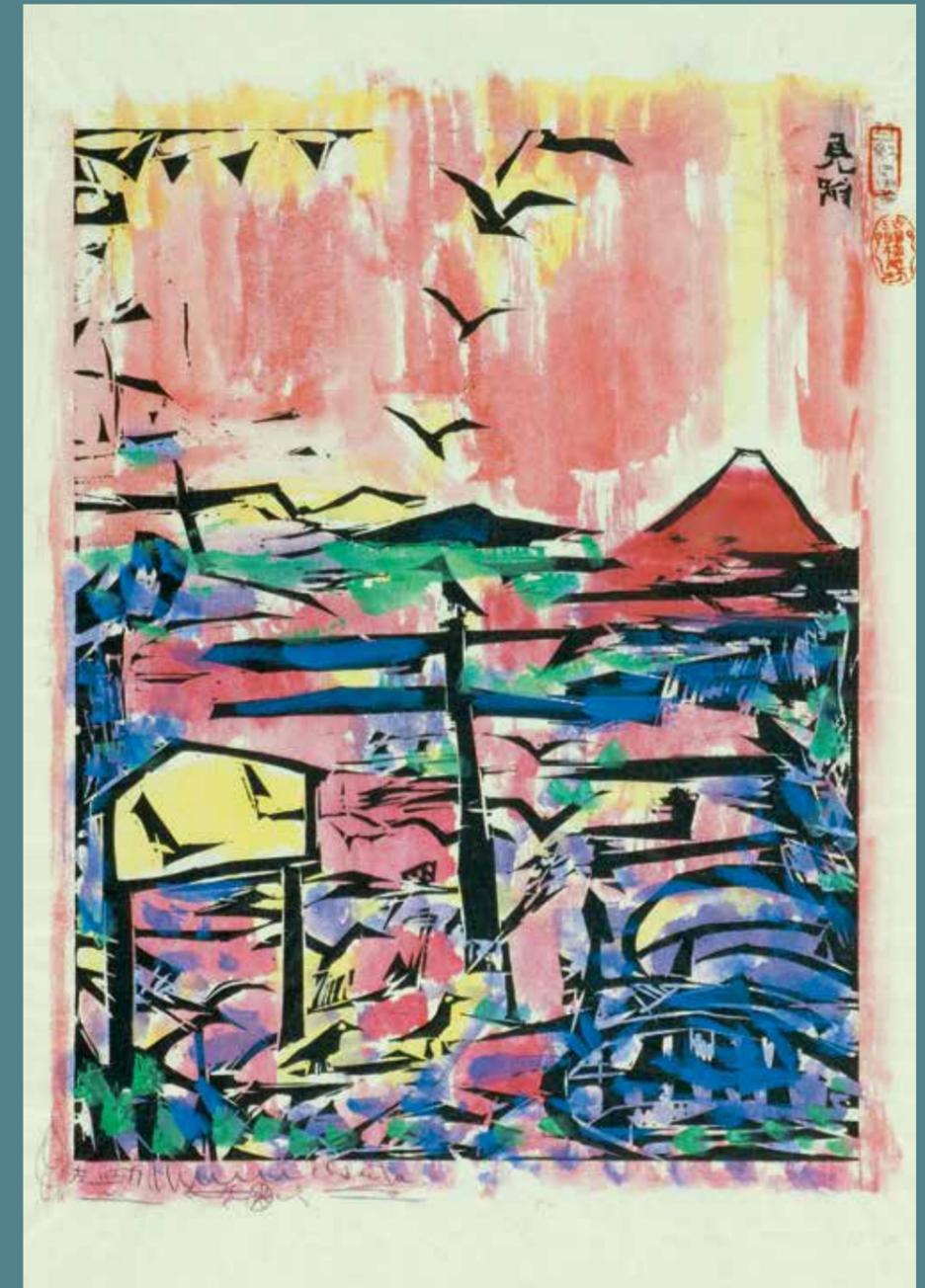
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A Space for Dialogue, founded with support from the Class of 1948, is made possible with generous endowments from the Class of 1967, Bonnie and Richard Reiss Jr. '66, and Pamela J. Joyner '79.

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Shiko Munakata, *Mitsuke (28th Station)*, from *Tōkaidō Munakata Hanga* (Munakata's *Tōkaidō Road series*), 1963–64, hand-colored woodcut on Japanese paper. Museum purchase; PR.965.65.1.

A FEAST FOR THE EYES AND A SACRED TREK FOR THE FEET Journeys Along the Tōkaidō Highway



Ando Hiroshige, *Odawara (9th Station)*, from *The Fifty-Three Stations of the Tōkaidō* (Hoeido Edition), about 1831–34, color woodcut on Japanese paper. Gift of John C. Richardson, Class of 1941, in memory of his father, Edward C. Richardson, Class of 1905; PR.972.63.10.

During the Edo period, the Tōkaidō served as the main arterial road in Japan. Linking the nation's two most important cities, Edo (present-day Tokyo) and Kyoto, the Tōkaidō (literally, "Eastern sea road") connected different provinces along Japan's eastern coast. The Tōkaidō ran approximately 495 kilometers dotted by a network of post stations in which travelers could eat and rest. Initially, the Tōkaidō served only the military and government couriers as they traveled to transport tax payments, as well as officials journeying from the capital to the provinces. The road gradually expanded in size and influence as it came to be trafficked by private citizens for business, pleasure, and pilgrimage. A national symbol of Japan, the Tōkaidō has remained a popular subject for artists over the centuries.

Ando Hiroshige pioneered the artistic representation of the Tōkaidō with his first series chronicling the highway, published in 1833, depicting a group's departure from Edo, the fifty-three stations along the highway, and the travelers' arrival in Kyoto. Hailed as the most popular series ever published in Japan, Hiroshige's suite of prints established the Tōkaidō as a subject worthy of depiction for centuries to come. Hiroshige would go

on to produce over one thousand images of the Tōkaidō throughout his life, creating multiple series that depicted both the landscape of the road and the human experience of traveling it. While Hiroshige's prints possess a documentary quality that celebrates the individual characteristics of each station along the Tōkaidō, he is most renowned for evoking the traveler's experience of the journey. By imbuing each scene with a variety of formal artistic qualities and specific details, Hiroshige created the sense that the viewer is not just observing a station along the Tōkaidō, but is experiencing a special place and moment in time. In doing so, Hiroshige provided both the historical and contemporary viewer with a deep understanding of living in Edo-period Japan and traveling on the Tōkaidō.

Made by a true master, Hiroshige's seemingly unstudied prints drew upon many elements from Japanese artistic traditions in imaginative new ways. Indeed, his series of the Tokaido were successful in part for their originality, and in part for their incorporation of traditional, familiar elements of Japanese art. Hiroshige introduced the use of various perspectives in his prints, a novel practice among print artists at the time. In *Odawara (9th Station)* from his series *The Fifty-Three Stations of the Tōkaidō*, he employed both a traditionally Japanese aerial perspective of the river crossing and a Western perspective of recession, in which the forms gradually grow smaller as they recede into the distance.

In contrast to Hiroshige's traditional portrayals of the Tōkaidō, Shiko Munakata's twentieth-century prints utilize line and color in a dynamic and more abstract manner. Munakata carved and printed his own works exclusively, departing from the division of print labor that characterized traditional publishers' ateliers at the time. Aligned with the Japanese creative print movement *Sosaku Hanga*, Munakata believed in a "self-drawn, self-carved, and self-printed" practice. Munakata's *Tōkaidō Road* series features sixty-two images of the highway, inspired by the seven trips he took from 1963 to 1964 to observe and sketch the road. In creating a series of the Tōkaidō as Hiroshige first did, Munakata was undeniably influenced by the master printmaker, yet worked in his own distinctive style.

Munakata's expressive and animated use of line and color aim to convey human emotions rather than to provide a completely faithful rendering of the Tokaido landscape. Munakata rarely produced prints based on sketches, but drew upon sketches from his past visits to the Tōkaidō for this series, marking a transformation in his style. Although his prints appear highly abstract and chaotic upon first glance, the application of printed line and bright color was carefully rendered so as to produce what can become a decipherable landscape.

Hiroshige's influence can be observed in Munakata's *Mitsuke* print, in which Munakata has applied a deep, Western horizon line to the scene. Hiroshige employed similar use of Western perspective throughout his Tōkaidō series. Munakata departs from Hiroshige, however, in his

rendering of depth within the scene. By applying paint both beneath and on top of the printed black line, Munakata transforms the flat print surface into a seemingly three-dimensional space. His loose, fluid brushstrokes and forms serve to convey the sentiments experienced while traveling the Tōkaidō, rather than placing the viewer directly in the scene, as Hiroshige does.

British photographer Felice Beato documented the Tōkaidō during his travels to rural East Asia. Beato worked within the English "picturesque" photography movement, which captured scenes of pure, unaltered nature. Reflecting eighteenth-century England's taste for nature amidst a period of industrialization, the cult of the picturesque within the photography world was characterized by nostalgia for humble aspects of nature such as woodland scenery and winding country lanes. The picturesque idealized a form of nature that was rapidly vanishing in England, motivating artists to seek out its characteristics elsewhere. In line with the movement's goal of documenting rustic nature, Beato's photographs of the Tōkaidō present the road as a tranquil retreat rather than a bustling transportation hub.

Beato's photographs capture the Tōkaidō at its purest: non-idealized, and from the perspective of a traveler on foot. Beato frames each image from the center of the road at ground level, granting the viewer direct access to the experience of traveling along the highway. The towering height of the rugged trees lining the road is emphasized through the inclusion of people and low-lying architecture. Beato's images possess a quiet, serene quality that harkens back to the picturesque movement's goal of celebrating nature in its most innocent, unaltered form. Western tourists were the primary consumers of Beato's photographs of the Tōkaidō, as his images provided a taste of the journey along the highway at the height of the tourism boom in nineteenth-century Japan.

The images of the Tōkaidō by these three artists illustrate the diversity of experiences evoked by a singular place. Indeed, whether being traversed or observed, admired from afar or up close, painted or photographed, the magic of the Tōkaidō lies in its ability to transport: literally, for Edo-period travelers, and figuratively, for contemporary viewers endeavoring to experience a taste of the journey.

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Felice Beato, *The Tōkaidō*, from the *Photograph Album (Yokohama, Japan)*, about 1869, albumen print. Purchased through the Julia L. Whittier Fund and a gift from William Sleznick, by exchange; PH.2004.51.3.

