

東海道五拾三次 彦

Kyōka Tōkaidō

旧本橋

日中橋
まきく
ふき
さるうき
何のや
幸久

徳重堂



Utagawa Hiroshige



這本書是一個

合法的印章。

印章



梅協會

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UTAGAWA Hiroshige's

歌川 広重

Fifty-Three Stages on The Tokaido, Kyoka Edition

東海道五十三次, 狂歌人



Contents

Preface

7

The Fifty-Three Stations of the Tokaido Road

9

The 56 Woodblock Prints of Utawaga Hiroshige, Kyoka Tokaido

11

The Kyoka Tokaido Prints of Hiroshige in this Book

16/17

Bibliography

130

Attachments

131

UTAGAWA Hiroshige's

歌川宏重

Fifty-Three Stages on The Tokaido, Kyoka Edition

東海道五十三次, 狂歌人

Born Andō Tokutarō (安藤 徳太郎; 1797-12 October 1858) and buried at Adachi-ku, Tokyo, Togakuji temple.

Woodblock prints: Tenpo jidai (1830-44), Signed by Hiroshige gwa (宏重画).

Publisher: Sanoya Kihei start around 1837, including 56 poems and 55 kyoka poets.

Fifty-Six Woodblock Prints, Taisho jidai (1912-26), size ± 18 x 23,8 cm (Horizontal chuban format). Possible publishers: Uchida, Takamizawa or Shozaburo Watanabe (unknown).

The Collection of the Umekyokai Foundation, Tilburg, The Netherlands, 2024.

www.umekyokai.eu – info@umekyokai.eu – KvK nr. 95202110.

The 56 Woodblock Prints of Utawaga Hiroshige, Kyoka Tokaido

The 53 Stations of the Tokaido in a set of 56 prints with title-page. On each print is a comic poem (kyoka); hence known as the Kyoka Tokaido:

- 1. Nihombashi** The bridge with a daimyo procession runs across the foreground. To left, the outline of Fuji rises above red bars of mist. The start of the Tokaido road.
- 2. Shinagawa** The village street, seen from above, is in the foreground; beyond it, to right, a point with houses and trees juts out into the bay; boats at anchor, left, and on the sky-line two sailing-boats.
- 3. Kawasaki** In foreground, to left, a shop and group of trees; beyond is the river with ferry-boats and a sailing-boat in the centre; in distance, trees above mist and houses, right.
- 4. Kanagawa** The road runs upward, to left, towards a tea-house and trees; right, is a man with performing monkey near a shelter; beyond, the sea with four sailingboats, and headlands, right.
- 5. Hodogaya** In foreground, right, a tea-house with lanterns and coloured decorations; three great trees and hills beyond.
- 6. Totsuka** The road, with dispatch-runner, passes between green slopes with pine trees (three and four) on either side; beyond, in centre, the roofs of the village and distant hills.
- 7. Fujisawa** The torii and temple lantern are to left, on the farther bank of the stream, crossed by a small bridge, right, the village is in middle distance and beyond, to left, rise two mountain-peaks above the mist.
- 8. Hiratsuka** In the foreground, the river with two ferry-boats; left, the village with three trees; in the distance, right, the outline of Fuji.
- 9. Oiso** The village is in foreground on a shore fringed with pine trees. On the farther bank, to right, stretches a chain of mountains.
- 10. Odawara** The road bends from right to left and again to right with three tall pine trees and four travellers in foreground. On the shore, beyond, fishermen are hauling in their nets.
- 11. Hakone** Night. The road, paved with great boulders, runs steeply upward to left, with two travellers in litters and men carrying great torches. On either side, rocks with scattered pine trees.

The Kyoka Tokaido Prints of Hiroshige in this Book.

The complete set of Hiroshige's paintings consists of 56 woodcut prints. It covers the 53 stations or resting areas of the Tokaido Road from Tokyo to Kyoto. It was one of the "highways" of the Edo period and mostly runs along the coast. This road still exists, but has been altered over the centuries. However, many authentic sections of this road remain, see the two books (green and blue) with the maps in the bibliography.

The complete set of woodblock prints is reproduced in this book. They comprise 56 paintings by Utagawa Hiroshige from the early 19th century. This set was purchased from a very reliable source and antique dealer in Tokyo. We called this acquisition 'The Collection of the Umekyokai Foundation', located in Tilburg, The Netherlands. It consists of prints from the Taisho period (1912-1926). The publisher of this set is unknown. The prints were scanned with a high-quality scanning device at their actual size. Both the front and back covers are included in this book in the same way. Both sides contain 300 dpi scans. After scanning, only one adjustment, called "Auto Contrast," was applied in the Photoshop program. All in the same way! This gives you a visual representation of each individual print as it was actually included in the collection. There are three minor damages in this series (small hole in the print). A small white border is visible, allowing you to examine each print in its entirety. Because the back has also been scanned, you can clearly see the paper and ink used. This also proves that these are woodblock prints over 100 years old. The paper size isn't a fixed measurement, but the paper itself deviates here and there from the size used at the time. It's clearly handmade paper.

The colours are still in excellent condition, and we assume the prints only saw daylight for a very short time. They are truly beautiful prints. Hiroshige's work is truly incredibly beautifully rendered.

東海道五拾三次十三

沼津

東雲亭
旅亭

名所

沼津城の

石垣

の

石垣

の

石垣



旅亭
東雲亭



東海道五拾三次

濱松

紀
廣

土曜の日記
 ああ
 ちよ
 かきむ
 す
 ちよ
 漢字

積善之風





東海道五拾三次世

舞坂

今切手辰

揚子江

と云ふ

中々の

舞坂を

横小

今切手

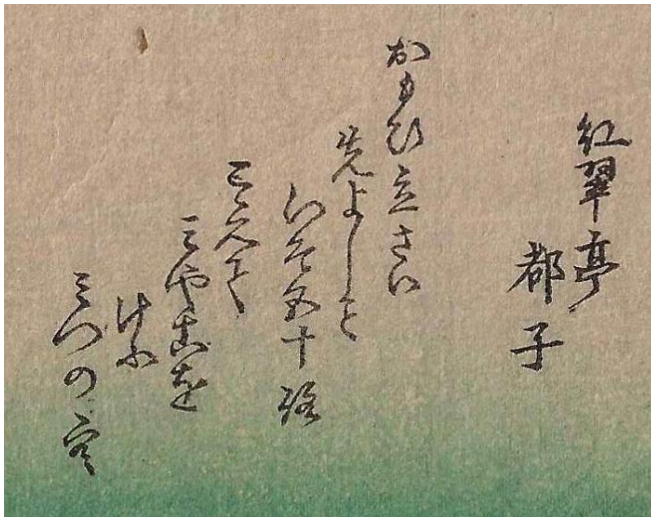
ふん

柳屋

舞坂

横小





Kohakutei Miyako

*Decided to travel
with great expectation
light-heartedly over the fifty stations
I have reached the capitol today
I look at the sky.*

The last comic poem of the last Kyoka Tokaido station.



梅協會 - 梅協會

The 'Society of the Plum Blossom'

The plum tree is named *Prunus mume* or Mei in Chinese and Ume in Japanese. The fruits are related to the apricot, but culturally it is often called plum blossom.

Laozi (Chinese Daoist philosopher) is said to have been born under this tree and it blooms in winter, at the time of the Chinese New Year.

The thirteenth-century Japanese Zen master Eihei Dōgen (Soto zen) used the plum blossom as a symbol for renewal of life.

The symbol of the 'Society of the Plum Blossom' includes the plum blossom, the bamboo, the five elements theory (five twigs) and luck (symbolically the 7 leaves).

The aim of the 'Society of the Plum Blossom' is:
The promotion of Japanese and Chinese cultural activities in the broadest sense of the word.

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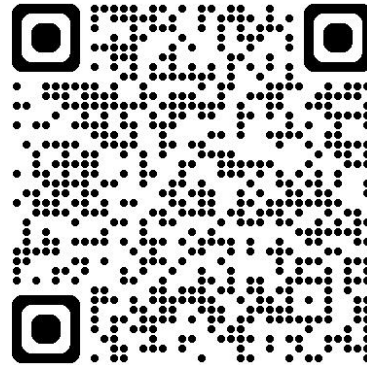
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