

ARCHAEOLOGY THROUGH ART:
JAPANESE VERNACULAR CRAFT
IN LATE EDO-PERIOD WOODBLOCK PRINTS

by

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This thesis examines depictions of wooden boats in Japanese woodblock prints of the late Edo period (1603 – 1867). Watercraft were an integral part of Edo Japan, yet little Western scholarship has examined their role. The images are an important resource for understanding more about maritime Japan, filling in some of the gaps left in the documentary and archaeological records. This thesis will compare details of construction and usage visible in the prints with contemporary models, documents, and modern boats built using traditional construction methods in an effort to assess the accuracy of the artistic renditions and learn about the context in which the boats were used. Though woodblock prints cannot provide the accuracy of measured construction drawings, careful study and comparison of the different types of vessels in the prints reveal much about the great range of watercraft in daily use during the Edo period.

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by

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DEDICATION

I write this on the eve of the anniversary of my father's passing. This one's for you dad...

I hope you like it.

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GLOSSARY

Unless otherwise noted, all translations are my own.

<u>Pronunciation</u>	<u>Japanese</u>	<u>Definition</u>
<i>Akaita</i>	アカイタ	Decorative tip of the stempost (Akashi region)
<i>Akakumi</i>	滄汲	A tool used to scoop water out of the boat
<i>Ama</i>	海女	Abalone divers (female)
<i>Atake-bune</i>	安宅船	A type of warship
<i>Bakufu</i>	幕府	Shogunal government
<i>Bakuhan</i>	幕藩	The merging of the shogunate and the domains
<i>Bansen</i>	番船	A system in which on a specific date ships leaving Osaka were assigned numbers and raced to Edo.
<i>Beka-bune</i>	ベカ船	A boat used for seaweed harvesting
<i>Bezai-sen</i>	弁財船	A large coastal trading vessel
<i>Bijin-ga</i>	美人画	“Beautiful women” pictures; a type of woodblock print
<i>Cha-bune</i>	茶船	“Tea boat,” a type of pleasure vessel
<i>Chiri</i>	ちり	Aftmost outer protective planking enclosing an open space in which the rudder was maneuvered
<i>Choki-bune</i>	猪牙船	“Boar’s-tusk boat,” a type of pleasure vessel
<i>Daimyō</i>	大名	Regional military lord
<i>Emā</i>	絵馬	Prayer placard, votive picture
<i>Eri</i>	鰐	Fish weir
<i>Eta</i>	穢多	Outcast
<i>Funabari</i>	船梁	Deck beam
<i>Funaberi</i>	船べり	Gunwale
<i>Geta</i>	下駄	Wooden clogs, sandals
<i>Godairiki-sen</i>	五大力船	“Five-great-powers ship,” a larger passenger ferry
<i>Goshaku</i>	五尺	Removable section of hull planking on larger ships located aft of the stempost
<i>Goza-bune</i>	御座舟	“Honored-seat boat,” an ornately decorated ship used by <i>daimyō</i>
<i>Gyoson</i>	漁村	Fishing village
<i>Hako-oki</i>	箱置き	Construction style in which the view of the stempost is obscured by an overhanging forward deck
<i>Han</i>	藩	Province
<i>Hashirauke dō</i>	柱受胴	Mast rest (also see <i>yokogami</i>)
<i>Heita</i>	ヘイタ	Vertical planks used in the bow (Lake Biwa region)
<i>Higaki-kaisen</i>	菱垣廻船	A type of <i>bezai-sen</i> notable for the crisscross latticework railing on the hull
<i>Higashimawari</i>	東回り	Eastern Sea Circuit Route, running between Edo and Osaka

<i>Hinin</i>	非人	Outcast (also see <i>eta</i>)
<i>Hiyoke-bune</i>	日除舟	“Shaded boat,” a type of pleasure vessel with a four- or six-post roof
<i>Ho</i>	帆	Sail
<i>Hobashira</i>	帆柱	Mast
<i>Hosoban</i>	細版	Narrow, tall woodblock print
<i>Ireko</i>	入れ子	Socket on a <i>ro</i> which forms a pivot point with the <i>rogui</i>
<i>Isaba-bune</i>	イサバ船	Merchant vessel similar in construction to the <i>bezai-sen</i>
<i>Jawara</i>	じゃわら	Deck covering made of willow branches used to cover cargo on the decks of <i>bezai-sen</i>
<i>Kai</i>	櫂	Paddle
<i>Kaisen</i>	廻船	A type of <i>bezai-sen</i> used along the circuit routes (<i>nishimawari</i> and <i>higashimawari</i>)
<i>Kai-tsukuri</i>	階造り	“Stepped construction,” refers to slight overhanging strakes
<i>Kaji</i>	舵	Rudder
<i>Kajiki</i>	加敷	Garboard strake (also see <i>nedana</i>)
<i>Kajimiki</i>	舵身木	Rudder stock
<i>Kakiire</i>	かき入れ	Rabbet
<i>Kari-bune</i>	狩船	“Gathering boat,” a type of fishing boat
<i>Kawara</i>	航	The base of a boat, made through joining several planks side-by-side
<i>Kazugai</i>	鍔	Fastener (staple-type)
<i>Kanzaki-miyoshi</i>	劍先水押	Sword-point stempost (used mostly in the Akashi region)
<i>Keshō-ita</i>	化粧板	Cosmetic plank placed over a hull strake
<i>Kitamae-sen</i>	北前船	A type of <i>bezai-sen</i> often plying the northern waters
<i>Koku</i>	石	A unit of measure said to be the equivalent of the amount of rice it takes to feed a samurai for a year (approximately 330 lbs)
<i>Komo</i>	薦	A woven straw mat used to cover cargo
<i>Ko-ukai-bune</i>	小鵜飼船	Small cormorant fishing boat
<i>Kubidama</i>	クビダマ	Decorative band on stempost near sheer strake (Akashi region)
<i>Kugi</i>	釘	Fastener (nail-type)
<i>Makihada</i>	槇皮	Fibers from the bark of the <i>maki</i> tree, a type of pine. Often used to line fastener holes or the seam between planks to prevent seepage
<i>Makimono</i>	巻物	Handscroll
<i>Maruko-bune</i>	丸子船	Cargo ship used in the Lake Biwa region
<i>Meisho</i>	名所	Famous places
<i>Miyoshi</i>	水押	Stempost

<i>Nagasagari</i>	長下り	A hanging decoration off the stempost of a <i>bezai-sen</i>
<i>Nakadana</i>	中棚	Interior hull plank (i.e., not the garboard or sheer)
<i>Nedana</i>	根棚	Garboard strake (also see <i>kajiki</i>)
<i>Nishiki-e</i>	錦絵	Brocade prints
<i>Nishimawari</i>	西回り	Western Sea Circuit Route, from Osaka to Hokkaido via the Japan Sea
<i>Omote tateita</i>	表立板	Forward vertical board
<i>Oshiokuri-bune</i>	押送船	“Push-through boat,” a fishing or transport vessel usually found in open water
<i>Ro</i>	櫓	Sculling oar
<i>Rogui</i>	櫓杭	Pivot post for <i>ro</i>
<i>Rōzoku</i>	ろうぞく	Handle for <i>ro</i>
<i>Sakoku</i>	鎖国	“Closed country” policy
<i>Sanbuta</i>	栈蓋	Upper rim of a squared-off bow
<i>Sanjūkoku-bune</i>	三十石船	Thirty- <i>koku</i> boat, a type of ferry
<i>Sankin-kōtai</i>	参勤交代	Alternate attendance system for <i>daimyō</i> . They were required to spend predetermined periods of time in Edo and their home provinces,
<i>Sasabune</i>	笹船	“Bamboo-leaf boat,” a small, narrow riverboat
<i>Sekisho</i>	関所	Government checkpoints along the major roads
<i>Semi</i>	蟬	Angled tip of the mast on larger vessels
<i>Sharebon</i>	洒落本	Literature pertaining to the pleasure quarter, often including how-to instructions to help the reader navigate
<i>Shiri</i>	しり	Blade (longest part extending outside the boat) of the <i>ro</i>
<i>Shunga</i>	春画	Erotic print
<i>Sotodoo</i>	外艫	“Outer stern,” the lower aftmost strakes on a <i>bezai</i> -type vessel
<i>Suberi</i>	滑り	False keel
<i>Suijin Matsuri</i>	水神祭り	Festival of the water god
<i>Surinoko</i>	すりノコ	Edge joining saw
<i>Takase-bune</i>	高瀬舟	“High-current boat,” a riverine cargo vessel
<i>Tan</i>	反	One strip of cloth. A number of these were sewn together vertically to create a whole sail.
<i>Tatami</i>	畳	Woven mat used as flooring
<i>Toami</i>	投網	Thrown net
<i>Tokyodenma</i>	東京伝馬	A small vessel modeled after the “relay boats” used to convey official messages
<i>Tsuchi-bune</i>	土船	“Earth boat,” refers to a cargo vessel usually used to transport soil
<i>Ude</i>	うで	Loom (interior portion, usually teardrop-shaped) of the <i>ro</i>
<i>Ukai-bune</i>	鵜飼船	Cormorant fishing boat

<i>Ukiyo-e</i>	浮世絵	“Pictures of the Floating World;” woodblock prints
<i>Uma-watari-bune</i>	馬渡船	Horse ferryboat
<i>Umeki</i>	埋め木	Wooden plugs fit over fasteners
<i>Uwadana</i>	上棚	Sheer strake
<i>Wasen</i>	和船	“Japanese boat,” usually refers to the various types of <i>bezai-sen</i> , including <i>higaki-kaisen</i> , <i>kaisen</i> , and <i>kitamae-sen</i>
<i>Watari-bune</i>	渡船	“Crossing-over boat,” a passenger ferryboat
<i>Yagura</i>	矢倉	Deckhouse on a <i>bezai</i> -type vessel
<i>Yakata-bune</i>	屋形船	“Roof-shape boat,” a large vessel with a deckhouse-like superstructure
<i>Yamabushi</i>	山伏	Mountain priest
<i>Yanebune</i>	屋根船	“roofed boat”
<i>Yokogami</i>	横神	Mast rest (also see <i>hashirauke dō</i>)
<i>Yorikakari</i>	寄掛	Upper aftmost strake on a <i>bezai</i> -type vessel
<i>Yotsude-ami</i>	四ツ手網	Four-armed net
<i>Yu-bune</i>	湯船	Bath boat
<i>Yuzan-sen</i>	遊山船	A type of pleasure boat found in the Kansai area

CHAPTER 1: Introduction

The stereotypical view of historical Japan has long been “the land of rice” – an agricultural, land-based society. Alternatively, it is thought of as the country of the samurai, fierce warriors highly trained in martial arts. These views completely ignore the existence of Japan as an archipelago, and the very real need for watercraft within the island chain. Boats were, of course, a mode of transportation on the islands’ inland and open waters, but were also vital components in shipping, fishing, and recreation along the inland waterways. Watercraft were an integral part of Edo Japan, yet little English-language scholarship has examined their role.

The importance of water travel, both along the coast and on inland rivers and lakes, was certainly not downplayed during the Edo period. The use of boats was one manifestation of government control, particularly evident along the inland waterways. River crossings along the major roads were closely monitored, and laws were enacted to limit shipbuilding in order to mitigate the possibility of naval buildup in the provinces (Nagahara 1985:213). Pontoon bridges along the main roads, sometimes made from actual boats (Figure 1), were one manifestation of government power and rank. As travel between provinces was highly restricted during the Edo period in an effort to maintain control over the population, access to such bridges was usually restricted through a complex checkpoint system overseen by local authorities. Travel across the pontoon bridges was largely limited to shogunal (military ruler) travel or foreign missions from Korea (Vaporis 1994:49). Larger shipping vessels connected the cities of Edo and Osaka with the outermost borders of Japan, facilitating a booming trade in local specialties. Yet even with so many accounts of water-based transport and travel, there are few systematic records remaining today that shed light on the watercraft themselves and their uses. The limited documents include the *Funakagami* (*Ship’s Mirror*), a tax document related to Edo inland waterways, or

governmental laws regarding coastal shipping, but do not portray a complete picture of the various types and uses of Edo Japan's watercraft.

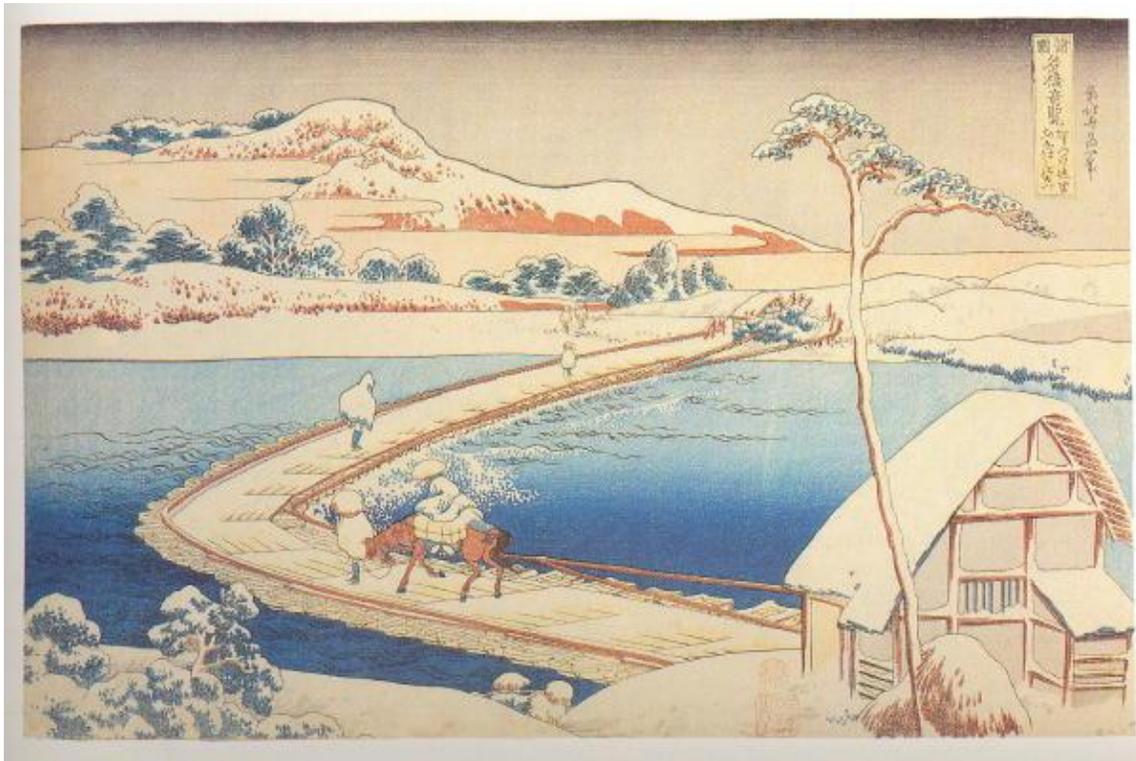


Figure 1. *Old Boat-Bridge at Sano in Kozuke Province*, by Katsushika Hokusai (1760 – 1849) (Forrer 1991).

As a result of the lack of documentation, very little scholarship has addressed the role of watercraft in early modern Japan, and virtually no English-language research has examined Japanese ship construction techniques. Without many written records regarding maritime trends or construction treatises, other materials must be examined in order to understand more about maritime Edo Japan.

This thesis will use woodblock prints, an art medium that had gained popularity throughout the Edo period, to delve into Japan's maritime culture. Though woodblock prints cannot provide the accuracy of measured construction drawings, careful study and comparison of the different types of vessels in the prints reveals a great range of watercraft in daily use during

the Edo period. Analysis of the details recorded in the woodblock prints becomes an important resource for understanding more about maritime Japan, filling in gaps left in the documentary and archaeological records, but this study should not be considered a comprehensive treatment of all types of watercraft extant at this time. Notable omissions include military vessels, perhaps partially due to the lack of an organized central navy during the so-called peaceful Tokugawa reign. Blue-water sail also remains almost entirely a mystery, possibly as a result of restrictions placed on offshore travel. Though whaling was already a thriving industry at this time, it is almost completely absent from the pictorial record. Diplomatic missions and foreign trade were highly curtailed during the Edo period, likely contributing to the scarcity of those types of images. For the purposes of this study, therefore, “watercraft” will refer to the vernacular watercraft built and used by the merchants, fishermen, ferry operators, and pleasure boaters during Edo period Japan. These agents form the bulk of the subjects of the woodblock prints, and careful analysis of the images will demonstrate the value of the prints in placing their watercraft within a cultural context.

Woodblock prints were one of the first types of artwork to be mass-produced. Beginning in the mid-seventeenth century, woodblocks gained popularity steadily throughout the Edo period. They were made by carving an image into a series of blocks of wood, inking them, and printing them onto a page. The changing political and social influences of the time influenced the subjects of the woodblocks, a change visible in the later predominance of landscape prints. Throughout the centuries, however, regardless of popular subject matter watercraft are visible in the prints. Through the images the rich maritime history of Japan can be seen more clearly, demonstrating ways in which the people interacted with their watercraft and the world around them.

The sheer number of woodblock prints produced provides a rich data set through which to explore the cultural background of Edo Japan. Scholars have only recently begun to mine this artwork for its information on daily life. One study examines the work of Suzuki Harunobu (1725 – 1770) in order to learn about certain restaurants and teahouses that were part of the Edo collective consciousness (Waterhouse 2004:59). As yet, however, the maritime world has not been systematically explored through woodblock prints. Many of the artists paid close attention to detail in their depictions, resulting in vivid representations of boats complete with details such as planking and fastener patterns. Other artwork, such as the *ema* (絵馬, prayer placards) preserved in seafarer’s shrines, portray certain vessels in perhaps more realistic dimensions.¹ Those collections, however, are generally limited to depictions of a specific type of ship, the *bezai-sen* (弁財船, a large coastal trading vessel), and as such do not furnish the range of scenes and watercraft that the varied woodblock prints do.

Chapter 2 of this project will first outline the basic historical background necessary to understand Edo Japan. A brief discussion of the prevailing practices of the shogunal government, with particular attention to maritime matters, is followed by an introduction to Edo societal stratification and popular culture. The cultural milieu of the time had great impact on the development of the woodblock prints, and as such needs to be presented here. Finally, this chapter examines the maritime connections within daily life in Japan, notably in economic matters including fishing and shipping.

In Chapter 3, the focus turns to the woodblock prints themselves. In order to best understand the subject matter depicted in the prints, it is first imperative to understand the atmosphere in which the artwork was created. As Lauren DiPaolo astutely noted in her article

¹ See *Funa-ema nyūmon*, by Ishii Kenji and Adachi Hiroyuki, for a detailed discussion on prayer placards depicting watercraft.

“Between Art and Artifact,” “Images are not a direct window to the past.” (DiPaolo 2007:1). Visual representations must be viewed critically, within the context in which they were made. This chapter explains the evolution of woodblock prints as they proceeded from “beautiful women” pictures to the landscape images that figure so prominently in the data set. Social trends and constraints influenced the subject matter and presentation styles. This chapter also investigates the cautionary aspects of working with woodblock prints and the perils of accepting the artists’ renditions unreservedly.

Chapter 4 outlines the methodology of this project. It discusses the mechanics of using woodblock prints to analyze ship construction, describing the compilation of the data set and breaking down the various categories of watercraft and scantlings. This chapter also describes the other research venues used to supplement the information gathered through the woodblock prints, including public outreach through the use of online resources. Finally, the questions engendered by the woodblock prints are further explored through ethnographic research, including interviews with shipwrights and museum curators in Japan to examine actual examples of boatbuilding.

Analysis of the woodblock prints begins in Chapter 5. This chapter first categorizes the watercraft discernible through the images into fishing, pleasure, ferry, and cargo boats. It then dissects the construction details visible in the prints, sweeping from stem to stern to determine what can be learned about Japanese watercraft construction through the prints. When applicable, actual examples of watercraft are introduced in order to create a more comprehensive picture.

The woodblock prints’ value does not lie only in their depictions of the ships themselves, but also in providing information about their context. Boats preserved in museums today cannot recreate the entire system in which they were used. Chapter 6 explores this issue, examining the

maritime cultural landscape as evoked by the images. Information about fishing techniques and implements, shipping practices and merchant culture, ferry transport, recreation venues, and even the religious role of boats can be discerned through the prints.

The systematic study of Japanese watercraft is long overdue. Woodblock prints may not be able to answer all of the questions about Edo seafaring, but this project strives to open a window into that world. We proceed now to eighteenth-century Edo, in which boats are ubiquitous in reality, yet almost absent in the written record.

CHAPTER 2: Historical Background

In order to understand the role of maritime practices in Japan during the Edo period (1603 – 1867), it is first necessary to examine the administrative and social conditions of that time. Though often regarded as the static “era of peace” after a century of civil war and before Commodore Perry’s arrival in Tokyo (Edo) Bay in 1858, the Edo period actually witnessed sweeping social change over the course of two and a half centuries. Although the military government maintained a hold on administrative power, economic and social influences gradually shifted throughout the Edo period, resulting in more influence shifting to the peasant and merchant classes. This change would be reflected in the number and types of both actual ships built and those depicted in the late Edo-period woodblock prints of the time. This chapter will present the historical background necessary to understand the atmosphere of Japan during the Edo period, focusing on governmental structure and maritime policies, societal hierarchies, popular culture, and connections with the maritime world at all levels of society.

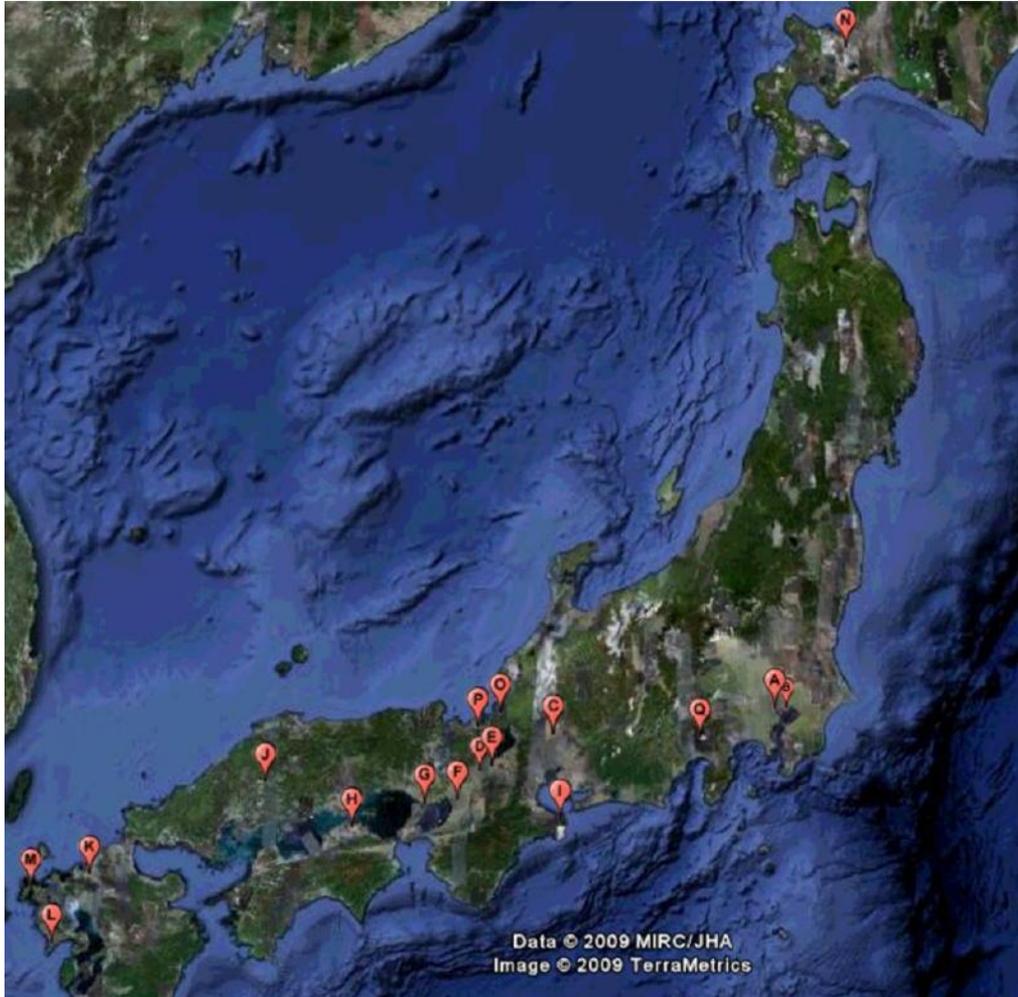


Figure 2. Map of Japan with major locations noted (Google Earth).

Key:

A	Tokyo	M	Hirado (Nagasaki Prefecture)
B	Urayasu (Chiba Prefecture)	N	Hokkaidō
C	Gifu	O	Tsuruga (Fukui Prefecture)
D	Kyoto	P	Obama (Fukui Prefecture)
E	Lake Biwa Museum (Shiga Prefecture)	Q	Mount Fuji
F	Osaka		
G	Akashi (Hyōgo Prefecture)		
H	Takamatsu (Kagawa Prefecture)		
I	Toba (Mie Prefecture)		
J	Miyoshi (Hiroshima Prefecture)		
K	Fukuoka		
L	Dejima (Nagasaki City, Nagasaki Prefecture)		

Government

Tokugawa Ieyasu* assumed the title of shogun in 1603, heralding the beginning of over two hundred years of Tokugawa reign in the form of a *bakufu* (幕府), or a military bureaucracy. The Tokugawa political power was centered in Edo (Tokyo), while the emperor continued to reside in Kyoto, functioning as the focus of religious rule and effectively rubber-stamping the continuing Tokugawa reign (Figure 2). A unique aspect of the *bakufu* system was its interdependence on the *daimyō* (大名, warlords) ruling outlying provinces. Though the shogunate technically held power over the entire country, the *daimyō* were responsible for overseeing the day-to-day running of their provinces (*han*), and were required to swear allegiance to the shogun. The merging of the *bakufu* and the *han* domains became known as the *bakuhan* system. With this interdependent military system, there was no centralized navy, though several *daimyō* with seaside territories did maintain some naval presence. Although Ieyasu was recognized as the shogun, the supreme military leader within the country, support from local *daimyō* varied from long-standing, trustworthy allies, to former enemies referred to as *tozama daimyō*.

The Tokugawa surrounded the *tozama*-led domains with loyal retainers, and also implemented universal methods to maintain control over all the *daimyō* as well as deplete local resources that may be used to fuel the means of rebellion against Tokugawa rule. One such method was the *sankin-kōtai* (“alternate attendance”) system, mandating that every *daimyō* spend half of their time in residency in Edo. Actual lengths of time varied depending on the distance of

* Japanese names will be written in Japanese style of last name first, unless otherwise indicated. Certain historical figures, such as Tokugawa Ieyasu and Toyotomi Hideyoshi, as well as prominent artists such as Katsushika Hokusai or Andō Hiroshige are commonly referred to by their first names (“Ieyasu,” “Hokusai”) in order to differentiate from other men from the same lineage. This is by no means a form of disrespect, but conforms to present-day scholarship.

the home province from Edo, but could range from six months to years. Upon the *daimyō*'s return to his home province, immediate family members would be required to remain in Edo, effectively holding them hostage. Not only would this ensure that no *daimyō* would make war on Edo for fear of harming their own loved ones, but that the resources necessary for the annual procession with appropriate pomp and circumstance to and from Edo would drain the local coffers and prohibit funds from being used to develop a regional militia.

The alternate attendance system encouraged the development of a domestic transportation infrastructure. There were five *bakufu*-sanctioned highways for *sankin-kōtai* travel, with the best-known being the Tokaidō, running from Kyoto to Edo (Perez 2002:303). A number of checkpoints were established at border crossings along these routes, with fifty-three along the Tokaidō alone. These checkpoints (*sekisho*) were administered by the *bakufu* in an effort to regulate traffic between the cities and monitor compliance with the alternate attendance system (Vaporis 1994:99-100). The increased travel resulted in the development of inns and eateries to accommodate the samurai and their large retinue. Although the majority of the trip was overland, several rivers and lakes required boat crossings or other fording techniques. Government oversight of the checkpoints was fairly rigorous, and creating checkpoints at water crossings made it easier to regulate who traveled to and from each *daimyō*'s domain. An instance of an illegal ferry service set up along near Kanamachi, one of the river crossings, was quickly ordered shut down by *bakufu* officials (Vaporis 1994:185). Lake Hamana, serviced by the Maisaka and Arai checkpoints, was one of two open-water crossings along the Tokaidō (Figures 3, 4). Arai only allowed docking of vessels at designated places, and even inspected ships for weapons at those anchorages (Vaporis 1994:123). Philipp Franz von Siebold, Dutch medical advisor on Dejima in Nagasaki in the 1820s, made note of the Arai checkpoint in his memoirs of the annual

voyage to pay respects to the Shogun in Edo. He describes a vessel belonging to the “prince” of the land, used to transport the Dutch party and flying the Dutch flag in their honor (von Siebold 1973:77). Other river fordings were aided by locals appointed to the task. Prices for crossings were determined according to water depth, and if the guides allowed a passenger to drown they were punished by death (Kaempfer 1999:337).



Figure 3. *Maisaka*, by Hiroshige (1797 – 1858) (Andō 1965).



Figure 4. *Arai*, by Andō Hiroshige (Andō 1965).

Perhaps the best-known characteristic of the Tokugawa reign was the practice that came to be known as *sakoku*, “closed country.” In the late sixteenth and early seventeenth centuries, Toyotomi Hideyoshi and his Tokugawa successors gradually constrained the influence of Western nations on Japan, periodically enacting edicts expelling the Portuguese Jesuit missionaries and executing both foreign and Japanese Christians alike. Dutch traders stationed in Nagasaki, interested in commerce and not religious conversion, were allowed to remain throughout the fluctuating fortunes of the Portuguese. The final blow to the Portuguese hold in Japan came at the Shimabara Rebellion of 1637. The peasants who resided in the area once governed by Arima took up arms against the local officials, protesting the overwhelming taxes levied upon them. The largely Christian peasantry of Arima overtook the castle and held it for several months, staving off armies as large as one hundred twenty thousand men. Shogun Iemitsu saw this as an opportunity not only to make use of Dutch armaments but also to test the sincerity

of the Dutch in their profession of loyalty to Japan. Local lords first advised and then ordered Nicholas Koeckebacker, head of the Dutch factory at Hirado in northern Nagasaki, to send a ship to Shimabara to help the shogunate put down the peasant rebellion. For three weeks the *de Rijn* anchored in the waters near the castle and fired 426 rounds into the stronghold. On April 12, 1638, the castle fell to *bakufu* officials, and the rebellion was quashed, though Koeckebacker himself did not notice any appreciable effect of the Dutch artillery (Goodman 2000:14). Iemitsu thought this was sufficient reason to expel the Portuguese fully from Japan. He refused to meet with any envoys from that country and even ordered the executions of further emissaries. Finally, he ordered the Dutch to relocate from Hirado to Dejima, filling the vacancy left by the Portuguese and allowing a close watch to be kept on the remaining merchants. Thus began over two centuries of “closed country” policy.

To enforce this isolation, outside influences were prohibited not only by relegating all European trade to Dejima but also by enacting laws forbidding Japanese ships from traveling beyond sight of the coastline. In the event that a Japanese ship was blown off course in a storm or shipwrecked and rescued by a foreign vessel, the Japanese crew was often not permitted to return directly to Japan. Von Siebold recounts the surprise of the Dutch that some shipwrecked Japanese would brave being rescued by a foreign ship, since the crew would be “tainted” by their contact with foreigners and likely refused reentry into their home country (von Siebold 1973:15). He also mentions the Dutch contempt of Japanese navigational ability, calling the Japanese “wholly ignorant” of such issues save for only the mariner’s compass (von Siebold 1973:224).

Very little open-water maritime activity was encouraged by the ostensibly xenophobic Edo society.²

There is limited documentary evidence of direct governmental involvement with maritime activities. Several of the foreigners stationed at Dejima, including von Siebold and Englebert Kaempfer, a medical doctor and scholar, make reference to a Japanese navigation act inhibiting long-distance voyages by limiting the manner in which vessels could be built (von Siebold 1973:230 and Kaempfer 199:252). A weak stern and hung rudder construction were apparently mandatory attributes of coastal and fishing vessels, resulting in a craft unsuitable for rough seas. The rudder was removable, and when in use was hung over the transom into the water. Planks extended out beyond the transom to enclose the rudder, providing some protection, but in stormy seas the rudder was often quick to break or unship. There are a number of records by Japanese sailors who were caught in such storms and later rescued by foreign ships that describe their journey, noting how the rudder was torn away in the rough waves.³ Although the foreign visitors interpreted this legislation as strengthening the *sakoku* policy, other evidence shows that such laws may have been directed at limiting naval power development in the outlying provinces, particularly those overseen by the *tozama-daimyō* (Nagahara 1985:213). There are only two extant documents specifying evidence of construction limitations. One dates to 1609, confiscating all ships over 500 *koku* (1 *koku* = approximately 5 bushels of rice or 220 lbs., so the rough equivalent of a 55-ton displacement ship) from the *daimyō* in the Western Provinces (Furushima 1998:35). The second, part of the Laws for the Military Houses, dates to

² There is some debate as to how “closed” Japan actually was, as there is substantial evidence of ongoing trade with China, Korea, and the Ryūkyū Islands. For details on this argument see Ronald Toby, *State and Diplomacy in Early Modern Japan: Asia in the Development of the Tokugawa Bakufu*. Stanford University Press, Stanford, CA. 1991.

³ See *Funaosa Nikki: A Captain's Diary*, by Ikeda Hirochika, p. 9, and *Drifting Toward the Southeast* by John Manjiro p. 24, for descriptions of storm damage to ships.

1635, and prohibited the construction of all ships larger than 500 *koku*. Neither specifies the reason for the regulations; however, certain aspects of the laws can be examined more closely.

Toyotomi Hideyoshi and his successor Tokugawa Ieyasu were instrumental in unifying Japan under one ruler in the seventeenth century. As they strove to retain and strengthen their authority, they concentrated on nullifying the military power of the *daimyō* in the rebellious Western Provinces. The 1609 confiscation of the larger vessels targeted the *atake-bune* (安宅船), the ship type used most often in naval fortifications. The 1635 law abolished the 500 *koku* limitation on trade vessels only three years after it was promulgated, indicating that the construction limits were likely to prevent *daimyō* from building large military vessels. Trade ships were in theory allowed to be built large. These policies, then, were likely not intended as specific enforcement measures for *sakoku*, but combined with the Japanese reluctance to embrace foreign cultures probably became associated with other prohibitions on open-water sailing.

Society

The class system inaugurated by Hideyoshi became firmly entrenched during the Edo period. It is necessary to examine the role each class played in society in order to understand the ways in which the people were allowed to use their watercraft (discussed in detail below). Samurai, the governmental administrators, had the most privileges of any class, followed by the peasants, who produced the rice that sustained the rest of the country. In practice, fisherfolk were counted in the peasant class. Artisans and craftsmen followed, with merchants, including shipowners, at the lowest of the “acceptable” classes. On the fringes remained the outcast classes of *eta* or *hinin*, responsible for the unclean trades of tanning, burial of the deceased, and gathering nightsoil (fertilizer made of human waste). Each class’s standing in society was

determined by the relative morality of its function, as determined by Confucian ideology adopted from China. Louis Perez describes the idealized system somewhat cynically: “Moral, benevolent, and wise samurai administrators governed the upright but naïve, childlike farmers; the yeoman artisans produced other social necessities, and the greedy merchants benefited from the endeavors of those above them” (Perez 2002:25).

In theory this was true; in practice it often crumbled. Although ostensibly the peasants were the most valued class after the samurai, the merchants were often the most affluent group – sometimes even superseding the samurai themselves in the amount of wealth they commanded. In certain cases members of the lower strata would be granted stipends, the use of a surname (generally reserved for samurai), or sometimes even the privilege of wearing two swords, the visible mark of samurai status (Kalland 1995:295-6). These rewards generally were conferred upon the merchants who had donated generously to the town’s coffers, something that many of the peasantry were unable to do. Merchants were also involved in peasant pursuits, such as purchasing the long nets used by fishermen in return for a share of the catch (Kalland 1995:139). Though each social class was in theory a separate entity, in truth each needed the other to survive.

The samurai class maintained its status at the top of society, but as the merchant class grew wealthier its societal influence increased proportionally and was reflected in the changing tastes of Edo popular culture. The military Tokugawa rule had characterized the beginning of the Edo period, idealizing the image of the samurai, but as the merchant and artisan classes rose in power their tastes affected popular pursuits and even city structuring. The mid-seventeenth century also ushered in a flourishing of print culture, with massive quantities of texts created on a wide variety of subjects. Understanding print culture, present in both prints and images, is integral to understanding Edo Japan. Mary Elizabeth Berry asserts that commercial publishing

was an extension of state-making, as through state-sponsored projects a number of maps and land surveys were mass-produced for the first time. By producing a uniform body of knowledge accessible to the public, an audience was created that was aware of a greater Japan. There was also a great emphasis on the timeliness of the information, with an awareness that the texts were by nature ephemeral. Travel guides changed over time, almanacs needed to be updated. Print production became a fast-paced culture in itself, simultaneously creating an audience that read widely and was eager for more information (Berry 2006:16-18).

That ephemeral quality of the written texts would spill over into the attitude behind the production of woodblock prints as well. Popular subjects of early woodblocks included courtesans, Kabuki actors, and the pleasure quarters (most notably the Yoshiwara in Edo; a walled-in area containing teahouses and brothels). Artists paid particular attention to the clothing of the courtesans and actors, updating them as quickly as fashions changed. Though the early prints were not specifically of maritime scenes, watercraft are indeed present in many of the images of the pleasure quarters. The omnipresent role of the boat in all levels of Japanese society, so overlooked in discourses then and now, is revealed through the woodblock prints.

As the Osaka-based merchants grew more prominent, their influence reached even into Edo itself, the traditional center of samurai power. One such example of this was the rise and fall of the courtesan quarters in each city. As the ruling classes changed, so did the courtesan's patrons and the locations of the pleasure quarters, shifting from Kyoto, seat of royal power, to Osaka, the bustling merchant district, and finally to Edo (Tokyo), the new capital city. The numbers of courtesans rose proportionally to the demand in those cities (Yasutaka 1989:8). The pleasure quarters were one of the most celebrated and best-known aspects of the Tokugawa era and garnered much attention in both art and writing. Although today the mention of a pleasure

district calls to mind carnal pleasures, in actuality there was a complex structure of conduct and propriety that became codified in specific texts – which would again be reprinted as fashions shifted. The samurai were actually often at the greatest disadvantage in the pleasure quarters, as their rigid demeanor prevented them from having the blend of elegance and flamboyance necessary to be fully accepted as a Yoshiwara expert (Seigle 1993:134-140). Once again, the less-constrained merchants or even wealthy peasants were most at home in the pleasure districts. The influence of the pleasure districts on woodblock print art and their changing representations will be discussed in further detail in the next chapter.

Maritime Connections

Regardless of social class, however, the use of watercraft was integral to all levels of society. Samurai of course possessed a number of military vessels ranging from fast messenger ships to large warships. On the inland waters, the *daimyō* may have used the *goza-bune* (御座船 “honored-seat boat”), a vessel adorned with ornately painted ceilings and walls, with a spacious tatami room in which the *daimyō* might relax during the voyage. The *daimyō* of the Western provinces often used *goza-bune* along the Yodo River near Osaka to travel to and from Edo on their *sankin-kōtai* journeys (Adachi 1998:61). It is possible that the vessel at the Arai checkpoint described by von Siebold was some form of *goza-bune*.

Merchants relied heavily on immense vessels to ship their goods throughout Japan, with coastal cargo boats generally ranging from about two to four hundred *koku* in capacity in the early Edo period, and increasing to up to 1000 *koku* after the restrictions on trade vessel construction were eased (Sheldon 1958:60). The various types of stately *bezai-sen*, single-masted vessels with ornate railings above the waterline, traversed routes from Osaka to Edo, the Japan Sea coast, and as far north as Hokkaido. Osaka became the hub for such travels, as both the

nishimawari and *higashimawari* (西回り, 東回り western and eastern sea circuits, respectively) coastal circuit routes had Osaka as a start- or end-point. Ships on the western route would proceed down the Japan Sea coast from Hokkaido, through the Shimonoseki strait and up the Inland Sea to Osaka. Trade between Osaka and Edo was well-established, and the incorporation of Hokkaido into the overall shipping flow bolstered Osaka's economy, so much so that market fluctuations in Osaka began to affect markets nationwide (Moriya 1990:100). An early alternative to the western route involved transporting goods to the Japan Sea ports of Tsuruga or Obama, and then porting them overland to Lake Biwa, finally being transported on inland waterways to Osaka. The overland portion of the journey hindered speedy shipment, however, and eventually the shogunate commissioned nautical charts and lighthouses along the coast to facilitate the sea circuit routes. Many local *daimyō* were convinced to abolish port taxes, allowing for free trade in their domains and encouraging local growth (Nakai and McClain 1998:164-165). Innovations such as these emphasize the importance of unencumbered maritime movements in stimulating the economy.

The Osaka-Edo route was perhaps the most heavily traveled. Some of the major commodities shipped to Edo on these vessels were soy products, sake (rice wine), and textiles. Sake and cotton products, especially, were in high demand at the beginning of the yearly production system, and some Osaka merchants attempted to meet the demand by shipping inferior quality products early in the season. In order to ensure higher standards as well as equalize the chance to share in the profits, the *bansen* (番船) system was established. This system stipulated that at an agreed-upon date, each merchant company would launch a set number of ships in the first fleet of the season to Edo. The larger *bezai-sen* waited in the harbor while a smaller, faster boat from their fleet registered at the warehouse, receiving a time-stamped

ticket (Figure 5). The ships would then race to Edo, vying with the other merchant companies' fleets to be the first to arrive at the port of Uruga. The winning company would not only have the advantage of being first to sell their goods in Edo that season, but the captain of the winning ship would receive a bonus and, perhaps more importantly, the honor and prestige that accompanied being known as the fastest boat captain along that trade route (Sheldon 1958:61).

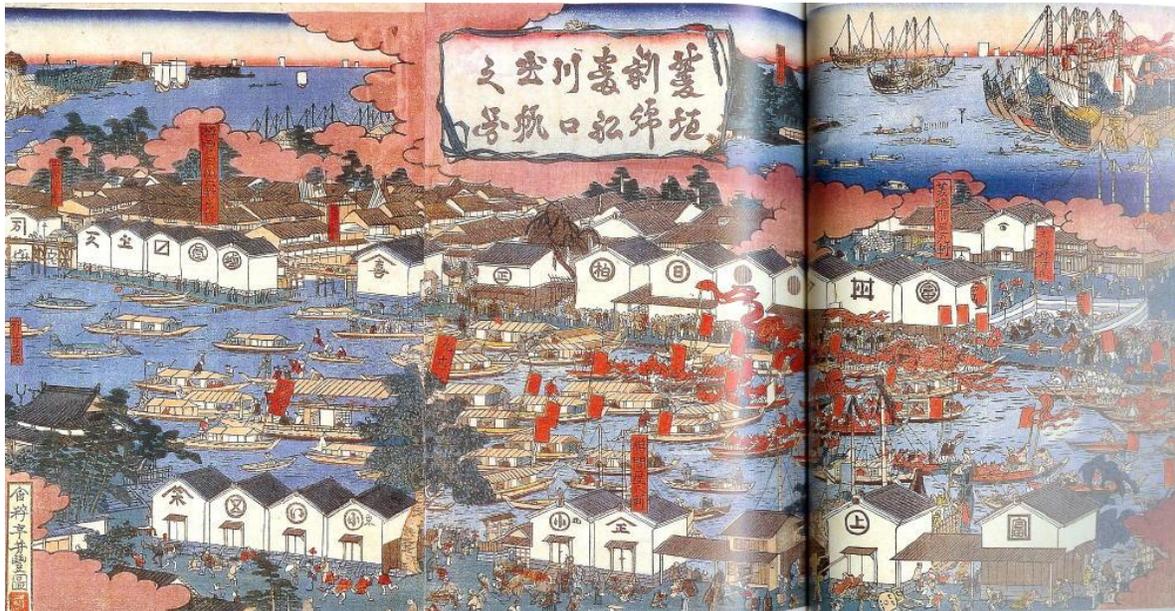


Figure 5. Boats in the warehouse district register for tickets in the *bansen* (Adachi 2003:123).

There is surprisingly little written about the peasants' use of watercraft. The island country certainly relied on boats for fishing, whaling, and other aquaculture, including abalone diving and seaweed gathering. Approximately fifteen percent of Edo-period villages were classified as *gyoson* (漁村), or fishing villages (Perez 2002:130). The majority of modern scholarship focuses on agrarian concerns and rice harvests, failing to account for water-based produce. A rare exception is that of Arne Kalland's *Fishing Villages in Tokugawa Japan* (1995). Kalland presents one of the few English-language analyses of a fishing society of the era, but that focus notwithstanding, he spends little time discussing the watercraft themselves. Although

he indicates *numbers* of boats used or owned by the villagers, no mention is made of the *types* of boats, let alone any information on where the boats were made or procured. He does, however, demonstrate the importance the boats themselves played in the economy of the village. Since fishing effectively often required the use of large nets needing two or more boats, cooperation among several households was necessary. Poorer communities may not have had the resources to purchase the nets or boats and, therefore, turned to influential merchants in town. Those merchants would perhaps purchase the nets or boats for a share in the catch (Kalland 1995:131). Often those same merchants would extend credit to local fishermen, or use larger cargo ships to transport dried fish along with goods such as rice, sake, or soy products – all ventures that they themselves controlled. Successful merchants were then more likely to rise to positions of power within the village or district. Kalland alludes also to absentee net owners who purchased nets for the fishermen in return for a share of the catch but simply turned over all fishing-related decisions to those men, allowing for an unprecedented amount of autonomy (Kalland 1995:207-8). The fates of the individual fishermen, then, were often tied to land-based merchants either in the coastal villages or further inland, and were an integral part of the economic chain. Other studies focus on maritime resources as indicators of economic growth, such as the herring fertilizer industry predominant in Hokkaido (Howell 1998 and Walker 2001). These studies, though, do not provide insight into the actual watercraft themselves.

The best documentation regarding the types of fishing and pleasure boats is pictorial, as represented in the woodblock prints to be discussed in greater detail later in this paper, as well as in certain government-produced contemporary scrolls. The best-preserved of the latter is the *Funakagami (Ship's Mirror)*, created in 1802, specifying the different types of boats used on the rivers near Edo. A reproduction of it resides today in the Tokyo Maritime Museum (Fune no

Kagakukan). A picture of the boat alongside its name and general dimensions were recorded for the local river officials to use for taxation purposes (Adachi 1998:136). Over twenty-five different kinds of vessels are recorded in the *Ship's Mirror*, ranging from *takase-bune* (高瀬船, “high-current boats”) and similar transport vessels to *cha-bune* (茶船, “tea boats”) and even *yu-bune* (湯船, “bath boats”) used as floating washroom vessels for fishermen wanting to clean off after a long period at sea, or men and women needing to freshen up after a time in the pleasure districts (Kobori Nobuyuki 2007, pers. comm.). Unfortunately the *Mirror* does not describe in detail how the boats were used, though it is still tremendously important in understanding the range of vessels that plied the Edo waters, and provides vital clues to understanding the construction styles of each boat.

Even the outcaste class of the *eta* made use of watercraft in their daily lives. *Eta*, as mentioned, were responsible for the unclean tasks of tanning, death-related industries, and collecting nightsoil. Although technically it was the peasant class' responsibility to gather the nightsoil, they began to pay the *eta* to do this unpleasant job. As fertilizer was vital to growing crops, nightsoil collection became an extremely lucrative pursuit, and networks of collection and distribution developed, particularly around the larger cities. Barges and tanker-like vessels shipped the nightsoil and urine out of the Edo region to the hinterlands (Perez 2002:223).

Even less has been recorded about inland watercraft and their uses. One itinerant samurai's memoirs, detailing his life and travels throughout Japan, only mentions a specific watercraft when he describes finding a seaweed-gathering boat and turning it over in order to sleep under it (Koichi 1988:42). Kaempfer occasionally mentions the boats he encountered during his time there, but descriptions of those voyages are only a very minor component of his 400-page record (Kaempfer 1999). One elderly resident of Ohori, on the Tonegawa River north

of Tokyo, recounts stories his grandfather told him of *takase-bune* on the Tonegawa. These boats were used for fishing in the lakes and river, but also hauled the yearly rice allotment, a tax payment, to Edo. *Takase* could haul up to 500 bales of rice, and as such were some of the larger boats plying those rivers. They carried small skiffs with them to use as a lighter-craft in shallow mooring areas (Saga 2002:48-51). To date, however, little scholarship is available on inland watercraft during the Edo period.

Conclusion

Though often marginalized in scholarship, in actuality maritime activities played a great role in shaping society in Edo Japan. Government restrictions on coastal seafaring as well as inland travel between the major cities did not just limit social mobility. Prohibiting interaction with Western countries and their seafarers prevented European and American shipbuilding influences from taking root in Japan. Japanese shipbuilding traditions remained solidly in place throughout the two centuries of the Edo period.

The economy was also affected by maritime concerns. On a national scale, the coastal trading vessels connected the far ends of the archipelago with the central cities. During the Edo period state-sanctioned diplomatic missions were rarely dispatched overseas, though official trade existed between Korea and the Ryūkyū Islands (modern-day Okinawa) and private trade was conducted between Japan and China as well (Toby 1991). Local concerns included questions of using boats to cross rivers, which directly affected the livelihood of the porters that would usually be hired to transport people across, or fishermen partnering with land-based merchants to form a mutually profitable endeavor. Boats coming in and out of Edo's waterways were counted and taxed appropriately, leading to the production of such documents as the *Ship's Mirror*.

For all of that, though, relatively little evidence remains to shed light on the role of boats themselves in the Edo period. There were no comprehensive written codes of seafaring, no great naval traditions such as were found in other island countries. The visual record provides clues to the interactions of people with watercraft. The development of print culture led to the flourishing of woodblock prints, through which we can learn more about the boats themselves as well as how they were used in Edo Japan.

CHAPTER 3: *Ukiyo-e*, the Woodblock Prints

Woodblock prints were a ubiquitous style of artwork that came to prominence during the Edo period. Through examining these prints it is possible to learn more about the daily life of people in Japan at this time. After a brief introduction of the methodological implications of using artwork to study history, this chapter will outline the development of woodblock prints, focusing on the increasing popularity of landscape prints from the viewpoint of both publishers and viewers. It will also assess the general accuracy of the artworks by examining artistic techniques as well as the artists' schooling and aesthetic ethics. Through examining these issues, the prominence and importance of maritime-related scenes becomes clearer.

History Through Art

Much of the anthropological literature devoted to studying culture through art focuses on the symbology and metaphors inherent in the material. Aesthetic appeal, craftsmanship and techniques, and the meaning behind the piece formulate the components of any artwork, be it sculpture or painting (Hatcher 1999:9-12). Many of these studies, however, focus on ritual objects, usually of preindustrialized societies. As such, the context of art production is often unknown. The scholar looks at these objects to determine the function of art in people's lives, examining the values embedded in these images (Hatcher 1999:135). Modern visual culture studies, on the other hand, focus more on industrialized societies and the images they produce. They question the meanings of representation, usually in paintings, photography, and film. The social context of the image is important here, as the viewer's response to the image can change dramatically depending on how it was produced and displayed (Sturken 2009:26). Visual culture scholars, too, look for the broader social values conveyed by the iconography of the materials. Close observation of an image provides detailed information that situates the image historically

as well as suggests a greater cultural significance, examining why that particular image was created at that particular time (Sturken 2009:40-41).

This study adheres more towards the principles put forth by visual culture studies than anthropological interpretations of the intersection of art and culture, but does not end there. It investigates the cultural context behind the creation of the woodblock prints, simultaneously looking closely at the actual objects represented in the prints to learn about the technologies present. Though books using artwork to *illustrate* a historical event or scene are ubiquitous, there are fewer monographs dealing solely with the pitfalls and advantages of using artwork to *learn* about the technology and the environment in which it was used. One article that is relevant to this discussion is Richard W. Unger's "Marine Paintings and the History of Shipbuilding," focusing on sixteenth- and seventeenth-century Dutch art. He notes that studying art for information on technology requires an evaluation of the artists' reliability rather than simply their skill. Though he traces the changes in fanciful depictions of Dutch ships from the sixteenth century that "certainly could never have sailed" to the much more realistic seventeenth-century paintings, he does not delve deeply into possible cultural reasons for that change or how a changing viewership may have affected the artists' depictions (Unger 1991:75).

This chapter will use elements of these different methodologies in order to introduce the cultural context of the woodblock prints' production. An evaluation of the artists' reliability must include the environment in which they were producing the prints. By examining the evolving tastes of the audience purchasing the prints and the commercial requirements of production, the context shaping the content of the artwork becomes clearer and helps determine why these types of prints were created at this specific moment in time. That does not negate the individual artists' aesthetics, however; each artist chose to work using a particular set of iconographies and

techniques that resonated both with himself and his viewership. Through identifying some of those idiosyncrasies and styles, it will be easier to evaluate the artists' accuracy. The following introduction of the woodblock print genre will delineate the social context that resulted in the popularity of maritime prints and pinpoint the artistic conventions both trustworthy and cautionary.

A Changing Subject Matter

The Edo period saw a gradual shift in subject matter of woodblock prints that in parts mirrored the social changes of the era. The majority of early woodblock prints were simple, monochromatic *bijin-ga* (美人画, pictures of beautiful women) or sometimes erotic prints (*shunga* 春画) meant to be compiled as “pillow books.” They were often used in illustrations of popular books of the time, including the *sharebon* (洒落本) guides to the pleasure quarters and tales of romance or the supernatural (Guth 1996:99). Both the individual prints and the books were available for mass consumption, but the prints were not initially considered high art. Quick production and rapid response to actual events characterized woodblock prints from the first. For the *sharebon* particularly, styles within the pleasure quarters changed with the fashion of the day and publishers needed to respond to those fluctuations in a timely manner. The Kabuki actors and even many of the courtesans commemorated by the prints were real people and the artworks served both to celebrate and enhance their popularity, similar to today's advertisements and tabloids. These early prints focused almost exclusively on the famous courtesans of the pleasure quarters or the stars of Kabuki performances, responding to the demand for books on those subjects (Fahr-Becker 1994:12).

The first obstacle to the production of woodblock prints came with the Kyōhō reforms. The Kyōhō era (1716-1736) saw the promulgation of a series of edicts intending to limit

luxurious spending, spurred on by social unrest responding to poor economic conditions. The edicts' targets included publishers, placing constraints upon depictions of current events, "immoral" topics such as the pillow books, and "excessively luxurious" prints (Guth 1996:102). Artwork of this era reflected these new restrictions, as instead of focusing solely on courtesans – an "immoral" subject – more everyday women became the subject of these prints. Suzuki Harunobu was perhaps the first artist to depict the daily lives of common townspeople in his prints of beautiful women. Not all men could afford the expensive pleasure quarters, and found it more reasonable to enjoy casual contact with the tea-stall ladies (Kikuchi 1963:40). This artistic shift toward more common subjects also likely reflects the beginning of the Edo-period transition from glorifying the elite classes to the townspeople, as discussed in the previous chapter.

Changes in society's perception of actors, courtesans, and artists also mirrored a shift in tastes as power transitioned from the court class to the samurai, and gradually to the townspeople (Gerstle 1989). Landscapes and scenes of daily life became more prevalent as they were accepted as worthy of commemoration. Hokusai and Hiroshige's series prints ("100 Views of Edo" and "Fifty-three Stages of the Tokaidō" among them) were products of this continuing trend. As the popularity of landscape prints increased, artists delved into more scenes depicting less "noble" characters, showing the townspeople and commoners in all manner of poses and actions. The subjects of these prints range from viewing cherry blossoms to the bustling merchant districts, from a peasant chasing his hat as it blows away in the rain to a cat gazing at rice paddies, and are glimpses into the daily life throughout the spectrum of society. Landscape prints with people in them often were associated with particular agricultural or manufacturing production of that location, celebrating the actual lifestyles of the commoners (Traganou 2004:187). Although the scenes are filtered through the artist's eye and accuracy is sometimes

sacrificed in favor of aesthetics, they still offer insight into aspects of society that went unrecorded in written documents.

The concept of *meisho* (名所, famous sites) dates back to at least to the late eleventh century, as it is noted in the *Sakuteiki*, a treatise on garden design. The introduction to that work entreats the reader to “Visualize the famous landscapes [*meisho*] of our country and come to understand their most interesting points. Re-create the essence of those scenes in the garden, but do so interpretatively, not strictly.” (Takei and Keene 2001:153) It was in the Edo period, however, that *meisho* became most commercialized in the public perception. The increase in travel, particularly along major roads in conjunction with the *sankin-kōtai* pilgrimages between Edo and the provinces, led not only to the development of travel services along the checkpoints but to the promotion of various sites themselves as travel destinations. While representations of famous places in the *Sakuteiki* were prized for their essence and interesting points, Edo-period artistic depictions focused more on the actual sights found at the destinations. Illustrated guidebooks presented historical and mythical sites as part of travel itineraries, promoting local products and pleasures, but also faithfully represented scenes that a traveler might actually encounter along the route (Traganou 2004:115 - 119). This too reflects the decrease in idealized scenes of elite culture, focusing more on actual sights that any traveler might see, not limited to the pleasure quarters or Kabuki stage.

Another reason for the increased production of landscape prints in the late Edo period may have been purely financial. Creating a woodblock print was an involved process, requiring the participation of the “ukiyo-e quartet:” the artist, publisher, blockcutter, and printer (Uhlenbeck 2004:11). The artist, alone or with his studio, would design an artwork, usually commissioned by a publisher on their own initiative or by request from a patron or shop

(Uhlenbeck 2004: 18). The blockcutter would produce the numerous wood blocks necessary to actually print the design, which was the responsibility of the printer. Each step of course required labor and production costs. The beautiful women and Kabuki actor prints that comprised the majority of early woodblock prints relied on the changing fashions of the day or the waxing and waning popularity of individual actors and courtesans. As such, new prints needed to be produced quickly and efficiently in order for the publishers to turn a profit. Landscape prints, on the other hand, commemorated relatively unchanging places. Mount Fuji would remain towering over the plains, the checkpoints would not move from their locations along the Tokaidō Road, boats would continue to ply the Sumida River regardless of who actually traveled those routes. Landscape prints could continue to be sold as souvenirs along the major roads without fear of falling out of fashion.

Artistic Techniques

The Kyōhō reforms also indirectly influenced artistic techniques. It was during this time that, in an effort to promote scholarship, the prohibition on importing foreign books was lifted so long as the books did not pertain to the Christian religion (Guth 1996:102). Scientific knowledge was particularly valued, and books with detailed illustrations were highly prized and studied. This interest in Western sciences resulted in an offshoot of European culture: art reflecting Western techniques and subjects. Woodblock prints by Nagasaki artists, in particular, often reproduced slices of life in Dejima, sole port open to trade with the West. There was also a significant school of art referred to simply as “The Nagasaki School,” comprised of artists who painted using Western oils and watercolors, and often portraying subjects such as the foreigners and ships themselves. These sometimes included hybrid styles such as one oil painting by Ishizaki Yushi, who depicted the story of a mutiny on a Portuguese brig in the Japanese

makimono (巻物, handscroll) format (Boxer 1955:98). Finally there was the scientific school, using Western art as a means to understand natural truths, exploring astronomy and technological advances through illustrations (Goodman 2000:103). The emphasis on realism in both content and representation in some of these techniques may have contributed to the growing number of prints depicting everyday life and famous sites.

Nishiki-e (錦絵, brocade prints) were the next innovation in woodblock printmaking, allowing the artist to use multiple colors on the same print. Gaining popularity in the latter half of the eighteenth century, these multicolored scenes were first used most in calendar prints but soon became the norm for the beautiful women and actor prints (Kikuchi 1963:39). Early *nishiki-e* artists included Torii Kiyonobu (1664 – 1729), Katsukawa Shunsho (1729 – 1792) and Suzuki Harunobu (1725 – 1770). Although in these early prints people are the main subject, the backgrounds and settings are varied. The Torii school of artists was known for the Kabuki prints, depicting actors onstage in dramatic poses. Shunsho and Harunobu were better known for their beautiful women images. Courtesans are often portrayed in and around the Sumida River in Edo, and certain actor prints place their subjects in various boats. These prints, though typically considered beautiful women prints, should not be overlooked in any examination of Edo-period watercraft.

Innovations in coloring techniques led to experimentation with depictions of textures and lighting. *Nishiki-e* techniques allowed artists to create an apparent layering of materials (Akiyama 1990:171). In particular, Utamaro made use of this technique in depicting translucent textiles (note woman peering through fabric in his *Four Seasons of Fragrant Flowers in the Gay Quarters*) (Figure 6). Using such fine lines and shadowing came to demonstrate the artistic prowess of both the painter and woodblock carvers. In many of the maritime-related prints, these

same techniques are used in depictions of fishing nets. The semitransparent mesh of the nets may have been one way that the artists displayed their mastery of these new coloration techniques.



Figure 6. *Four Seasons of Fragrant Flowers in the Gay Quarters*, by Utamarō (Kikuchi 1968).

Copying was not unknown in woodblock prints. Even early artists such as Harunobu have left examples of images that are almost identical to those created by their teachers or mentors (Waterhouse 2004:44). This was at least partially due to the schools of artistry that trained their apprentices in those techniques that characterized each school. Instruction manuals intended for both professionals and amateurs perpetuated those techniques in order to maintain a certain artistic lineage, and many prints have their roots in those basic compositions (Tinios 2004:166). Unlike the gardening treatise *Sakuteiki*, which exhorted the landscaper to recreate the essence of the famous site without necessarily aping the actual landscape itself, the artists borrowed aspects

of the compositions without internalizing the spirit of the original (Tinios 2004:169). It was technical training, not necessarily meant to affect the atmosphere evoked by the entire work.

Some artists have left their own sketchbooks and studies, indicating the importance they placed on accurately depicting their subjects. One of Hokusai's sketchbooks contains a page of various tools, including a ship's anchor (Yamada 2004:68) (Figure 7). Artists were not above copying themselves, however. Perhaps in part due to the demand for speedy production of woodblock prints, there are instances of similar figures being recycled in numerous images. One of the most striking examples of this is a fisherman visible in several Hokusai prints. In *Tone River in Shimosa Province*, the fisherman is at the center of the image, pulling the net back with his left arm, right leg pushing against the hull of the boat (Figure 8). *Fuji in the Evening Sun at Shimadagahana* (Figure 9) and *Fuji Behind a Net* (Figure 10) depict almost exactly the same image of the fisherman, only bracing his left leg instead of his right. Stylization, then, was one tool the artists employed to help produce the vast quantity of prints in demand at this time.

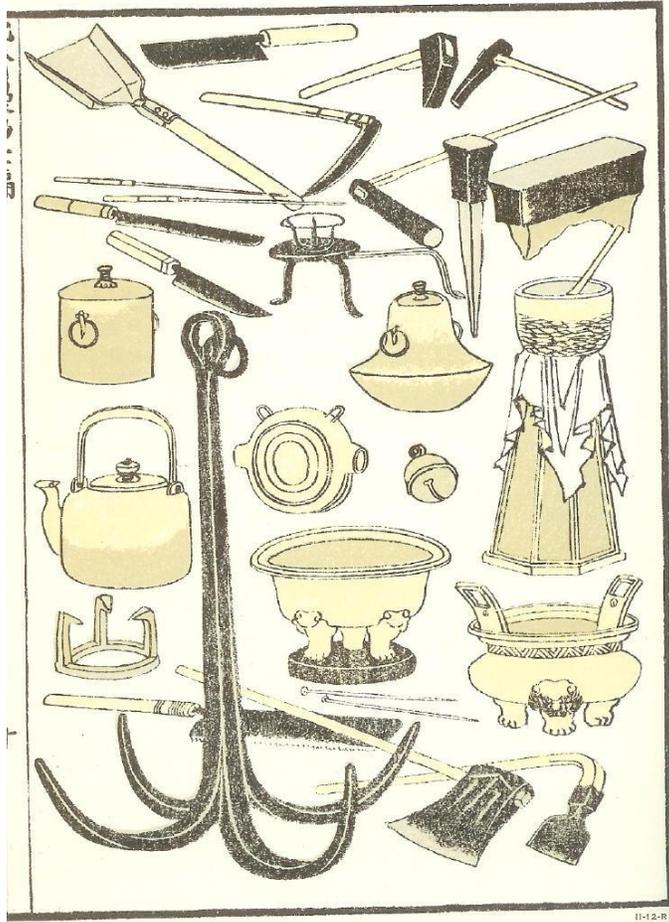


Figure 7. Studies of tools from Hokusai's sketchbook (Michener 1958).

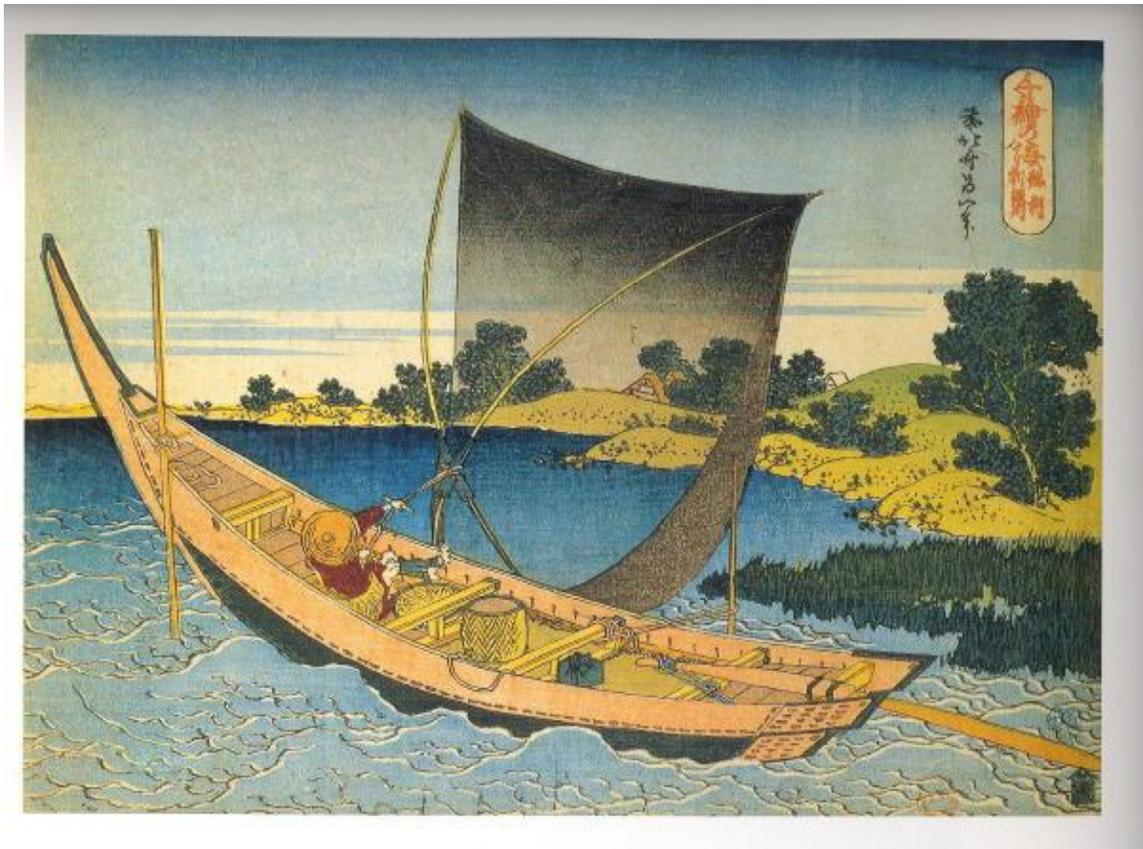


Figure 8. *Tone River in Shimosa Province*, by Katsushika Hokusai (Calza 2003).

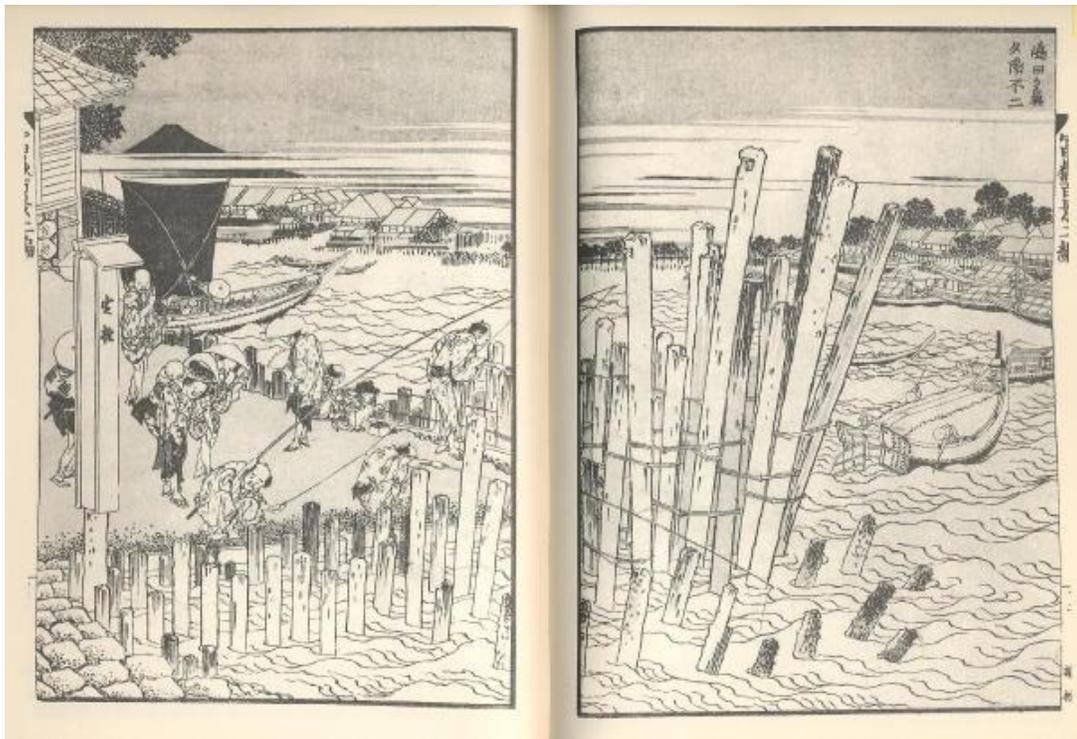


Figure 9. *Fuji in the Evening Sun at Shimadagahana*, by Katsushika Hokusai. (Smith 1998:102-3).

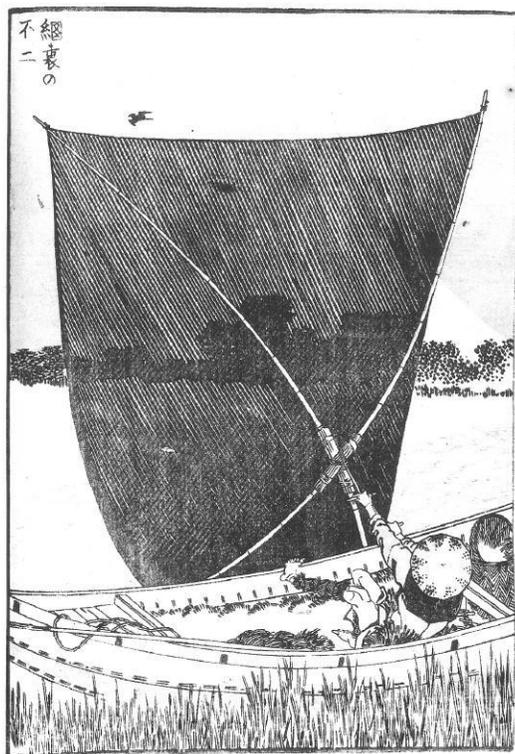


Figure 10. *Fuji Behind a Net*, by Katsushika Hokusai. (Smith 1998:47).

Artistic license also played a part. In considering the validity of woodblock prints from a maritime viewpoint, it must be remembered that these were artists, not shipwrights. At times aesthetics triumphed over accuracy. This is most obvious in certain landscape prints. In *Mount Fuji Reflected in A Lake*, Hokusai has not only skewed the angle of the lake surface reflection of Mount Fuji to create a parallelogram with the actual mountain, but has also changed the season from the bald springtime mountain to its wintry snowcapped reflection (Figure 11). Similarly, Hiroshige's *The Gohonmatsu Pine on the Onagigawa Canal* (Figure 12) depicts a sharp curve in the river. It was actually a straight river, but showing it as curved allowed Hiroshige to depict distinctive shoreline features that may have been hidden otherwise (Uspensky 2005:210). There is, therefore, evidence that the artists were willing to forego faithful depictions of actual scenes in order to present a more pleasing picture.



Figure 11. *Fuji Reflected in Lake*, by Katsushika Hokusai (Forrer 1991).



Figure 12. *Gohonmatsu Pine on Onagigawa Canal*, by Andō Hiroshige (Uspensky 2005:211).

Print Production and Distribution

The format and distribution of woodblock prints evolved over the years. Although early prints were usually rather large (generally 330 x 460 mm), the Kyōhō Reforms declared that prints should be “issued in a somewhat smaller format,” leading to the *hosoban* (細版) style popularized by Harunobu that was about 1/3 the size of earlier prints (Forrer 2004:172). This

allowed for relatively cheaper production, making the prints more affordable. Paradoxically the reforms that were meant to restrain the production of woodblock prints actually led to a larger consumer base that could afford to purchase the artwork. This in turn fed the creation of prints that would appeal to a wider range of people, including the landscape prints produced as souvenirs.

Landscape prints also lent themselves to the production of series prints, from Harunobu's early "Eight Views of Ōmi" to large-scale compilations such as Hiroshige's "Fifty-three Stations of the Tokaidō." While these series were theoretically considered full compilations, in reality they became extremely expensive to create. Some series, including Hokusai's *One Hundred Views of Mount Fuji*, were published in installments by two or more publishers partially due to the financial burden of production (Forrer 2004:30). There were several instances of publishers canceling production if the initial prints of a series did not meet with popular interest (Uhlenbeck 2004:16). While many examples of landscape prints exist as part of a series, these represent a great initial investment on the part of the publishers.

Conclusion: Maritime Woodblock Prints

Even in the earliest days of beautiful women and Kabuki actor prints, though the main subject of the print may have been the famous individual portrayed, the setting was often along one of the rivers that crisscrossed Edo. As landscape prints grew in popularity, travel images, scenes of everyday life, and "famous places" (*meisho*) became important subjects of woodblock prints. As the artists incorporated these images into their work they increasingly commemorated shoreline scenes, fishing images, and travel by watercraft. The images became more affordable to a wider audience, no longer the sole province of the elites, resulting also in people being

interested in scenes relevant to their own lives. These types of images, therefore, provide some insight into maritime culture of the Edo era.

In assessing the accuracy of these prints as trustworthy sources of historical information, the presence of the instruction manuals and artists' sketchbooks both reassures and disturbs. Such documentation indicates the artists' intent to portray an acceptable depiction of the subject, yet also lends itself to stylization and repetition as seen in examples such as the Hokusai prints. The individual components of each print – the people, the vessels, the implements and tools used – are therefore generally trustworthy, but the combinations, repetitions, and the cultural context in which the work was created must also be taken into account in assessing the validity of the print as a whole.

CHAPTER 4: Methodology

This project was undertaken with the intent to examine woodblock prints in order to better understand Japanese ship construction as well as the maritime cultural landscape during the Edo period. It soon became apparent that the prints alone would be insufficient evidence to draw final conclusions about the topic, and so ethnographic research was used to supplement the visual record. This chapter will discuss the methodological problems and solutions encountered in this research, including a discussion of the artwork, museums and shipwrights visited in Japan, and the impact on the research process of an Internet presence via the Museum of Underwater Archaeology. It will also introduce the categorization used in cataloguing the prints for this project.

Woodblock Prints

Woodblock prints were far from the only visual medium in Edo period Japan. Artists also, of course, painted on folding screens, hanging scrolls, and sliding doors, not to mention etched pictures into lacquerware, painted on pottery, or produced scenes on other three-dimensional media. Limiting this study to woodblock prints by necessity excludes any maritime scenes found in other forms. This choice was deliberately made, however, as both a means to maintain a manageable data set and also in the hopes that the scenes in the woodblock prints would form a more representative sample of popular landscapes. In using artwork as a means to investigate material culture, it is vital to consider not only the scenes in the images but also the audiences for whom they were produced. In “Between Art and Artifact: Approaches to Visual Representations in Historical Archaeology,” Diana DiPaolo Loren states that each historical image is “produced in a particular social and political context, which may influence the artist or maker of the image” (DiPaolo Loren 2007:3). Woodblock prints were commercial, mass-produced artwork intended

to appeal to a wide audience. As noted in the previous chapter, the social circumstances of the time led to a growing popularity of landscape prints, providing a wider sample of readily available prints for this study.

Individually painted artworks were more likely to be commissioned by an individual or otherwise purpose-produced, possibly resulting in a more limited subject range than woodblocks produced for popular consumption. As such, choosing woodblocks as a representative medium for this study should provide a wider range of maritime images and therefore more information about the various kinds and uses of the watercraft. Furthermore, the mass-production of woodblock prints, in conjunction with the nineteenth century European artists who collected them in massive quantities as inspiration for their own work, ensured that a great variety of scenes would survive the next two centuries both in Japan and in the West.⁴ Unique artworks, while available in some museum catalogues, are far more likely to reside in private collections, making further study much more difficult. Woodblock prints are widely available in a number of readily accessible English-language publications, providing a sweeping range of scenes from which to choose.

“Maritime prints” as defined for this project are any woodblock prints that depict watercraft: boats, rafts, and in a single print even a “tub ferry” (Figure 13). They range from very detailed depictions that include fastener patterns or rigging details, to highly stylized, simple white squares on the horizon meant to represent a ship’s sail. Incorporating this range of scenes widened the net of artists included in the study, as many artists known for their “beautiful women” (*bijin-ga*) prints did not focus on the watercraft but included them in the background. Such images are less useful in understanding ship construction details, but are important to

⁴ For a look at influences of Japanese woodblock prints and other artworks on Western fine arts, see Lionel Lambourne, *Japonisme: Cultural Crossings between Japan and the West* (Phaidon Press, London. 2005).

include as a representation of the presence of maritime culture in daily life. In her analysis of New England portraiture, Lorinda B. R. Goodwin notes that when using art as a tool to understanding material culture, it is vital to strive to understand what is being overlooked, unsaid, or dismissed as inconsequential, as those gaps also provide important clues to understanding a society (Goodwin 2007:63). Though the white squares of far-off sails may indeed seem inconsequential, their very inclusion indicates a maritime presence that has been largely overlooked in the documentary record. Even stylized images provide information about people's interactions with the maritime culture.

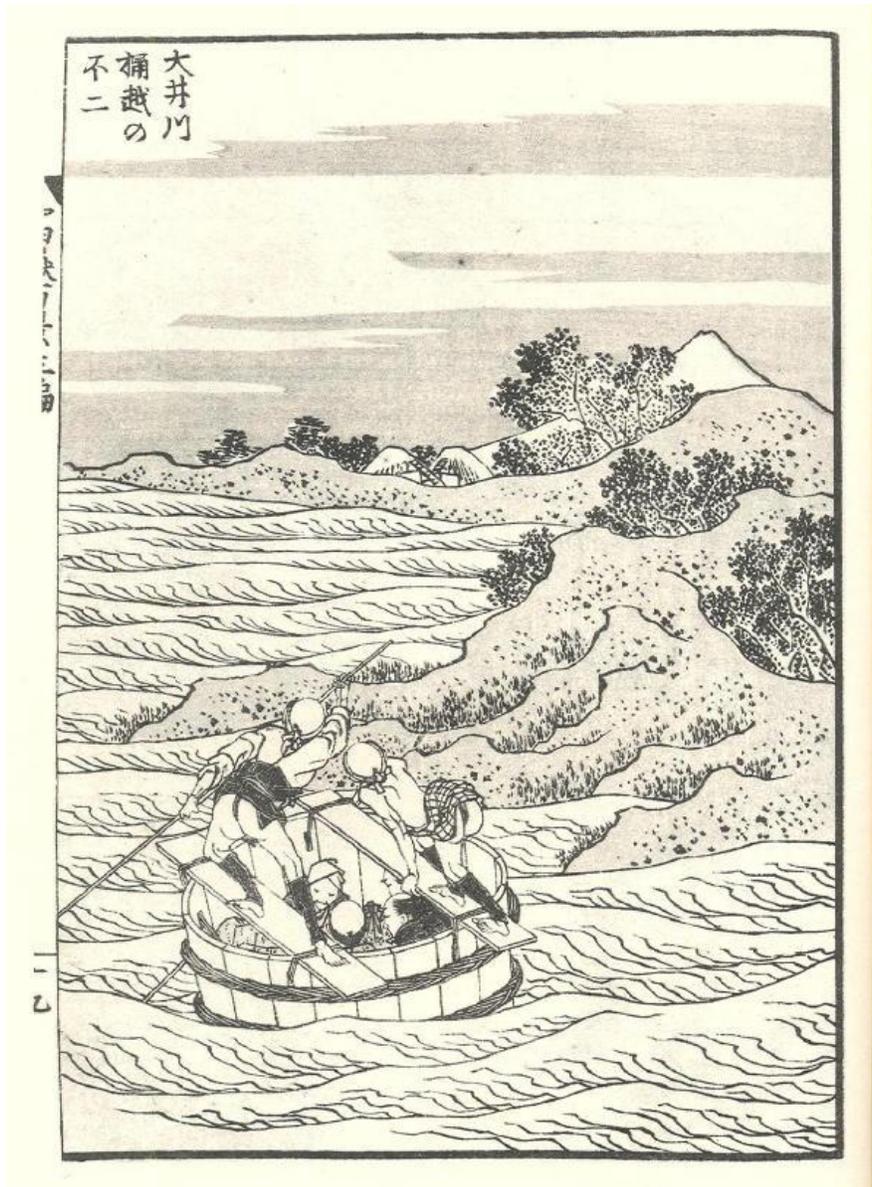


Figure 13. *Fuji from the Bucket-Ferry on the Ōi River*, by Katsushika Hokusai. (Smith 1998:40).

Some concerns must be noted within the woodblock print collections. The data set was culled from English-language publications on woodblock prints. As these are often survey publications, the very availability of the prints also results in a sample set skewed towards those artists and pictures that enjoyed the widest popularity. Hokusai and Hiroshige's series prints, in particular, provide wonderful examples of landscapes within Edo, along major roads such as the

Tōkaidō, and views of Mount Fuji. The sheer number of maritime prints by those artists, however, may result in the data set reflecting reality less than the specific idiosyncrasies of those artists' styles. The analysis chapter of this project notes whenever a particular artists' stylization can be determined as a caution against accepting the data unquestioningly. Whenever possible information from the woodblock prints is checked against the actual examples of watercraft preserved in museums today in an effort to determine the reliability of the prints.

Several woodblock prints of maritime scenes were discarded from the data set. These included a limited number of prints by Japanese artists that depicted scenes in China or the Ryūkyū Islands (modern-day Okinawa, at this time not part of Japan) or scenes that were set in the past. As the focus for this project is to understand Japanese domestic watercraft, the "Chinese" boats have been excluded from the data set. Similarly, with the temporal limitations imposed on the data set there is no way to determine whether maritime prints set in the tenth century attempt to recreate the look and feel of watercraft from that period, or simply transplant Edo period vessels into the past. As such, these prints were removed from the sample set. The final tally resulted in a total of 193 woodblock prints depicting 206 discernable vessels.

Categorization of the ships themselves was loosely based on the structure set out in Lillian Martin's *Art and Archaeology of Venetian Ships and Boats* (2001). Martin created a typology based on ship shapes and function in order to analyze the different types of boats that appeared in early Christian, medieval, and Renaissance art in Venice (Martin 2001:6). Martin analyzed the rigging, hull construction, steering, anchors, and arms of her collection. Though her work incorporated a variety of media, including mosaics and sculptures along with paintings and manuscripts, the process of creating a typology from the images is similar.

The catalogue is arranged first by general type of scene, determined by context and the prevalence of a particular type of boat in a particular print: fishing boats, cargo vessels, pleasure boats, ferries, any combination of the four basic types of boats (pleasure/fishing, fishing/cargo, cargo/pleasure, ferry/cargo, pleasure/ferry, fishing/ferry, and multiple categories), rafts, “other” uses (including examples of vessel reuse), indistinct vessels, and religious scenes. The last category consists of only three prints. Although the boats themselves are not structurally distinct from those in other images, they were placed in a separate category due to the usage depicted in the prints.

Within each category, each watercraft depicted was analyzed to determine ship construction details. Microsoft Access was used to create a database in order to present and sort the details more clearly. When possible, each watercraft was identified by type (details of ship types in next chapter); due to artistic license, however, it was not always feasible to assign a specific ship type to each vessel represented. Stylization, lack of detail, and uncertain context resulted in a number of boats being labeled “indistinct.” If two or more different types of identifiable watercraft appeared in the same print each boat received an individual catalogue entry. Categories for each physical part of the boat were created in the database to denote variations in construction type. A label of “indistinct” was assigned to any aspect that the artist left unclear; e.g., depicting the boat at an angle that leaves the transom obscured or too far away to see fastener patterns would result in “indistinct” labels applied to transom or fasteners respectively. “Not present” refers to parts of the vessels that are not in the print at all, and would be applied to describe the stern section of an image that shows only the bow of the boat. In the case of rafts, ship construction analysis is inapplicable and those fields are left blank. Each of

these categories is discussed in detail in the following chapter; however, each category and its divisions are introduced here.

Bow

Kenzaki-miyoshi I refers to an undecorated, sharply extending stempost, and *kenzaki-miyoshi II* to a sharply extending stempost with aesthetic embellishments. *Blunt bows*, usually found in ferries, are rounded off with no visible stempost. *Squared-off* refers to a stempost that protrudes slightly above the sheer strake and appears as a single square timber. A *decorated stempost* refers to any stempost that is not a *kenzaki-miyoshi* construction yet still has aesthetic embellishments, most often seen on the *bezai-sen*. Similarly, an *undecorated stempost* applies to any plain stempost that is not *kenzaki-miyoshi* construction. *Notched* is applied to the stempost on a particular kind of large pleasure boat (yakatabune) that has a distinctive cutaway at its tip. Finally, a *flat bow* has deck planking extending out beyond the stempost or front transom, usually obscuring the view of the bow itself.

Hull

Most of the vessels are small, usually showing only one or two strakes above the waterline (not including a washboard if present). They are therefore divided largely into *single strake* or *two strakes*, as applicable. Though usually the strakes are depicted as flush with the stempost if present, *overlapping strake(s)* refers to prints that show the strakes extending over the edge of the stempost (rabbet implied). *Vertical strakes* include several prints that show the bow as being made up of strakes perpendicular to the bottom of the ship instead of parallel. *Bezai-style* refers to the distinctive taller hulls and railings of the larger cargo vessels, though it is not limited solely to *bezai-sen*.

Washboard

No washboard and *washboard present* refer to depictions of a thinner strip of wood above the sheer strake. *Decorated* indicates a washboard with more than a single line of fastener markings or with larger fastener coverings interspersed among the smaller ones. Though these were also likely functional, aesthetics played a part in this type of design. *Washboard-only* is applied in cases where there appears to be no full strakes in between the waterline-level, darker-colored plank and the relatively thin washboard.

Exterior fasteners

Usually represented as horizontal rectangles, these designations reflect their placement on the strake. *Top of strake* is reserved for those images showing the fasteners clearly along the upper edge, while *bottom of strake* refers to images with fasteners in the lower section of the strake.

Interior Fasteners

This box is checked when interior fastener patterns are clearly visible in the boats.

Decking

Athwartships refers to deck planking running port-starboard. *Fore-and-aft* indicates that the deck planking is set running from stem to stern. Certain cases have *both* present. One print of a dugout canoe shows the interior with no planking and is, therefore, designated *none*.

Propulsion

This category refers to the various combinations of methods by which the boat is moved through the water. *Poling* alone indicates that only poles are being used to propel the boat, but *poling with rudder* or *poling with ro* (sculling oar) refers to the presence of additional possibilities on the same vessel. *Ro – single* is used to designate the use of only one sculling oar, while *ro – multiple* indicates the presence of more than one rower. *Kai* designates paddles. *Sail* refers to

prints where only a sail is visible, while *sail with rudder* clearly shows the rudder construct as well. *Rudder possible but not present* is used in instances where the stern shows the capability to hang a rudder, but the rudder itself is not shown in the print.

Mast

If a sail or more detail is depicted, it is designated *rigging visible*. Certain prints show in the stern a construct that looks like a *torii* gate (two posts with a crossbeam). This is actually a mast stand on which to rest an unstepped mast. Though the mast itself may not be visible in the print, boats with these constructs are labeled *mast stand on deck*. Boats with no sail visible are labeled *none*.

Stern

In order to differentiate from the different styles of transom, which may or may not correspond to the shape of the stern as viewed from the side, “stern” and “transom” are separated into two different categories. Here, *undecorated wing stern* refers to the short stern plank(s) that jut out, usually beyond the transom, that have few or no fasteners. *Keshōita* implies the same construction style but with more fasteners shown, and refers to the decorative plank affixed to the wing stern construction (*keshōita* 化粧板). *Bezai-style* refers to the distinctive upswept stern of the *bezai-sen*, though again it is not limited strictly to *bezai-sen*.

Transom

This category is used to delineate the stern section as viewed from directly behind the boat.

Horizontal transom indicates that all of the visible planking of the transom runs parallel to the waterline (port-starboard). *Vertical transom – tiered* refers to a transom with planks extending upward from the base of the boat, with the lower section visibly shorter than the upper section to form a two-tier step. *Vertical transom – flat* also shows planks extending upward from the base of the boat, but without an apparent difference in length. *Vertical transom – ferry style* is almost

a blend of tiered and flat, as it clearly shows the transom bisected by a perpendicular support but the tiers are not distinctively different in length. *Chiri* refers to protective planking at the aftmost end of the vessel, usually but not limited to *bezai*-type vessels. *Bezai-style no chiri* indicates a *bezai*-type open transom but without the protective *chiri* planking.

Superstructure

Many of the deck structures are removable roofs on posts. *6-post house* refers to such roofs with three supporting pillars on each side, while *4-post house* refers to roofs with two pillars on each side. In many cases if only the bow of the vessel is shown, it is unclear whether they are 4- or 6-post houses. Without other identifying features, they are designated *indistinct post houses*. The larger, more permanent roofs that identify the *yakatabune* (pleasure vessels) are somewhat unglamorously designated *big house*. *2-level house* refers to a particular type of house found on pleasure vessels depicted in the Osaka region. Many boats have an indeterminate type of deck structure that is covered with a matting made of *rushes*. In certain cases, usually on *takase*-style boats, a triangular prism-shaped deck structure appears to be planked over and sometimes also covered with rushes, and as such is designated *planked takase house*. Boats with no visible superstructure are labeled *none*.

Throughbeams

This box is checked if there are athwartships beams present extending beyond the edge of the hull. They include bow deck beams, stern *ro* supports, and railing supports.

Fishing Nets

While not a construction aspect, this box is checked if boats are depicted using nets to fish.

Internet Presence

Since Japanese wooden ship construction is still relatively unstudied in the West, it was necessary to take every opportunity to cast the net of research wide, extending it beyond simply consulting library collections. Further, archaeologists have a responsibility to disseminate findings to the general public. As such, the chance to create an online field journal as part of the Museum of Underwater Archaeology (MUA) (<http://www.uri.edu/mua>) seemed an excellent venue not only to present this research but also to put out, literally, a worldwide call for information about the topic. The field journal consisted of updates every few weeks or months, chronicling the research process as well as posing questions to the readers in hopes of gleaned further information. Since the project's launch in January 2007, over 6400 individuals have viewed the project journal, averaging over 175 views a month (as of February 13, 2010).

Due to the journal postings, a great number of readers sent emails suggesting other woodblock collections to peruse, museums to consult while in Japan, and even introduced their own research on similar topics. Several of the leads suggested via the website became important sources of information, particularly for introductions to the shipwrights and museums in Japan. Cultural barriers often prevent individual scholars without proper introduction from being accepted into Japanese scholastic circles, and the network established through the journal postings proved invaluable in obtaining the necessary contacts. The journal also resulted in an invitation to present the results of this project in a panel on the visual culture of technology at the Society for the History of Technology conference in October 2007. The online presence, then, became a useful tool not only for gathering knowledge from others in a way that could not otherwise be achieved so easily, but also provided a venue to promote this research to an interdisciplinary readership.

In order to determine any geographic correlations between the prints, images with identifiable locations were plotted onto Google Maps (see link, lower left side of page: <http://www.themua.org/mdimages/>). This allowed the collection to be placed online for easier viewing as well as for inclusion in the online journal. Sites are approximate; landfill and city development have altered the Edo-period landscape in ways that prevent pinpoint locations for many of the prints. As the images are being considered for general trends in shipbuilding and maritime cultural landscape, however, exact georeferenced coordinates for each print are not necessary. Approximate locations provide enough clues as to the dissemination of maritime trends; the exact location of a print on a river is of less importance than noting the fact that the boats are plying the Sumida River as opposed to, for example, the Tone or Tama Rivers. The images were divided into five major categories and denoted with different icons: fishing (fish icon), pleasure (sailboat icon), cargo (yen icon), ferry (person icon), and rafts (tree icon).

Ethnographic Research

Over a three-week period in Japan I visited eight maritime museums, two shipwrights still building boats using traditional methods, and two cormorant boat facilities. The latter is today a tourism endeavor with roots in the traditional methods of cormorant fishing, in which leashed cormorants are deployed to swallow and then regurgitate small fish. The range of facilities provided extremely valuable opportunities to not only compare observations from the woodblock prints with actual watercraft, but to speak with some of the shipwrights about the tools and materials used to create the boats. Though those processes are largely invisible in the woodblock prints, some familiarity with background procedures aids in understanding the vessels.

The museums visited were chosen in conjunction with some of the introductions received through the Museum of Underwater Archaeology journal postings, but also with an eye on geographic distribution. As the majority of woodblock prints were set in the Tokyo and Kyoto areas, for comparative purposes the Museum of Maritime Science (Tokyo), the Urayasu Folk Museum (Urayasu, a Tokyo suburb), the Osaka Maritime Museum (Osaka), Lake Biwa Museum (Kusatsu City, near Kyoto), and two cormorant boat facilities in and outside Kyoto were the most suitable institutions. Urayasu's museum also had a cadre of shipwrights on-site building and sailing *beka-bune*, a small boat used to gather seaweed. The Seto Inland Sea Folklife Museum (Takamatsu, Kagawa Prefecture) and the Toba Sea Folk Museum (Toba City, Mie Prefecture) both contained a number of boats actually used in and around the inland sea from the late 19th – early 20th centuries (Figure 2). While temporally slightly later and geographically separate from most of the boats depicted in the woodblock prints, the materials there provided a useful counterpoint to the boats and models housed in the other museums. Though terminology sometimes differed from region to region, construction techniques were relatively consistent.

Two shipwrights were available for in-depth interviews. Hayashida Kenzō and Shioya Katsutoshi of the Asian Research Institute for Underwater Archaeology (ARIUA) contacted me via the MUA website and kindly arranged for me to meet with Matsuda Mataichi, a shipwright in Fukuoka Prefecture. Matsuda has created a number of scale models of fishing vessels that are presently housed in the Fukuoka City Museum, and spent an afternoon discussing the various construction aspects, tools used, and superstitions involved in shipbuilding. In Miyoshi City (Hiroshima prefecture), Mitsumori Kanji allowed me to view his shipbuilding workshop where he constructs mostly river vessels (*sasa-bune* and *takase-bune*), and explained much about the tools and philosophies of shipbuilding. Several of his boats are housed in the Hiroshima

Prefectural History and Folklore Museum. These interviews provided many specific details about regional shipbuilding in particular.

Conclusions

The combination of centuries-old woodblock prints, modern technology, and ethnographic research resulted in a wide range of data for interpretation. Though initially this project focused on ship construction, it soon became apparent that some of the questions raised through the prints could not be answered without including the ethnographic research. Conversely, the wealth of information about the maritime cultural landscape in the prints suggested additional exploration that could not be answered by looking solely at boats extant today or questioning the shipwrights. The following chapters will incorporate the data from each venue in order to better understand not only construction techniques, but also to recreate the settings in which the vessels were used.

CHAPTER 5: Boat Construction Analysis

The types of maritime scenes depicted in the woodblock prints touch on many aspects of life in the Edo period including riverine and coastal fishing boats, ferryboat transport, cargo shipping, summer relaxation, and even the occasional warship. Viewing the woodblock prints systematically not only demonstrates the different types of watercraft but also the construction styles used in each of the boats. As this chapter will show, the artists' attention to detail furnishes the basis for further questions about ship construction and use. Ethnographic and documentary research help supplement the information gleaned from the prints, but information from the images themselves provides the catalyst for that further study.

This chapter will first introduce the different types of watercraft that are identifiable through the attached catalogue of woodblock prints, and then will turn to specific construction components (scantlings). Certain terminology concerns exist when using Japanese terms within those discussions. Japan has had a very strong sense of regional culture within the country, reflected in both practice and discourse. Ships may have had similar structures, but individual timbers and even the vessels themselves may have been given different names according to the locale in which they were built. One author, who studied the construction of large coastal shipping vessels, identified twelve different regional names for the same type of ship (Horiuchi 2001:2). For the purposes of this study I will use the most common terminology for each vessel and scantling, noting variants if relevant (see table below for list of vessel types and names). The suffix “sen” or “fune/bune” are alternate pronunciations for the same character (船), meaning “boat.” The different types of vessels will be introduced with their full name (e.g. *takase-bune*) but the suffix may be dropped in subsequent references (e.g. *takase*-style boats). When possible

the terminology will conform to the typology introduced in the *Ship's Mirror*, the scroll cataloguing the types of river vessels in the Edo region.

Fishing	Pleasure	Ferries	Cargo	Other
<i>Oshiokuri-bune</i>	<i>Choki-bune</i> (also <i>cha-bune</i>)	<i>Watari-bune</i>	<i>Bezai-sen</i> (also <i>kitamae-sen</i> , <i>kai-sen</i> , <i>higakikai-sen</i>)	Rafts
<i>Kari-bune</i>	<i>Yane-bune</i>	<i>Sanjūoku-bune</i>	<i>Isaba-bune</i>	Dugout canoe
<i>Ukai-bune</i>	<i>Hiyoke-bune</i>	<i>Godairiki-sen</i>	<i>Takase-bune</i>	
	<i>Yakata-bune</i>		<i>Tsuchi-bune</i>	
	<i>Yuzan-sen</i>			

Table 1. Types of Vessels and their Names

Fishing Vessels

A significant number of prints depict fishing in all its manifestations: handheld poles, net fishing, seaweed harvesting, abalone diving, and even cormorant fishing. The watercraft are adapted for their various environments, from river settings to coastlines to the open water. Very few prints show the boat without including some hint of land, even if it is a stylized Mount Fuji hovering at the horizon. Combined with the fact that few fishing vessels are shown as large enough or with the superstructure to house a crew, it seems likely that fishing was largely limited to day trips in sight of land (Nagahara 1985:213). Construction details of the different types of fishing vessels will be discussed in more depth below, but will be introduced briefly here. One of the most distinctive boats appears in many of Hokusai's open-water fishing scenes, and is likely either the *oshiokuri-bune* (押送船) fast boats used both to fish and to transport the catch to the warehouses (Adachi 1998:120) or *kari-bune* (猟船 “gathering boats”) used for actual fishing (Figures 14 - 15). Both have similar construction and in artistic stylization can be difficult to distinguish from each other. The term for the stemposts in these and other vessels are called *miyoshi* (also *mioshi* 水押), written with characters that literally translate as “water-pushing.”

The *miyoshi* in these vessels extend well above the sheer strake, likely in order to cut through the waves more effectively (Figure 16). Most of the open-water scenes show several crewmen (usually four to six) at the stern of the vessel using a *ro* (櫓 similar to a sculling oar) for propulsion. *Oshiokuri-bune* as depicted in the *Ship's Mirror* have throughbeams at the bow (Figure 17), a feature absent on the *kari-bune*. Two prints of *kari-bune* suggest minimal decoration with a strip of copper lining the outer edges of the stempost (Figures 8, 18), while no *oshiokuri-bune* have any ornamentation.

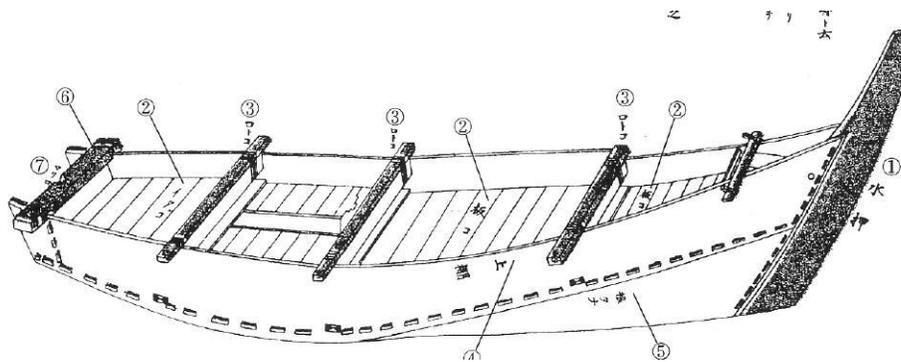


Figure 14. *Oshiokuri-bune*, from the *Ship's Mirror* (Kawana 2003:484).

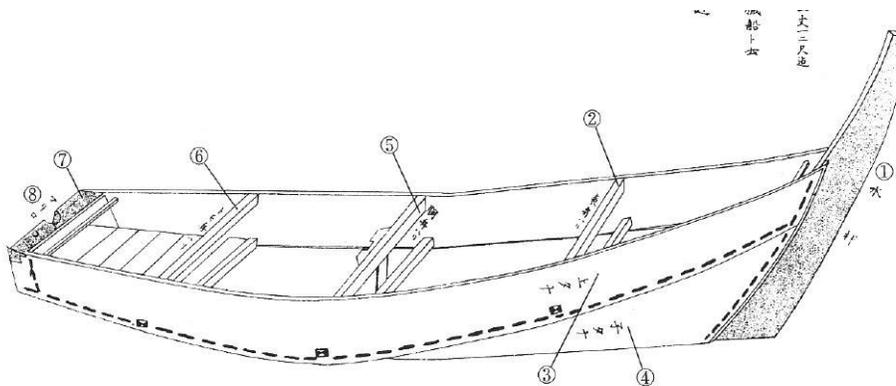


Figure 15. *Kari-bune*, from the *Ship's Mirror* (Kawana 2003:483).



Figure 16. *The Great Wave*, by Katsushika Hokusai (Forrer 1991).

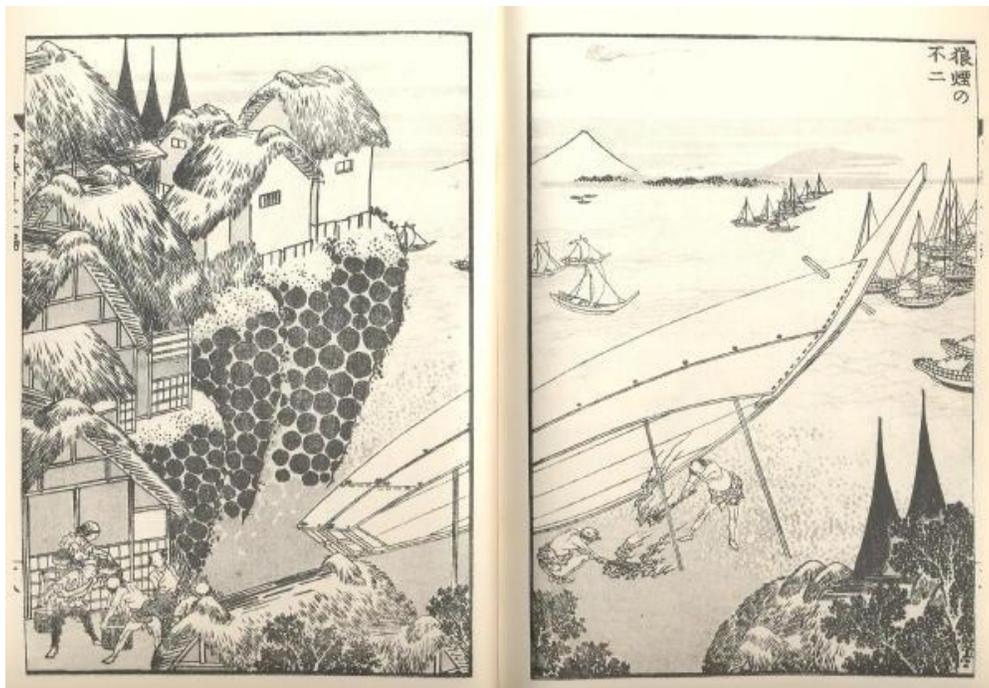


Figure 17. *Fuji with a Rocket*, by Katsushika Hokusai. (Smith 1998:42-3).



Figure 18. *Illustrated Book of Both Banks of the Sumida River at a Glance*, by Katsushika Hokusai (Calza 2003).

There is only one clear example of another type of fishing boat, but the environment and fishing practices are distinct enough to again separate it into its own category. This is the *ukai-bune*, or cormorant fishing boat (Figure 19). Cormorant fishing took place at night, as fishermen dangled torches over the water to attract sweetfish and sent leashed cormorants into the water to swallow the fish. The loop around the bird's neck prevented the fish from being consumed totally, and on their return to the boat the cormorant would regurgitate the fish. The print depicting cormorant fishing shows a blunt-bowed boat moored in a shallow river, consistent with the *ko-ukai-bune* (small cormorant fishing boat) diagram in the *Ship's Mirror* (Figure 20). Stability in the river waters may have been prized over speed in these boats.



Figure 19. *Kawado, Stages on the Kiso Highway*, by Keisai Eisen (1790 – 1848) (Kikuchi 1968).

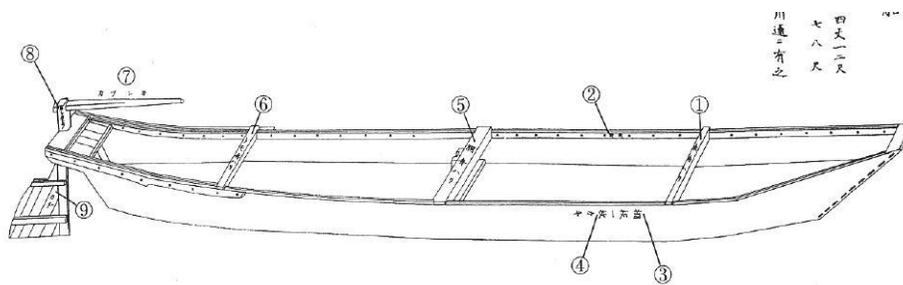


Figure 20. *Ko-ukai-bune*, from the *Ship's Mirror* (Kawana 2003:477).

Pleasure Boats

Another genre of maritime prints shows people on boats for pleasure, generally either visiting the pleasure quarters, viewing fireworks or cherry blossoms from the river, dining on board a ship, or a combination of the above. The people in these prints are often courtesans or members of the elite, discernable by their hairstyles and clothing. Several prints also depict actors in character on different kinds of boats, depending on the particular theatrical role being

highlighted. Though it is difficult to discern exactly which types of boats are used in each print, some comparisons can be made to vessels depicted in the *Ship's Mirror*.

Several of the prints shown appear to be similar to the *choki-bune* (猪牙船, “boar’s-tusk boat”), also known as *cha-bune* (茶船, “tea boat”), most of which are depicted with stemposts protruding far beyond the sheer strake, some with decorative elements (Figure 21). There is no superstructure on these boats. Unfortunately the sterns of the vessels in the prints are hidden, so it is difficult to accurately determine exactly which style of *cha-bune* these boats actually are. From context, however, it is likely that these are mostly used for transporting people in leisure moments. One of these boats is shown in an actor print, while others show the passengers hidden behind parasols or waiting at the “Meeting Pine” (Figures 22 – 25). The latter examples have some decorative elements on the stemposts. From the relatively lavish settings, therefore, these were likely boats used by visitors to the pleasure quarters.

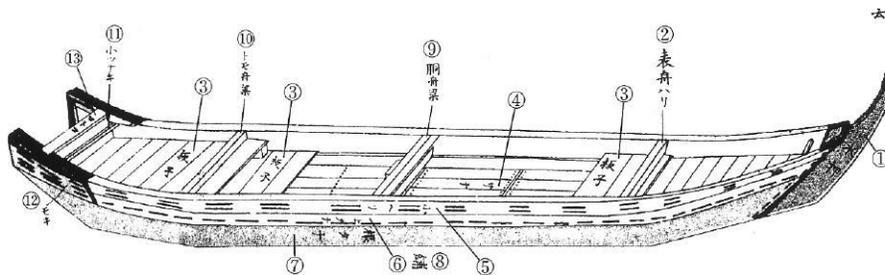


Figure 21. *Cha-bune*, from the *Ship's Mirror* (Kawana 2003:462).

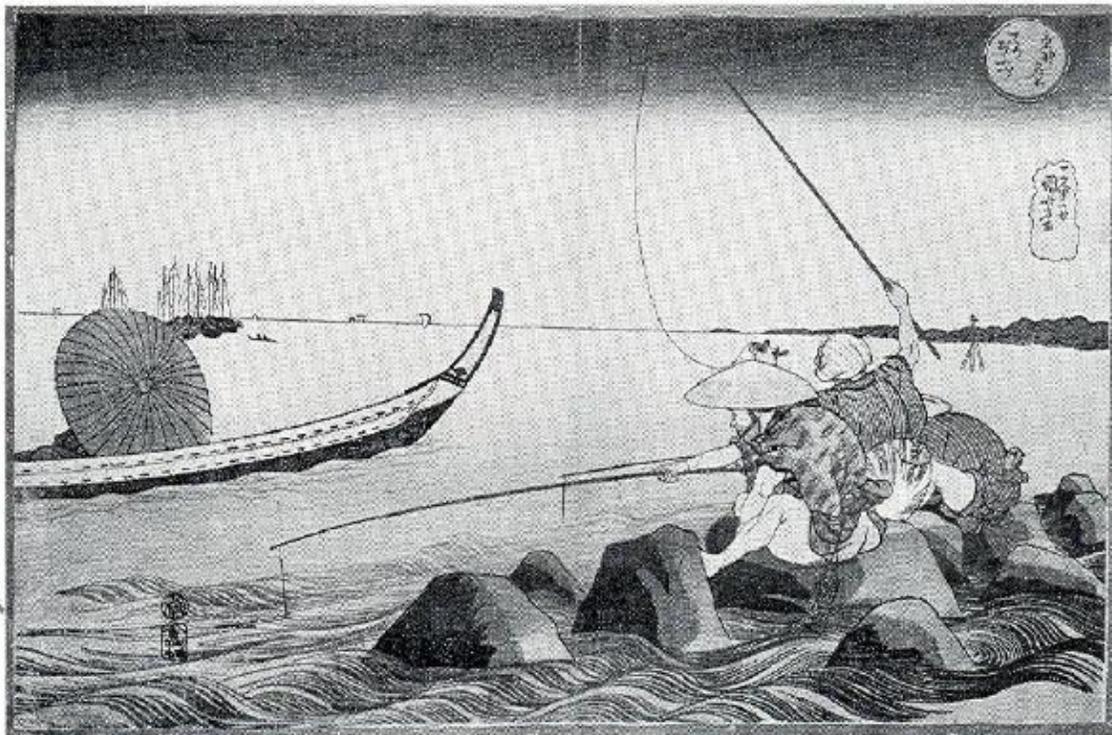


Figure 22. *Teppōzu, Celebrated Places in the Eastern Capital*, by Kuniyoshi (1798 – 1861) (Kikuchi 1968).

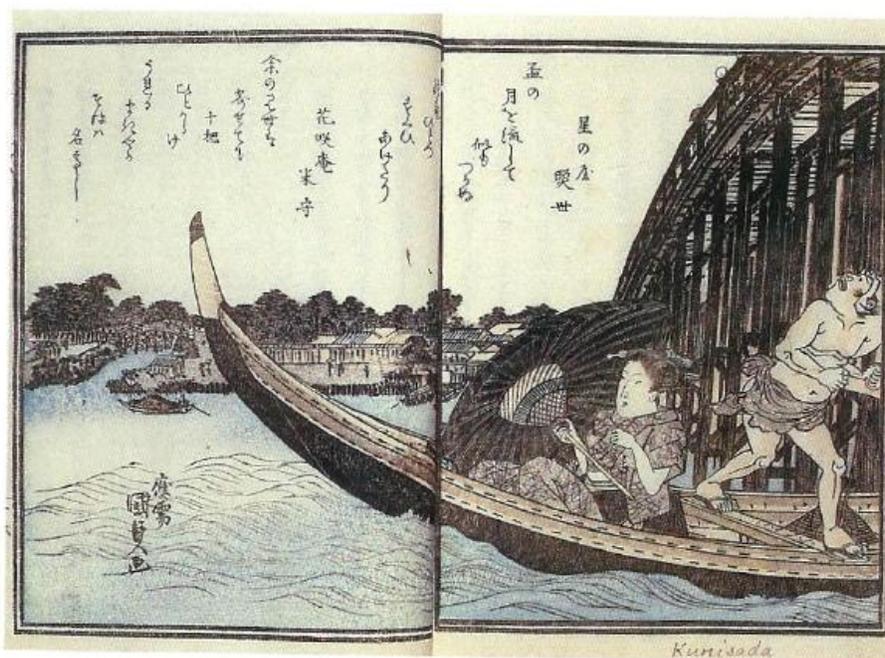


Figure 23. *A Friends' Boat of Verses*, by Utagawa Kunisada (1786 – 1865) (Smith 1988:182).



Figure 24. Meeting Pine from Genroku Poetry Shell Game, by Katsushika Hokusai (Calza 2003).



Figure 25. Actor Prints, by Kunisada (Kikuchi 1968).

The vast majority of the rest of the boats in these prints have some form of superstructure on the deck. Most of these are simple constructs of four or six posts, one at each corner, a roof, and bamboo blinds. Several larger pleasure ships seem to have more sturdy superstructures, as evinced by the thicker roof supports that often are shown with hanging lanterns (Figure 26). They usually are shown with a notch in the stempost. If the stern is visible, it often appears to sweep upwards from the water's surface and sometimes has a tiller and rudder support. While both types of ships can be considered broadly as *yane-bune* (屋根船, lit. "roofed boat"), the former are better regarded as a *hiyoke-bune* (日除舟, "shaded boat") as per the *Ship's Mirror* (Figure 27). These show the superstructure with roofs similar to those depicted in the woodblock prints. A local variant appears to be the *yuzan-sen* (遊山船, "wandering the hills boat"), with a more permanent superstructure, seen in two prints set in the Osaka region (Figure 28). The larger ships, however, correspond more to the *yakata-bune* (屋形船, lit. "roof-shape ship") in the *Ship's Mirror* (Figure 29), which save for the notched stempost has a similarly opulent style. The average size for some of these ships allowed the layout of ten *tatami* mats (the mat, a standard unit of measure in Japan, is approximately 3 x 6 feet) (Ishii 1987:209).

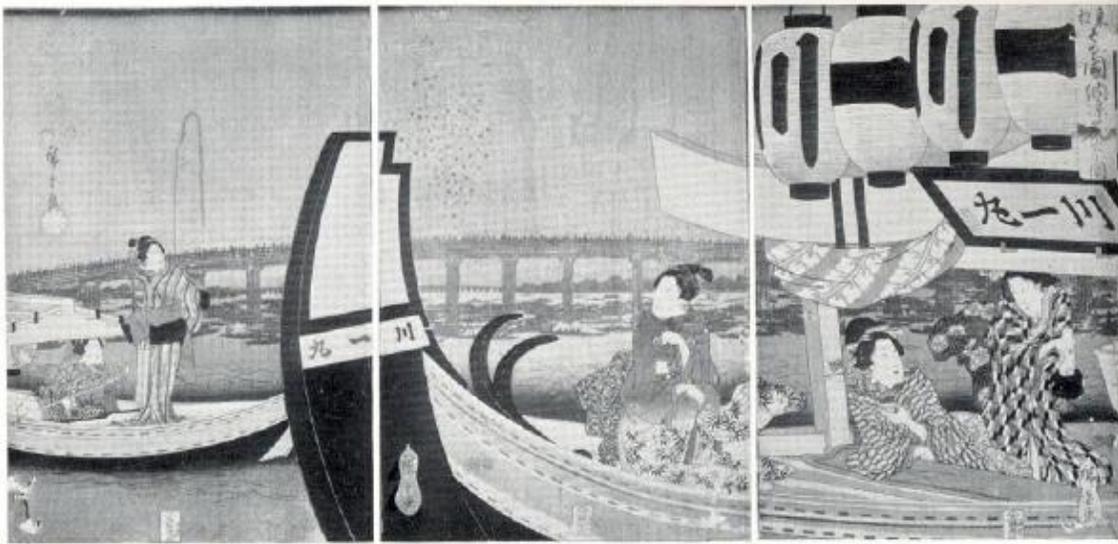


Figure 26. *Scene of Fireworks Show in Summer at Ryōgoku, Edo*, by Hiroshige (Kikuchi 1968).

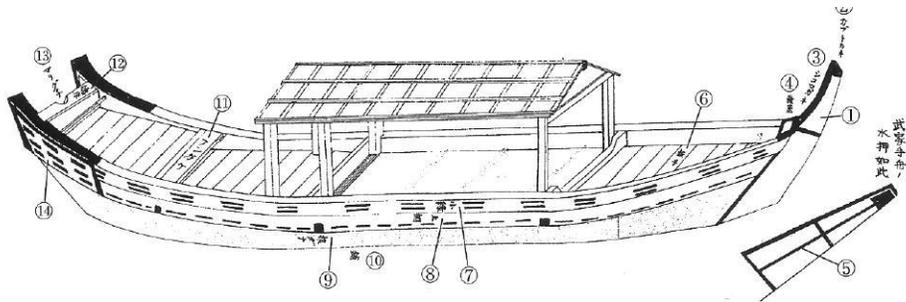


Figure 27. *Hiyoke-bune*, from the *Ship's Mirror*. (Kawana 2003:456).

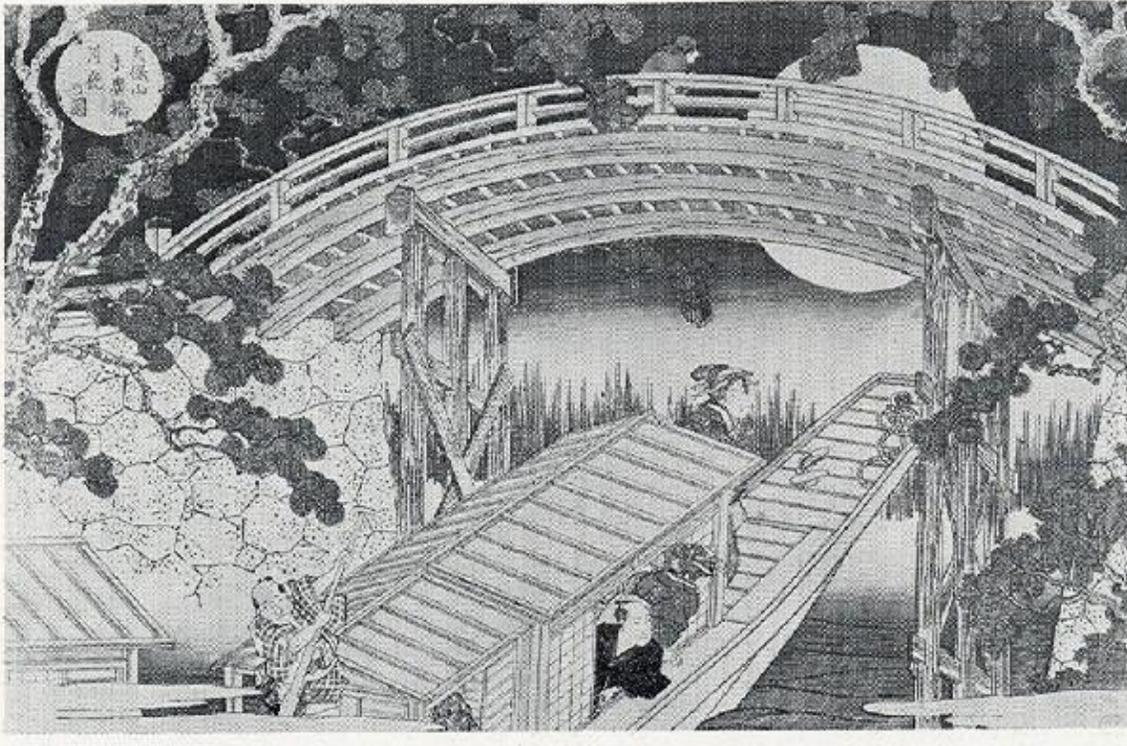


Figure 28. *Moonlit Night at Suehiro Bridge near Tempōzan*, by Gogaku (1786 – 1868) (Kikuchi 1968).

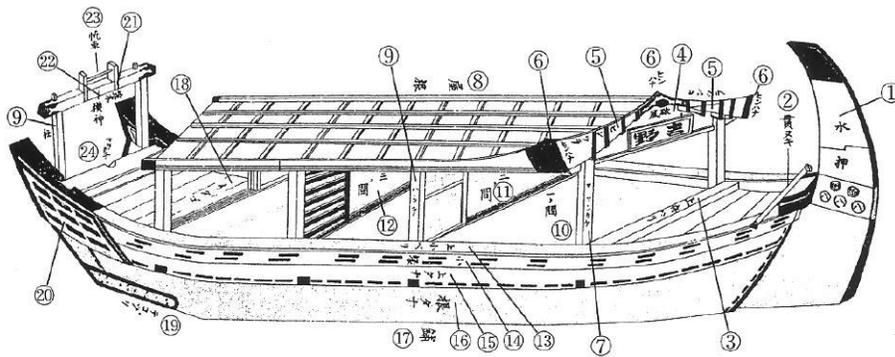


Figure 29. *Yakata-bune*, from the *Ship's Mirror*. (Kawana 2003:458).

Ferryboats

A number of utilitarian-style vessels are shown in transport scenes, usually across rivers. Some are for human passengers, known as *watari-bune* (渡船, “crossing-over boat”) (Figure 30) or *sanjūkoku-bune* (三十石船, “thirty-koku boat”), while cargo is shipped on a wider range of vessels. One of the distinctive characteristics of these ships comes from the fact that many

landings did not have a permanent dock or pier. Ferries would beach directly onto the shore, and passengers would embark over the bow (Kuwashima Tetsuji 2007, pers. comm.). Most of these boats therefore have at least one if not both blunt ends, with no visible stempost.

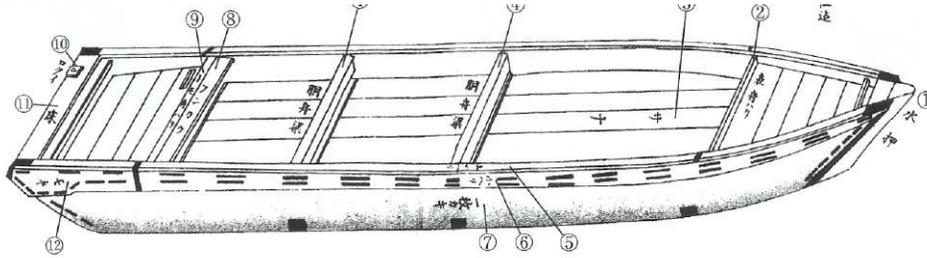


Figure 30. *Watari-bune* from the *Ship's Mirror*. (Kawana 2003:465).

Other larger passenger vessels were called *godairiki-sen* (五大力船, “five-great-powers ship”), and were a hybrid between open-water and river boats (Figure 31). Their appearance was similar to a *bezaisen* (see below), but they were narrower and had a shallower draft to accommodate river passages. *Goidairiki* were used for both human passengers and cargo in the Kantō area (near Tokyo). A railing extended above the gunwale permitting boatsmen to walk along the edge and pole the boat through the shallower areas (Ishii 1987:168-169).

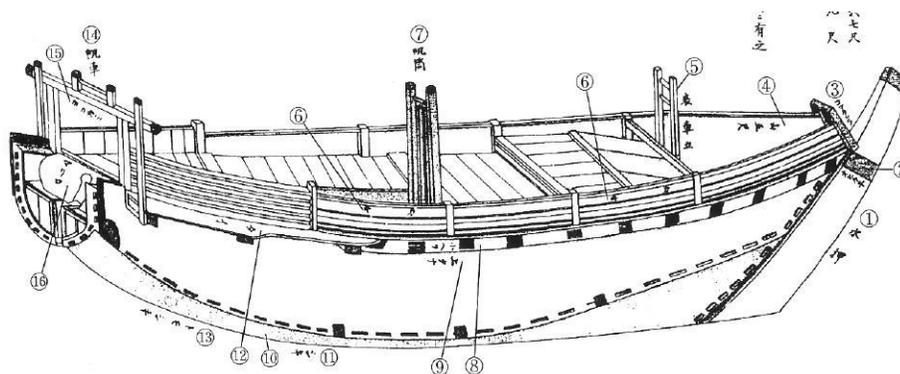


Figure 31. *Godairiki-sen*, from the *Ship's Mirror*. (Kawana 2003:485).

Cargo Vessels

Perhaps the most distinctive ship on the waters was the *bezai-sen* (弁財船, variants *kitamae-sen* 北前船, *kai-sen* 廻船, *higakikai-sen* 菱垣廻船). These large masted merchant vessels plied the coastal waters on the eastern and western circuit routes (see discussion in Chapter 2). Since the *Ship's Mirror* was created to document only riverine vessels, that scroll makes no mention of these larger coastal craft. *Fukugen Sareta Higakikaisen "Naniwamaru"* (*The Reconstructed Higakikai-sen "Naniwamaru"* 復元された菱垣廻船「浪華丸」), published by the Jikūkan Museum in Osaka, describes the modern reconstruction of such a ship, and provides a list of the distinctive characteristics of these vessels, including:

- Flat-bottomed: instead of using a keel, the bottom of the vessel is made up of large planks (*kawara*)
- The deck is not watertight and bilgewater is cleared through use of a large pump (Figure 32)
- No interior dividing walls (bulkheads)
- A massive stempost
- Open stern through which the rudder can be shipped
- A *goshaku* (五尺): a removable section of hull planking located immediately aft of the stempost to allow for easier access
- High lattice railings above the sheer strake
- Traditionally has two sails (mainmast and smaller foremast)
- Pulleys to allow the masts and rudder to be hoisted and lowered (Naniwa no Umi no Jikūkan 2001:14-16)



Figure 32. Photo of the bilge pump in the reconstructed “Naniwa-maru” *bezai-sen*, Jikūkan Museum, Osaka (Photo by author, 2007).

Several examples of *bezai-sen* in the woodblock prints have decorative elements on their stemposts, though in the later Edo period such additions largely disappeared (Horiuchi 2001:23). The majority of the prints depict these vessels either moored near warehouses such as Tsukudajima or in the open waters (Figures 33 – 34). Oddly, the second, smaller sail noted in the above list is rarely shown in the woodblock prints. A similarly styled vessel, the *isaba-bune* (イサバ船), is virtually identical to the *bezai-sen* but has a small gap in-between the stempost and the *goshaku* removable section of the hull. This is possibly due to the fact that the stempost of the smaller *isaba-bune* is less sturdy and, therefore, less able to stabilize the removable *goshaku* as the stronger stempost of the *bezai-sen* could (Ishii 1987:174). Though there is some overlap of terminology, *isaba-bune* generally referred to the ships used in the Kishū and Seto Inland Sea

regions (Adachi 1998:110). None of the woodblock prints in the data set definitively show an *isaba-bune*.

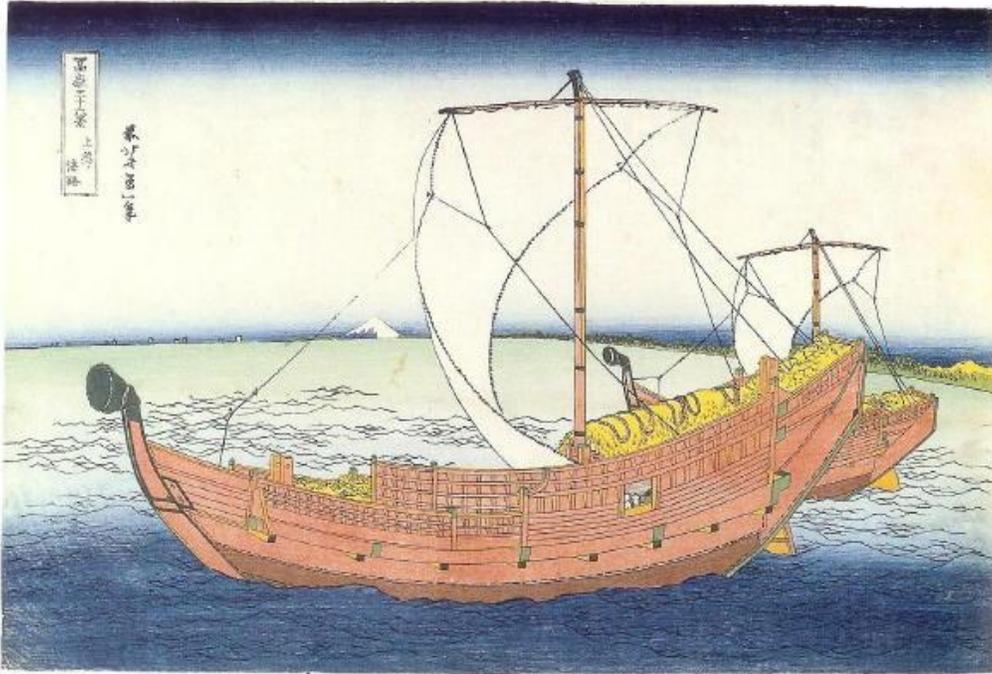


Figure 33. *At Sea off Kazuza*, by Hokusai (Calza 2003).

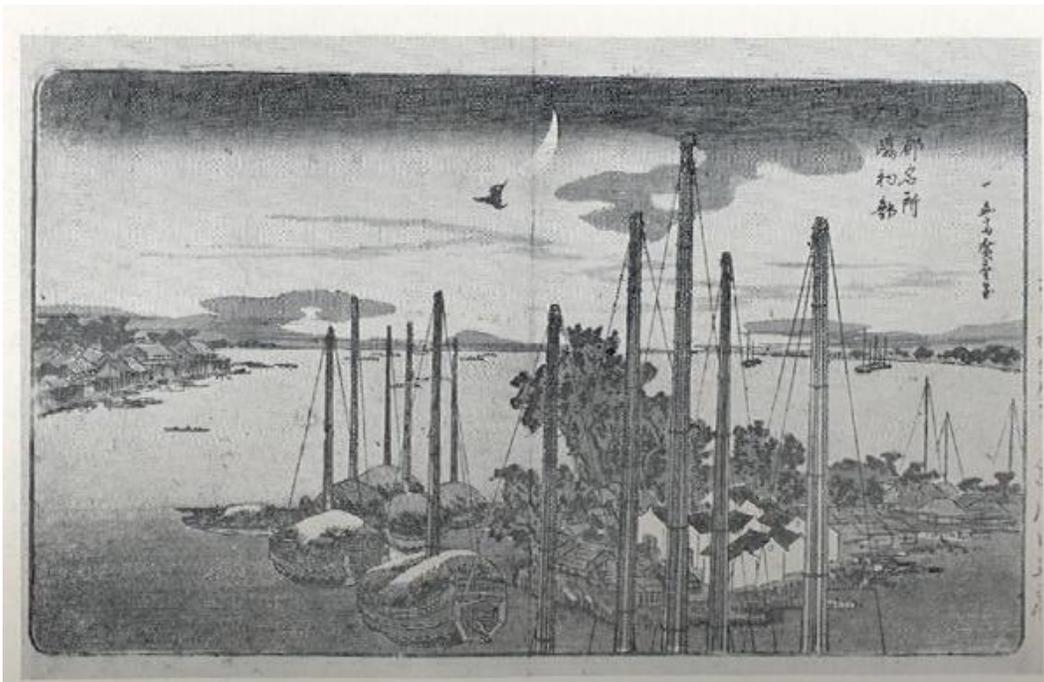


Figure 34. *Year's First Song of the Cuckoo at Tsukudajima, Celebrated Places in the Eastern Capital*, by Hiroshige (Kikuchi 1968).

The other oft-depicted working vessel is the *takase-bune* (高瀬船, “high-current boat”). This is more of a river-going craft and as such is found in the *Ship’s Mirror* (Figure 35). The best-known of these is the Tone River *takase*, typified in Hokusai’s *Ushibori* print (Figure 36). These vessels often had provisions for living quarters aboard ship, as in their voyages to and from Edo and the provinces they might be anchored in areas without readily available amenities for daily living (Ishii 1987:197). The covered areas were often simply makeshift, created by lowering the mast and using it as a crossbeam to prop up cedar planks and a straw mat covering (Saga 2002: 34). These boats were flat-bottomed and may have had hidden (*hako-oki*) stemposts or blunt bows, similar to ferryboats.

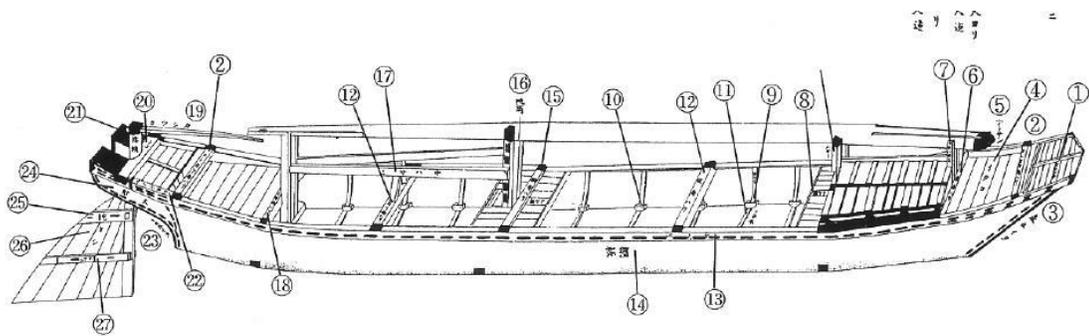


Figure 35. *Takase-bune*, from the *Ship's Mirror* (Kawana 2003:478).

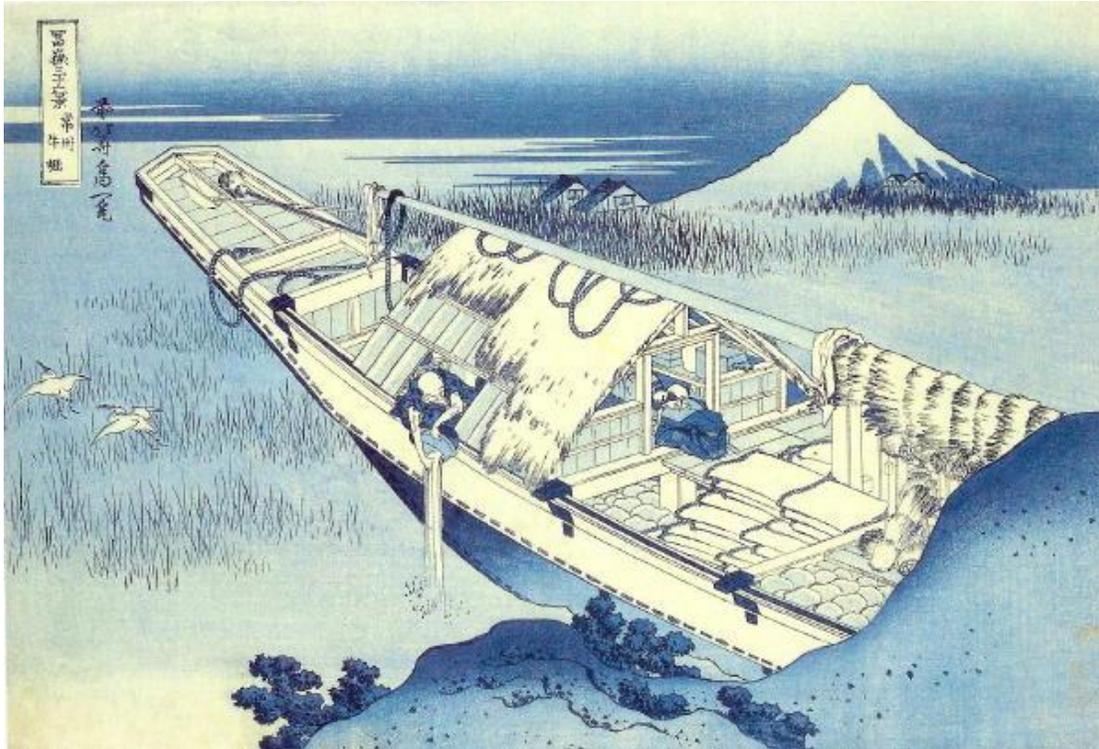


Figure 36. *Boat Moored at Ushibori*, by Katsushika Hokusai (Forrer 1991).

A small number of prints, most by Hokusai, show a vessel that may be a *tsuchi-bune* (“earth boat” 土船) (Figures 37 – 38). These boats were usually used to transport soil or clay, particularly for sale to foundries (*Nihon kokugo daijiten* 2009), though several of the prints show unidentifiable bundles piled high on the boat. They have a wide beam and the stern sweeps upward, similar to the *tsuchi-bune* variants depicted in the *Ship’s Mirror* (Figure 39). On most of the prints, the stempost appears to be a single timber that protrudes only slightly above the hull of the boat.



Figure 37. *Tsukuda Island in Musashi Province*, by Katsushika Hokusai (Calza 2003).

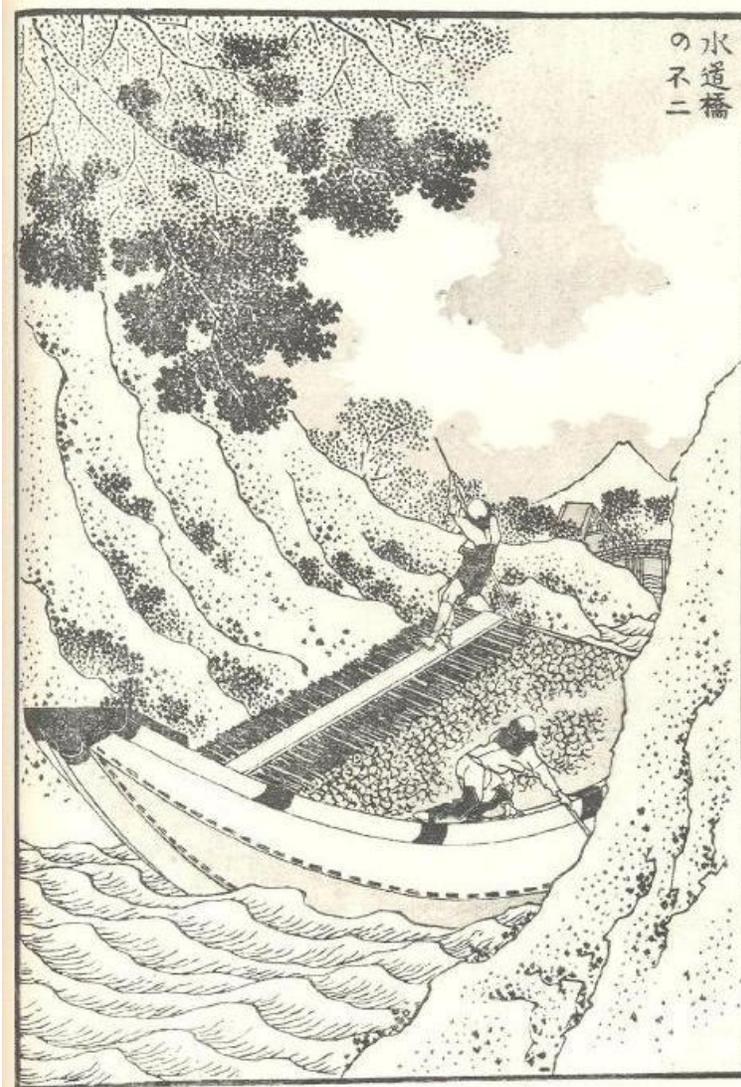


Figure 38. *Fuji from Suidōbashi*, by Katsushika Hokusai. (Smith 1998:63).

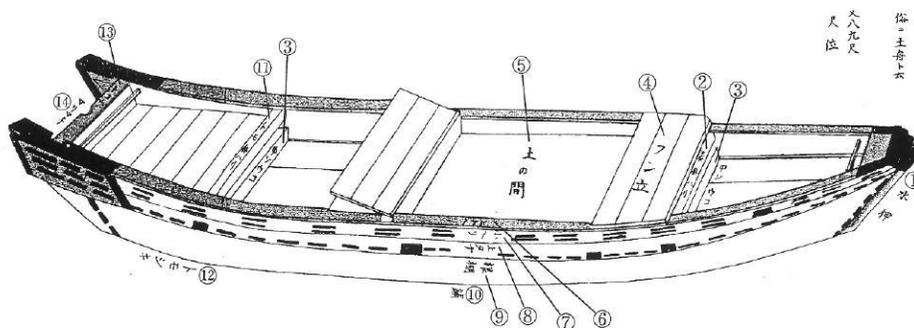


Figure 39. *Tsuchi-bune*, from the *Ship's Mirror* (Kawana 2003:470).

Other Vessels

Several prints show rafts made of long timbers being poled down stream. These timbers likely represent lumber lashed together and in the process of being transported to nearby ports, settlements, or shipwrights. Some prints depict the rafts with makeshift tentlike structures on them, which may have been necessary for shelter on longer travels. (Figure 40) While providing insight into transport of such goods, these prints are less informative about vessel construction itself.

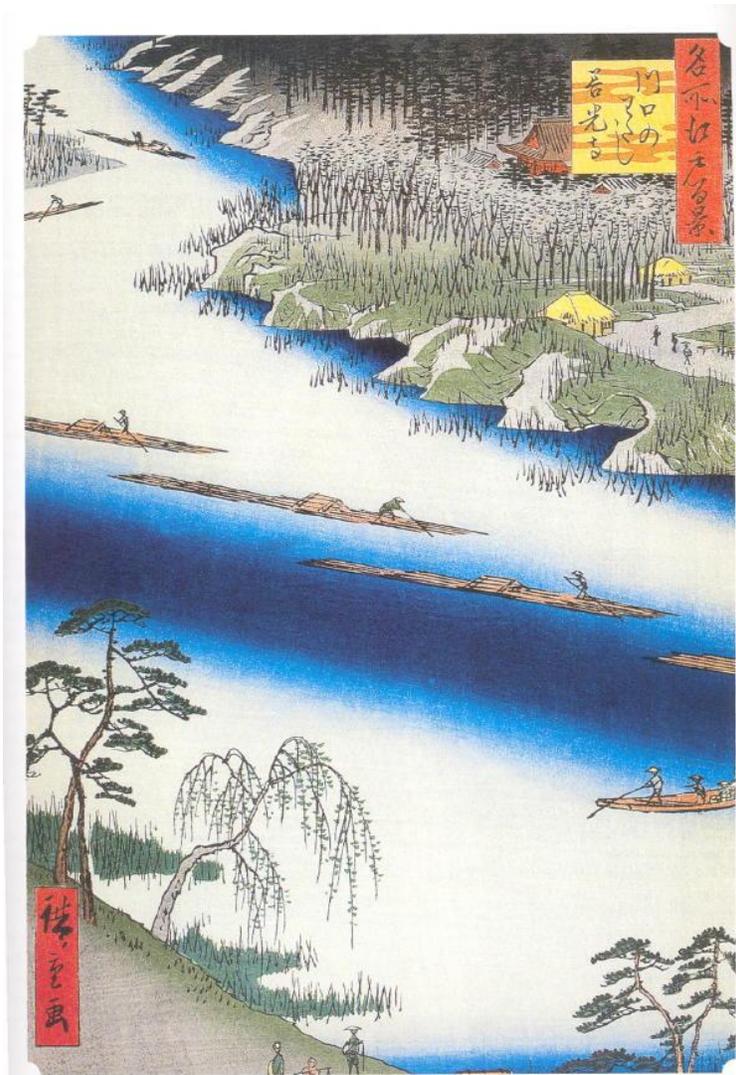


Figure 40. Zenkoji Monastery by Kawaguchi Ferry, by Andō Hiroshige

One anomaly is present in two prints by Hokusai: the dugout canoe. Though Japanese watercraft show elements of the dugout even in more complex vessels, these two prints (Figures 41 – 42) show men rowing a canoe made of a single large log. The wood grain is visible on the stern and in the carved-out bow interior, and the outer hull almost appears to have the bark left on the tree. The sailors use *kai*, a type of paddle, to propel the boat. It is difficult to draw conclusions about the context of use for dugouts since the sample size is so small, but it is important to note that such vessels still existed and were in use even in the Edo period.

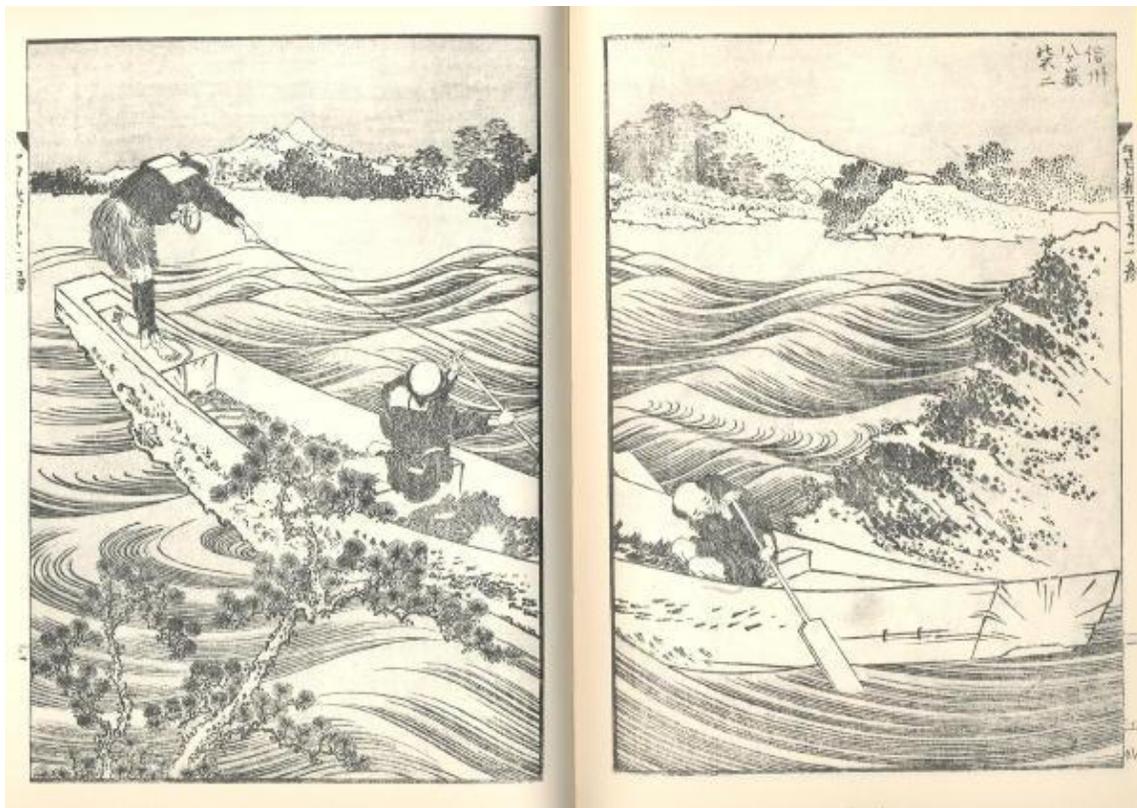


Figure 41. *Fuji and Yatsugatake in Shinshū*, by Katsushika Hokusai. (Smith 1998:130-1).



Figure 42. *Lake Suwa in Shinano Province*, by Katsushika Hokusai (Calza 2003).

Japan during the Edo Period did not have a centralized navy, though there were certain “sea lords” that controlled some of the maritime provinces.⁵ Very few woodblock prints depict military watercraft, and as there are not enough examples to create a typology of these vessels, this study will not dwell on warship construction.

Construction Components (Scantlings)

The remainder of this chapter will introduce each of the various scantlings visible in the vessels shown in the woodblock prints. The depictions will be assessed for accuracy by comparing them to documentary evidence, oral histories of shipwrights building boats today using traditional methods, and observations of extant Edo-period ships or recreations preserved in museums. Part of the value of the woodblock prints lies in the questions they engender upon

⁵ For an in-depth discussion of the sea lords’ dominion over the Inland Sea during the end of the Warring States and the beginning of the Edo period, see *Lords of the Sea: Pirates, Violence, and Exchange in Medieval Japan*, by Peter Shapinsky (doctoral dissertation, Department of History, University of Michigan, Ann Arbor, MI. 2005). Little mention is made about the watercraft used in their domains, however.

careful observation. Though it is impossible to obtain answers about ship construction techniques solely through studying the woodblock prints, the artists' attention to detail provides enough evidence to spark queries into Japanese shipbuilding. Those questions and answers are the focus of the following sections.

Keel/Bottom of the Vessel

Similar to western vessels, Japanese ships are built from the bottom up. Unfortunately, the nature of maritime woodblock prints results in the vast majority of ships being depicted actually in the water, revealing little to no detail about the keel structure or bottom construction. Two works by Hokusai and one by Kuniyoshi (Figures 17, 43, 44), however, show the boats propped up on shore, and two of the three prints depict men charring the bottom of the vessel for protection against rot or shipworms. These are the only hints about the boat bottoms that can be gleaned from the woodblock prints. The tall stemposts and general shape and size of the boats indicate that they are likely *oshiokuri-bune* or *choki-bune* (fishing and pleasure vessels). The boats in Hokusai's *Benten Shrine at Haneda* (Figure 43) are unfortunately too far in the background to discern much detail. The Kuniyoshi print is only slightly more revealing, but it is possible to see the line delineating the division between the strakes and the bottom planking, as well as the transition of the stempost into the bottom.

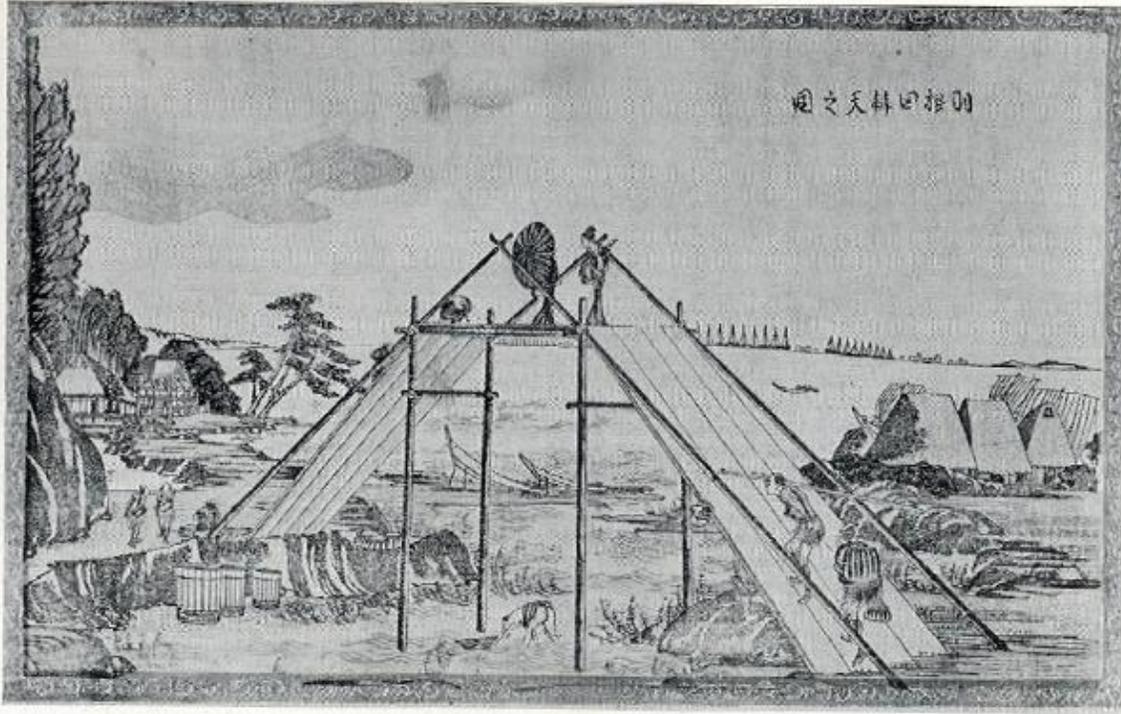


Figure 43. *Benten Shrine at Haneda*, by Hokusai (Kikuchi 1968).

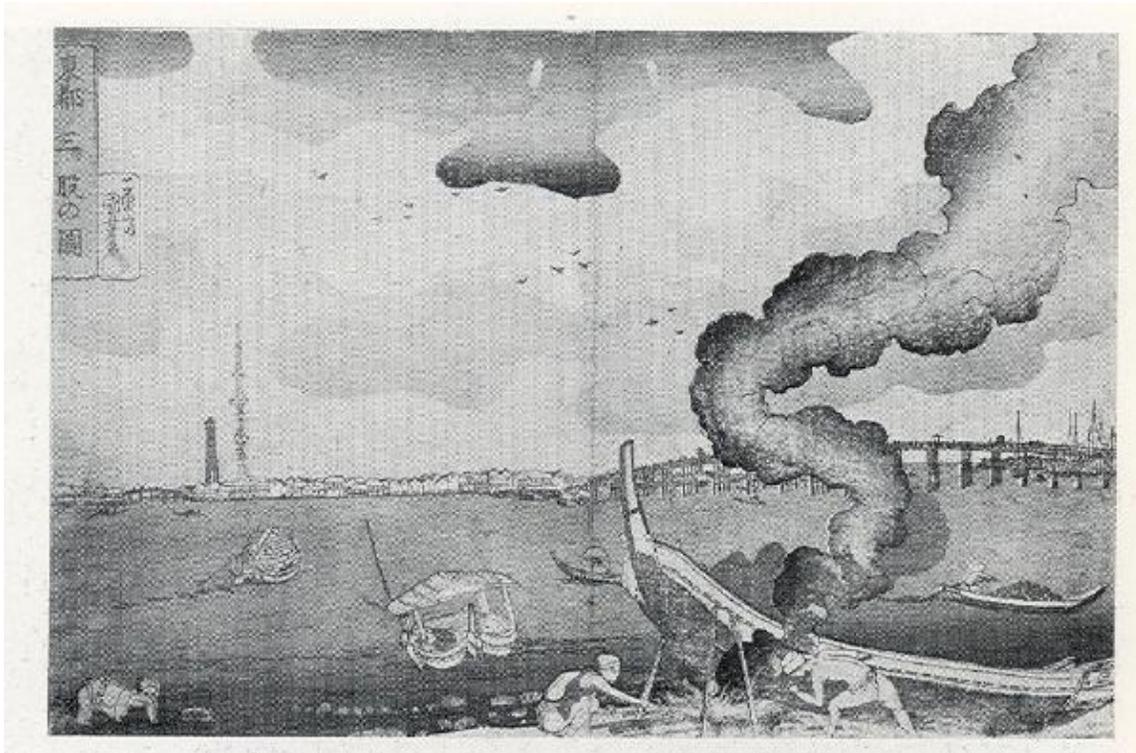


Figure 44. *Sight at Mitsumata in the Eastern Capital*, by Kuniyoshi (Kikuchi 1968).



Figure 46. Photo of the base of a model ship showing the *suberi* (false keel) (Photo by author, 2007).

The design of the *bezai-sen*, however, replaces a single-timber solid keel with a lowered *kawara* that functions much as a keel for stabilization. Garboard strakes (根棚 *nedana* or 加敷 *kajiki*) are fixed to the edges of the *kawara* at a very sharp angle, with the second strake angled away from the garboard to form a wider base for the ship (中棚 *nakadana*). Subsequent strakes extend out at the same angle, with a third angle forming the turn of the bilge and extending up the outer hull (上棚 *uwadana*) (Figure 47). Unfortunately, as this construction would be below the waterline, none of this is visible from the prints depicting *bezai-sen*.

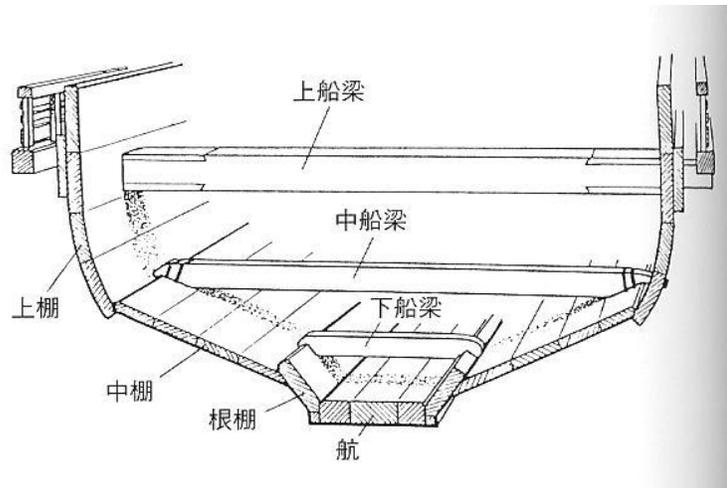


Figure 47. Cross-section of a *bezai*-type vessel showing the lowered *kawara* at center and angles of the strakes. (Adachi 1998:104).

In the case of the keel or bottom of the boats, therefore, the woodblock prints cannot provide much construction information simply because the vast majority of the scenes show the ships actually in the water. This is unsurprising, yet is not very helpful when considering the value of woodblock prints as evidence on construction techniques. Models and other documentation provide far more insight into this first step of shipbuilding. Where the prints are noteworthy, however, is in their depictions of the treatment of those vessel bottoms. Both a Kuniyoshi (Figure 44) and a Hokusai print (Figure 17) show the ship's base being charred or smoked. The fact that two different artists portrayed such a scene lends credibility to the theory that this was not simply a single artist recycling the same figure in different works, but was a commonly known sight.

Stempost (Miyoshi 水押)/Bow

Studying the different boats depicted in the woodblock prints reveals several different types of bow styles, ranging from very prominent extended stemposts to rounded, blunt-end bows. Each of these corresponds to the various uses of each watercraft and their environments.

This section will examine the different types of bow structures identifiable through the woodblock prints.

The most commonly depicted style is the extended stempost (水押 *miyoshi*, literally “water-pushing”). To differentiate between stemposts in *bezai-sen* or other large vessels and the smaller, sharply angled stemposts of many of the fishing and pleasure vessels, this study will use the regional terminology adopted by the Akashi area (near modern-day Kobe) near the Seto Inland Sea. This locale refers to such construction as *kenzaki-miyoshi* (剣先水押 lit. “sword-point” stempost), since the stempost protrudes with a slight curve much as a typical Japanese sword does (Seto Naikai Rekishi Minzoku Shiryōkan 1987:16). *Kenzaki-miyoshi* boats are shown by nearly all of the artists in this study, implying that this was a commonly seen type of bow. Forty-one vessels have clearly identifiable undecorated *kenzaki-miyoshi*, with an additional twenty having decorative elements. The majority of the boats depicted with *kenzaki-miyoshi* are either fishing vessels (*oshiokuri-bune* or *kari-bune*) or pleasure vessels (*choki-bune* or *yane-bune*). Over seventy percent (26 of 37 boats) of the working boats with such stemposts are undecorated, with the remaining prints showing stemposts with some embellishment. The fishing vessels’ stemposts generally appear to be made of a single timber jutting out at the bow (Figures 48 – 49). Nearly half of the pleasure boats’ *kenzaki-miyoshi* (9 of 20) are depicted with decorative elements. These are usually some combination of a dark band at the same level or slightly above where the sheer strake joins the stempost (known as クビダマ, *kubidama*, a term from the Akashi region), a symbol (usually a rectangle or diamond) above or below that line, and a copper covering on the tip and outer edges of the upper portion of the stempost (known as アカイタ, *akaita*, Akashi region) held in place by the *kubidama* (Seto Naikai 1987:17) (Figures 50 -

51). These elements were likely to enhance the aesthetics of the pleasure-boats, offering a more refined atmosphere than the rougher, undecorated working vessels.



Figure 48. *Sketch of Tago Bay near Ejiri on Tōkaidō*, by Katsushika Hokusai (Calza 2003).

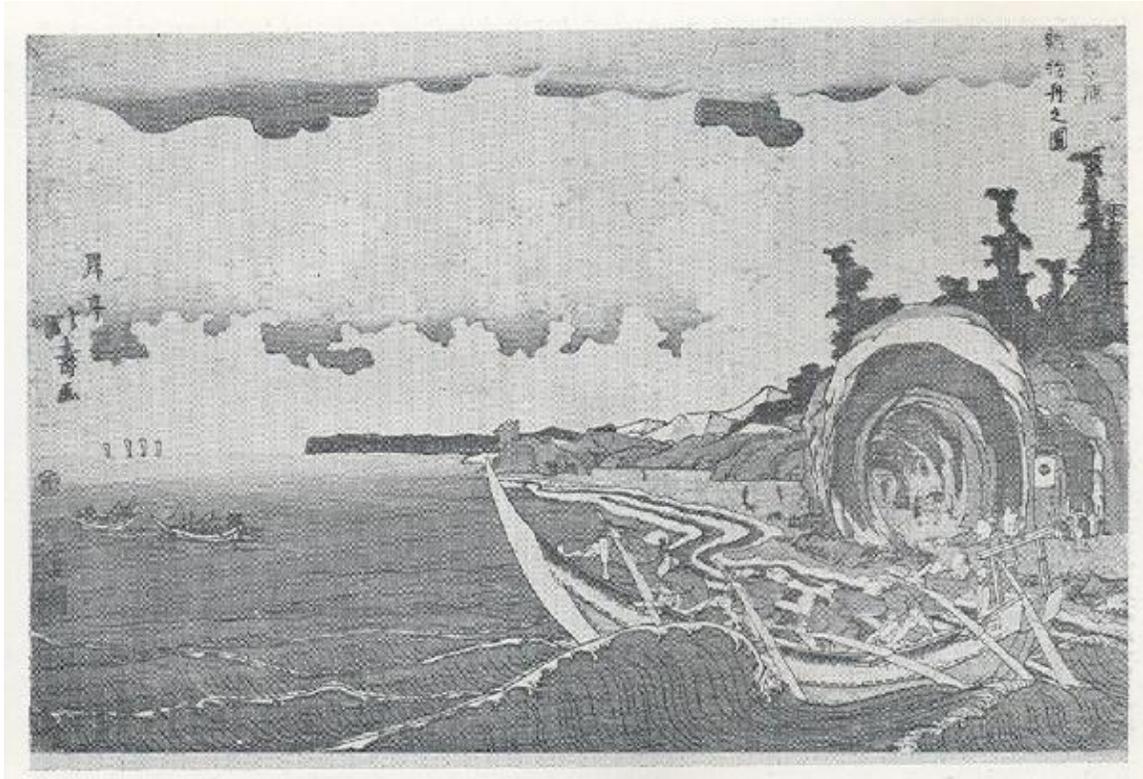


Figure 49. *Boats fishing for Bonito in the Bay of Choshi*, by Hokuju (fl. ca. 1790s - 1820s) (Kikuchi 1968).

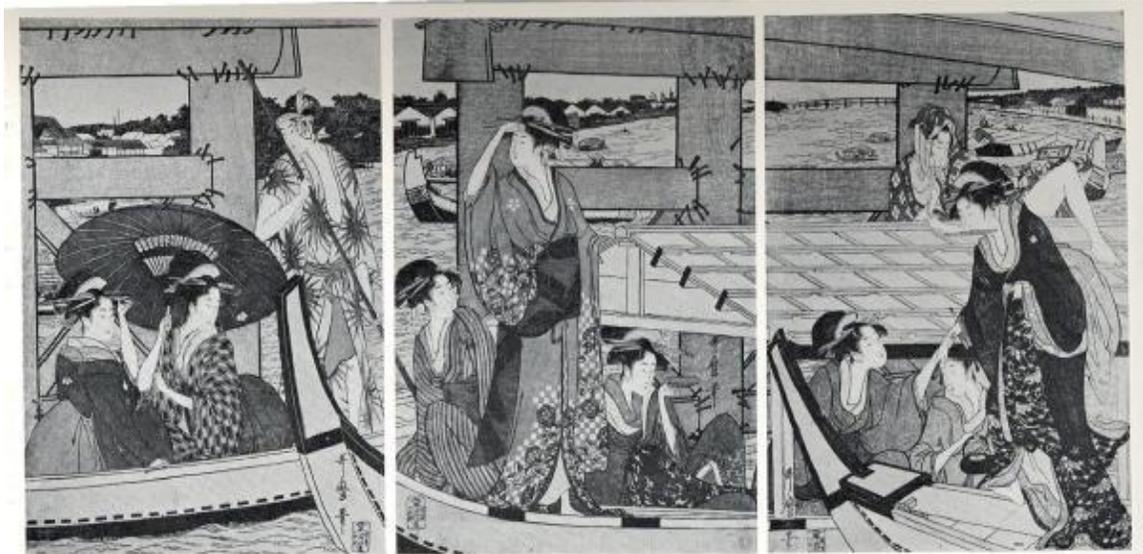


Figure 50. *Under a Bridge*, by Utamarō (Kikuchi 1968).

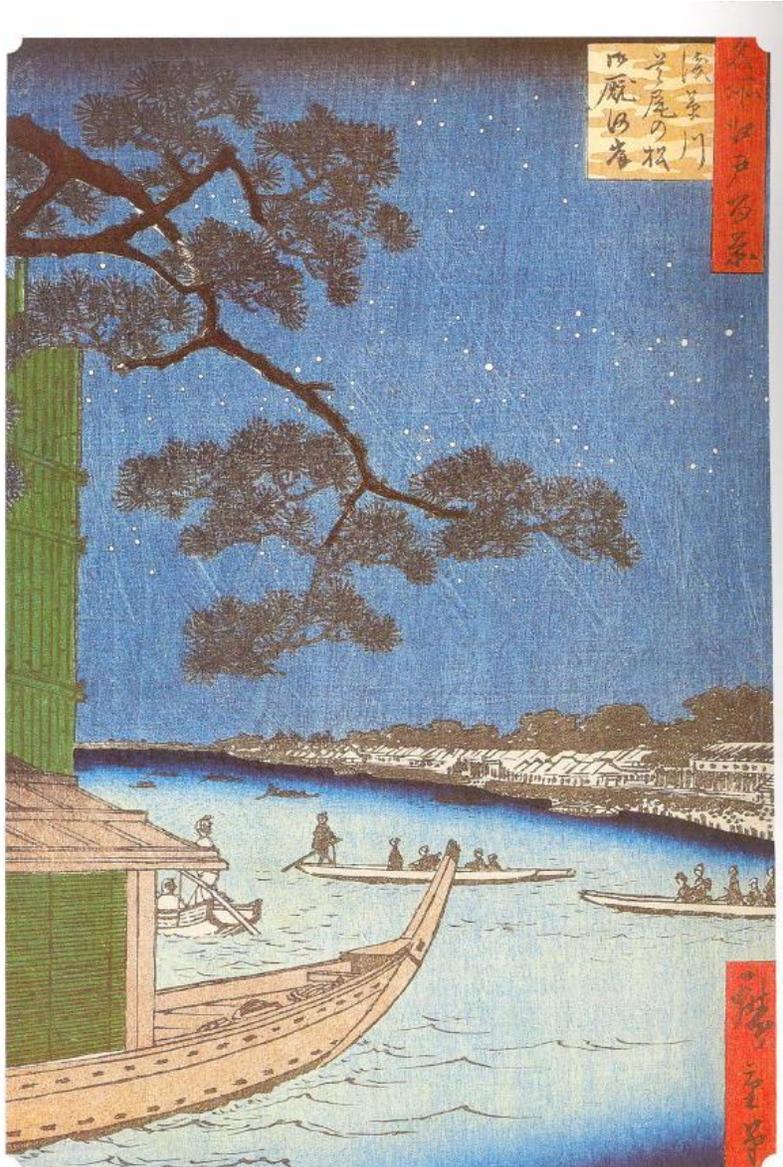


Figure 51. *Shubi-no-Matsu Pine and Ommayagashi Bank on the Asakusagawa River*, by Andō Hiroshige (Uspensky 2005:139).

On one-third (5 of 16 of discernible prints) of the *oshiokuri-bune* and in a small number of *choki-bune*, the upper strakes are not flush with the edge of the stempost but instead appear to overlap the edge slightly, perhaps implying a rabbet (Figures 16, 48). The lower visible strake joins the stempost slightly aft of the upper strake. As two separate rabbets would be more

difficult to construct, it is possible that the forward end of the lower strake meets the aft edge of the stempost, though that is difficult to determine in looking at the prints alone.

The joinery of the stemposts and strakes on the pleasure boats is slightly more problematic. In prints by Hokusai, Kunisada, and an unknown artist, the sheer strake overlaps the stempost in a manner similar to the fishing vessels (Figures 52 – 54). These are rare, however; of the thirteen prints showing overlapping strakes only three are of pleasure vessels. More typical prints by Hiroshige and Utamaro depict the sheer strake as flush with the edge of the stempost (Figures 50 – 51). From the majority of the *kenzaki-miyoshi* ships in all of the woodblock prints, then, it is more common to see the sheer strake flush with the stempost, regardless of whether the boat is used for pleasure or fishing. There is little documentation published to date on the joinery of the stemposts and strakes in this type of *kenzaki-miyoshi* boats. Available information generally refers to fishing boats with a shorter, square tip to the stempost.



Figure 52. Eitai Bridge, from *Collection of Celebrated Places in European Oil-painting style*, by Kunisada (Kikuchi 1968).

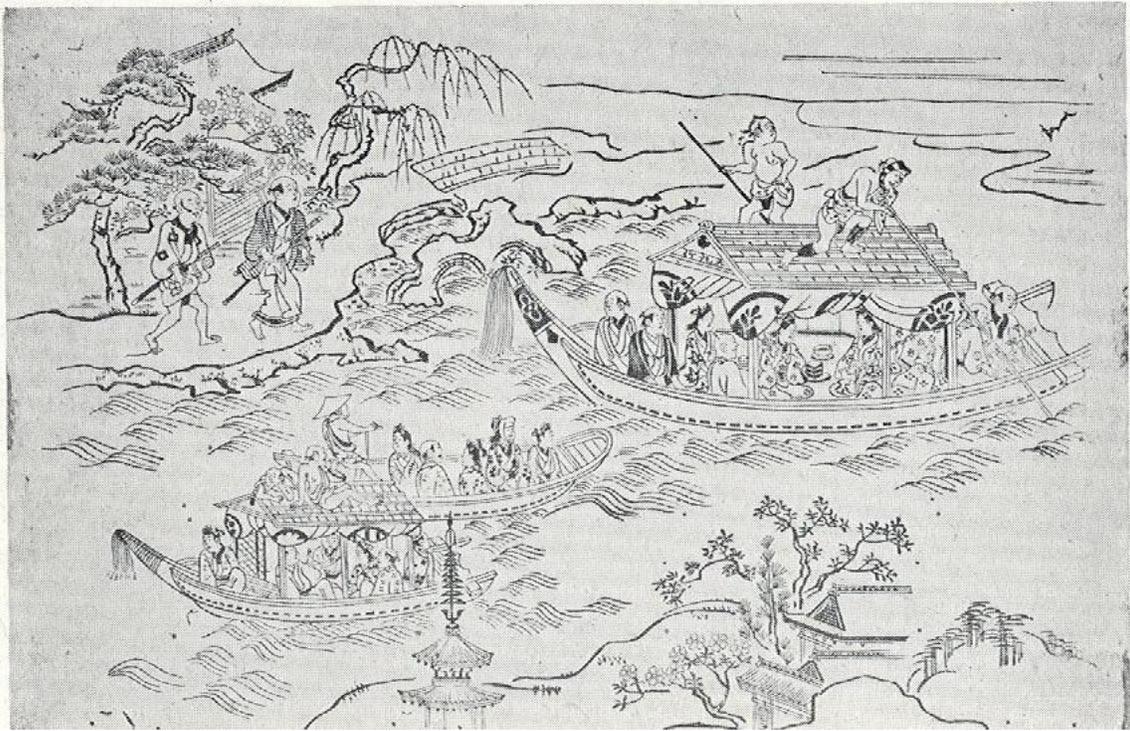


Figure 53. *Boating on the Sumida River*, by Unknown, (Kikuchi 1968).

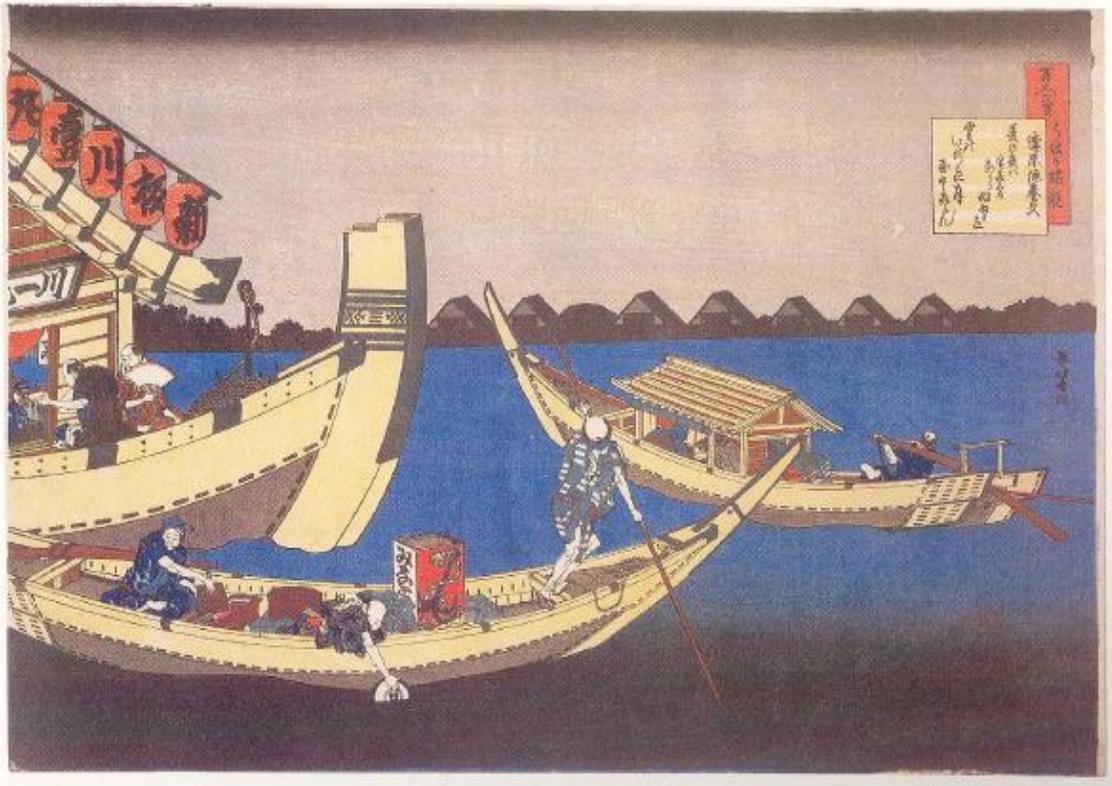


Figure 54. *Kiyowara no Fukayabu*, by Katsushika Hokusai (Forrer 1991).

These types of squared-off stemposts appear in far fewer woodblock prints, but are depicted by several artists. The boats are usually pleasure vessels or ferryboats in sightseeing areas (the Sumida River in Tokyo or the Yodo River near the Hachiman Shrine in Osaka). These are single-timber stemposts similar to the *kenzaki-miyoshi*, but they do not protrude as far above the sheer strake as the previous examples do. The tip is squared-off instead of the pointed tip of the *kenzaki* style. One Hokusai print appears to show the strakes overlapping, similar to the style discussed above, while the other two prints are unclear (Figures 55 – 57). Again, little extant documentation is available to compare the prints with the same type of vessel. A lines drawing of a similar type of boat with a squared-off stempost that protrudes further beyond the sheer strake does not indicate a rabbet along the stempost; instead the strakes are flush with the port and starboard sides of the stempost timber. The boat dates to the late Edo period (Seto Naikai 1987:112) (Figure 58). Photographs of two vessels built using traditional styles in the Showa period (1926 – 1989), however, do reveal a rabbet along the aft end of the *miyoshi* where the sheer strake joins. The rabbet is most visible in the *kawa-bune* (unspecified “river boat” in Figure 59). Both examples are unfortunately too limited to allow us to discern more detail about upper and lower strakes, as the *kawa-bune* has what may be a modern plexiglass coating and the *tokyodenma* (a small vessel modeled after the “relay boats” used to convey official messages) has only a single hull plank (Figure 60). Some of these questions of strake and stempost joinery on smaller *kenzaki-miyoshi* and squared-off *miyoshi* vessels therefore remain unanswered.

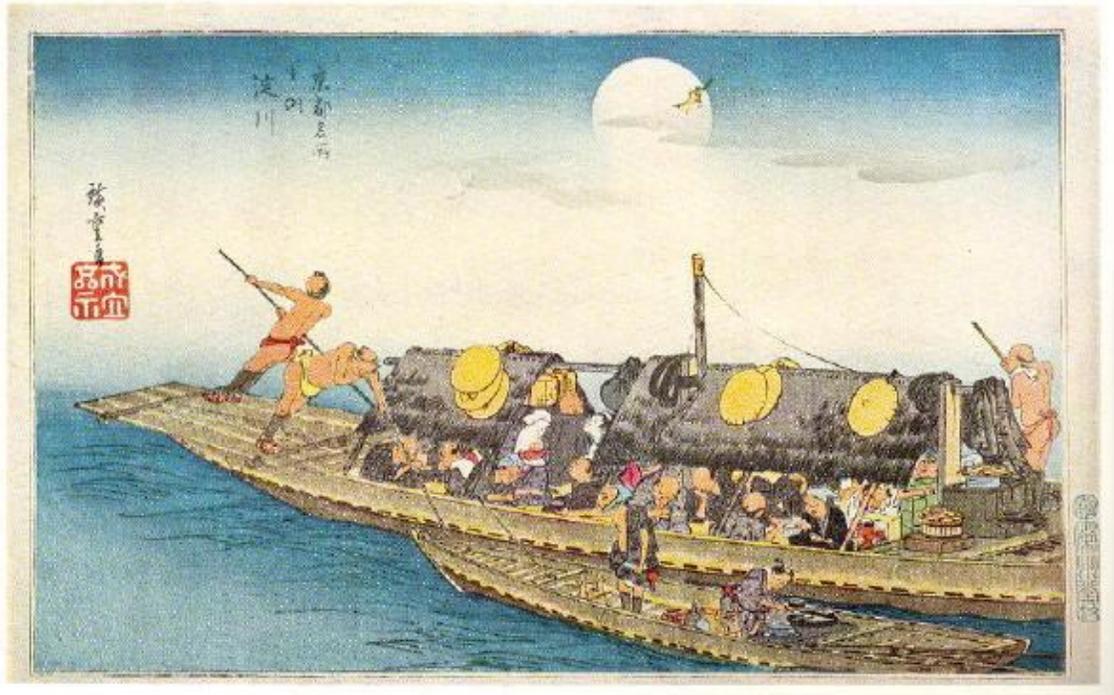


Figure 57. *On the Yodo River, Famous Spots in Kyoto*, by Andō Hiroshige (Kikuchi 1968).

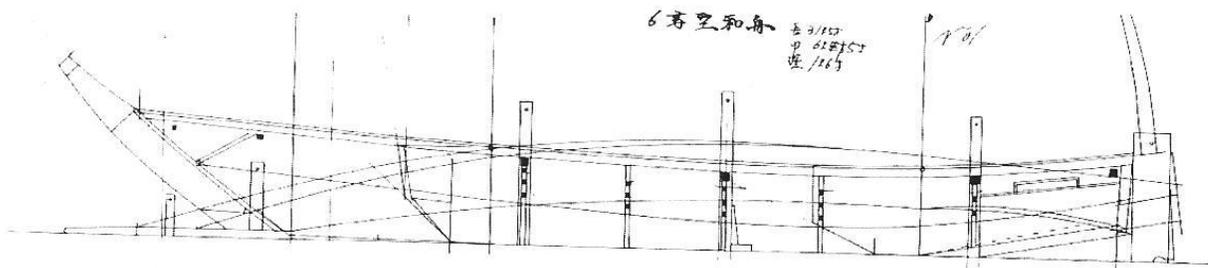


Figure 58. Lines drawing of a boat used in the Seto Inland Sea region. Note the lack of rabbet. (Seto Naikai Rekishi Minzoku Shiryōkan 1987:112).



Figure 59. *Kawa-bune* at the Toba Sea Folk Museum. Note the rabbet joining the stempost to the strakes (Photo by author, 2007).



Figure 60. Top and side views of the *tokyodenma*, at the Toba Sea Folk Museum (Photos by author, 2007).

Stemposts on *bezai-sen* and larger shipping vessels, on the other hand, have far more available documentation. Detailed woodblock prints are few, but in the prints that show the bow of the larger vessels, there are some spectacular examples. The most detailed of these is *At Sea off Kazusa*, by Hokusai (Figure 33), depicting two *bezai-sen* at sail. The most notable feature is the large black disc at the tip of the stempost. Similar features can be seen on *bezai-sen* in prints by Kiyonaga (1752 – 1815) and Harushige (1747 – 1848), among others (Figure 61). There are numerous types of these decorations, including a long hanging tassel (長下り, *nagasagari*) or variants on the round disc found in the Hokusai print. Though these adornments were originally probably used to denote merchant vessels, the disc-shaped variants may also have doubled as a “bumper” to protect the actual stempost (Horiuchi 2001:21-23).



Figure 61. *Four Women, Twelve Months in Minami (Shinagawa)*, by Torii Kiyonaga (Kikuchi 1968).

There are two long strakes running the length of the ship in *At Sea off Kazusa* (Figure 33) below the railing and then a series of thinner, shorter strakes, called the *goshaku* (五尺) immediately aft of the stempost and forward of the railing. As noted above, the *goshaku* was a

removable section of hull used for easy loading and unloading of cargo. Other images with *bezai-sen* feature similar decorated stemposts, but the planking patterns are more difficult to determine. Far more has been written about the stately *bezai-sen* than about smaller river crafts, however, and that documentation yields additional information about stempost joinery. In his thorough study of the *bezai-* type ship, Horiuchi Masafumi asserts that there is indeed a rabbet (かき入, *kakiire*) for the planking to fit snugly in to the stempost (Horiuchi 2001:18).

In many of the pleasure-boat scenes, from dinner gatherings aboard ship to numerous boats congregating to watch fireworks on the Edo rivers, there are large, distinctive roofed ships (*hiyoke-bune* or *yakata-bune*). Though the overall construction pattern is similar to those discussed above, with some planks appearing to overlap into the stempost, these are notable for the notch at the tip of the stempost. Neither pointed as a *kenzaki-miyoshi* nor squared off, it appears as a two-leveled stempost end (Figures 54, 62 - 63). Most have fairly elaborate decorations near where the sheer strake meets the stempost. These invariably appear on the largest river crafts and are portrayed by a number of artists, indicating again that this was likely a fairly common sight. A model of a *yakata-bune* based on the depiction in the *Ship's Mirror* has a stempost similar to the *kenzaki-miyoshi*, yet it is obviously made from two pieces of wood joined with a scarf reminiscent of the notch in these woodblock prints (Figures 29, 64). Were the top section to be removed, that notch would remain. The museum curator was unaware of the significance of removing the tip to reveal the notch, and none of the prints indicate a ship at sail with the tip intact (Kobori Nobuyuki 2007, pers. comm.). Further study is required to understand the reason for this two-piece stempost.

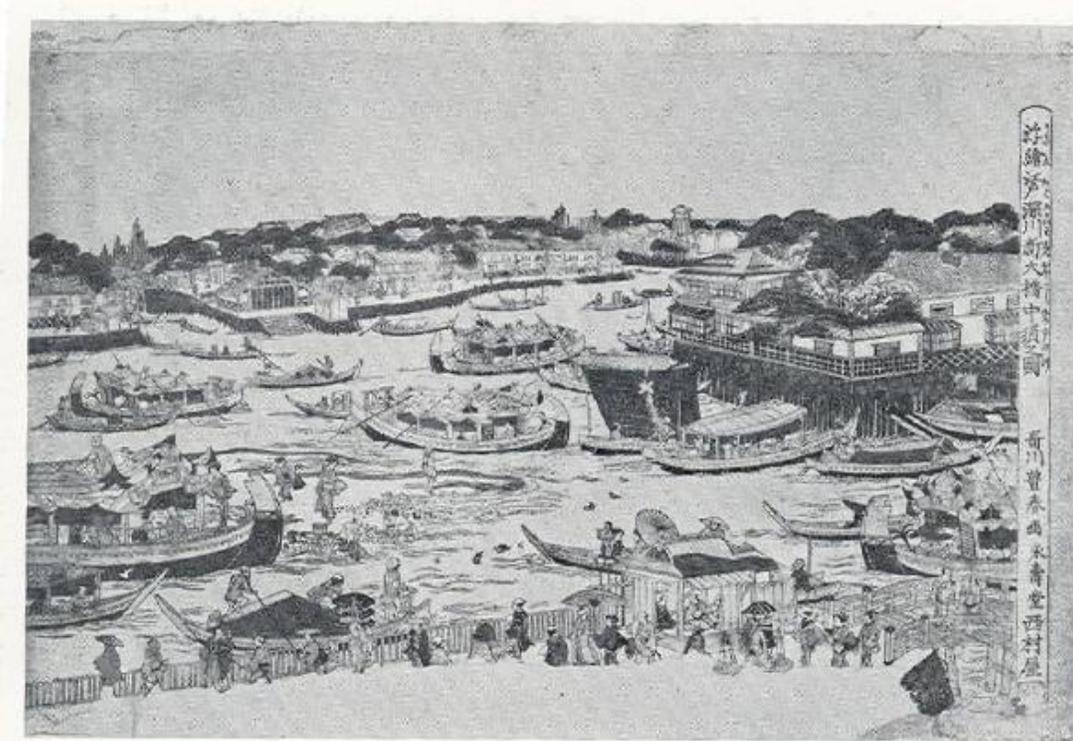


Figure 62. *Nakasu and Shin Ohashi Bridge at Fukugawa in Edo*, by Toyoharu (1735 – 1814) (Kikuchi 1968).



Figure 63. *Takao*, by Eijū (fl. ca. 1830 – 1850s) (Kikuchi 1968).



Figure 64. Photo of the stempost of a *yakata-bune* (model at the Museum of Maritime Science, Tokyo). The scarf on the stempost is clearly visible (Photo by author, 2007).

Other ships do not have such distinctive stemposts, and are constructed instead with boxlike or rounded bows. These generally fall into the class of working boats; either ferryboats or *takase*-type ships. In many of the woodblock prints it is difficult to determine construction details as the viewpoint shows the vessel from above, impeding a bow-on view that could reveal more information about bow construction. That obstacle notwithstanding, it is possible to at least determine a typology of the other types of bows. Several boats, generally appearing to be indeterminate ferries or passenger vessels on the rivers, have squared-off apron bows with no visible stempost. The sloped bow in these instances may have been a concession to the lack of docking facilities, allowing the boat to be pulled up easily onto shore for smooth embarking (Figures 65 – 66). The bow hides the underside of the vessel, however, making it impossible to determine whether there is some kind of stempost. These may be a variant of the *naka-hirata-*

bune, which unfortunately has little other documentation available save for a mention in the *Ship's Mirror* (Figure 67). There is no stempost visible, but instead it terms the horizontal timber at the forwardmost point of the bow the *sanbuta* (棧蓋, lit. "crosspiece-lid." The first character is also used in the kanji character compound for "wharf" or "pier," and so in this case *sanbuta* may be better thought of as the lip of the vessel that butts up against the landing point) (Kawana 2003:473). Planking patterns vary in the woodblock prints of these vessels, as some show fore-and-aft running strakes while others depict vertical strakes at the bow and fore-and-aft planking between midships and stern. While none of the boats or models with or without stemposts preserved in the museums exhibited the same vertical planking patterns, one model of a small seaweed-harvesting boat from the Fukuoka area provided an intriguing clue (Figure 68). Immediately aft of the stempost a single vertical plank extends from washboard to the *kawara* (base) of the boat, most likely as additional protection for the bow. It is possible that the vertical planks in the woodblock prints represent a similar sort of protective layer. Without more examples, however, this is impossible to say for certain.



Figure 65. *In the Asazuma Boat*, by Harunobu (Kikuchi 1968).

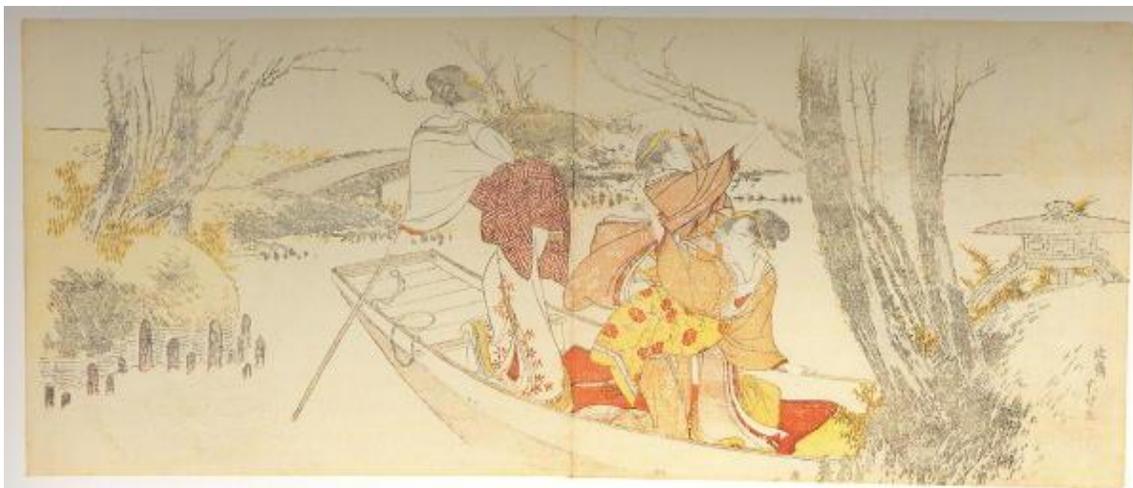


Figure 66. *Three Ladies in a Boat* (Sketch), by Katsushika Hokusai (Forrer 1991).

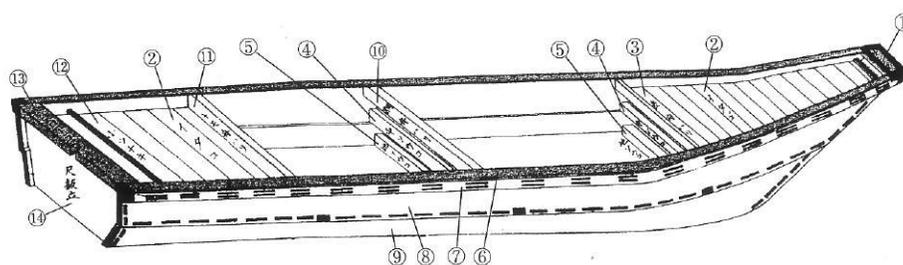


Figure 67. *Naka-hirata-bune*, from the *Ship's Mirror* (Kawana 2003:473).

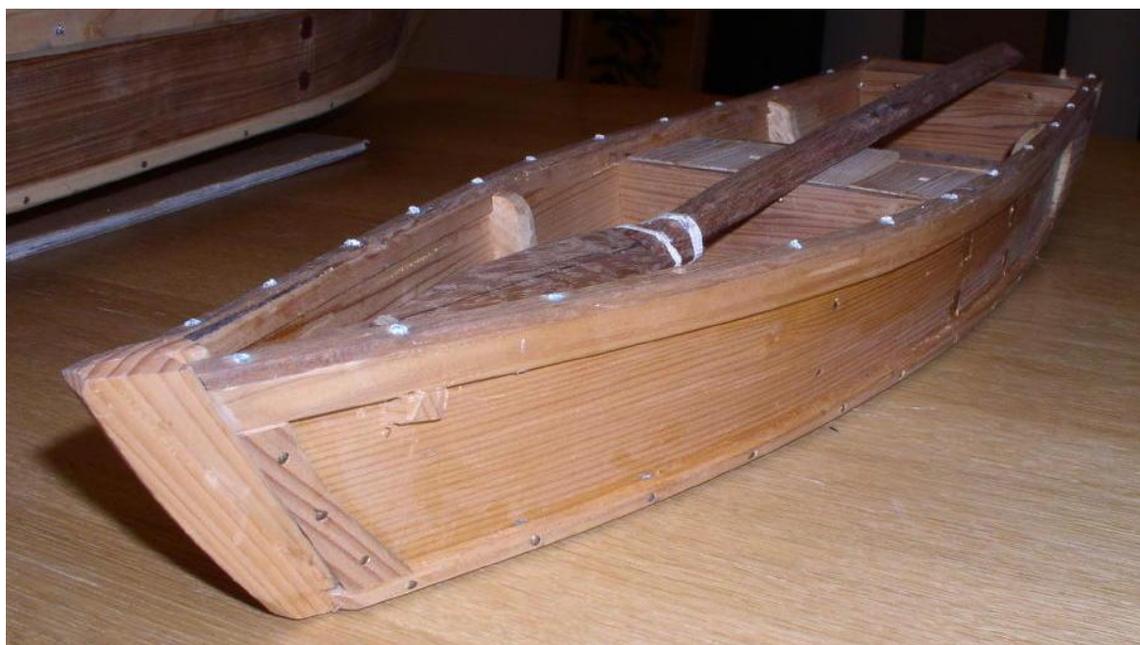


Figure 68. Model of a seaweed harvesting boat. Note the vertical plank at the bow. (Photo by author, 2007).

Other ferries are more similar to the *watari-bune* ferries described above. These appear to be double-ended boats, with flat, rounded bows (Figure 69). The *Ship's Mirror* depicts a *watari-bune* with a stempost that bears no resemblance to the ferries in the prints (Figure 30). There is, however, an *uma-watari-bune* (horse ferry) with a similarly-shaped bow to those in the woodblock prints, though no deck is visible (Figure 70). As the shape of the bow and the purpose are similar, it seems likely that the passenger *watari-bune* shown in the prints would have related construction styles. The *Ship's Mirror* shows multiple vertical planks extending up from the *kawara* to the *senbuta*, forming a single flat surface that could be pulled up onto a riverbank on either shore without needing to turn the boat around.



Figure 69. *Kawasaki*, by Andō Hiroshige (Andō 1965).

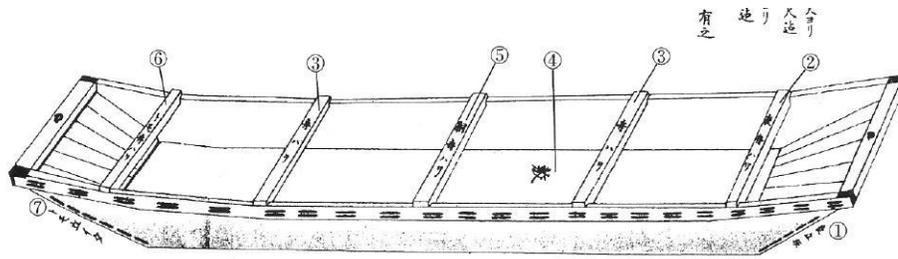


Figure 70. *Uma-watari-bune*, from the *Ship's Mirror* (Kawana 2003:482).

The distinctive *takase*-style bow is also represented in several Hokusai woodblock prints (Figure 36, 71). Though again the stempost or front is hidden from view, the bow is relatively flat and wide, jutting out beyond the body of the ship. These were working boats used in often shallow waters; the ability to pull the ship up onto shore may have been facilitated by this type of construction. The *takase* have athwartship deck planking along the bow, sometimes bisected by a stringer-type support. Similar construction can be found in prints by Bunchō (fl. Ca. 1765 – 92) (Figure 72) and Gogaku (Figure 28, 73), though the latter depicts pleasure vessels instead of working boats. The general bow construction is almost identical to the *takase*, but does not have the central support across the deck planking. One hint to this construction type is revealed in the *Ship's Mirror* in a drawing of the *hako-oki hiyoke-bune* (箱置日除船 “placed-box” shaded boat) (Figure 74). There is indeed a stempost that runs below the bow, hidden by the wide upper decking. The “box” is the square bow timber that extends out beyond the stempost. Diagrams of the *takase* in the same scroll, however, do not specify a stempost, and instead imply an *omote tateita* (表立板, “forward vertical board”) similar to the vertical planks in the bows of other ferryboats (Figure 35). Though according to the woodblock prints the bow of these two types of vessels appears to be similar, it cannot be assumed that this is the case in reality. Unfortunately bow-on depictions of these vessels are absent from the data set.



Figure 71. *Tatekawa and Honjō District*, by Katsushika Hokusai (Forrer 1991).



Figure 72. *Night Rain at Hashiba*, by Bunchō (Kikuchi 1968).

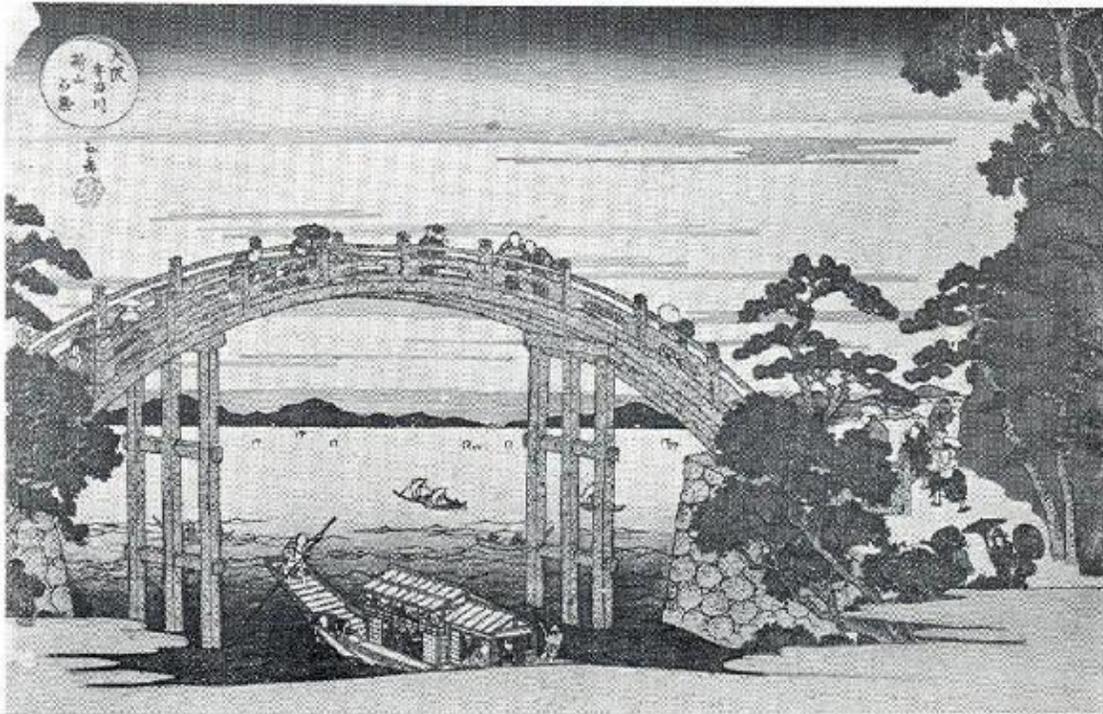


Figure 73. Stone Bridge at Niiyama across Aji River in Osaka, by Gogaku (Kikuchi 1968).

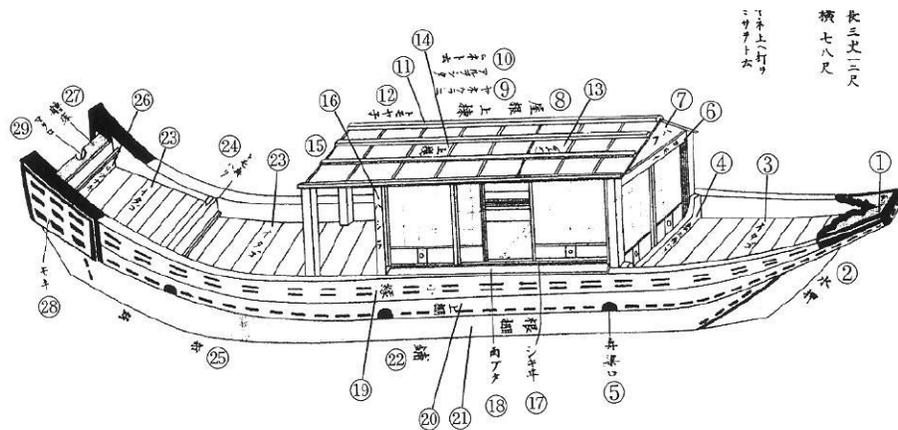


Figure 74. *Hiyoke hako-oki*, from the *Ship's Mirror*. This "hidden stempost" style of construction was not limited to pleasure boats (Kawana 2003:455).

One final style is also similar to the *takase* and *hako-oki hiyoke-bune*, seen in prints by Hiroshige and Hokusai, both set on the Yodo River between Kyoto and Osaka. These depict *sanjūkoku-bune*, another type of passenger ferry (Figure 57, 75). Though originally these boats were named for their ability to carry thirty *koku* (1 *koku* = approximately 220 lbs., making a thirty-*koku* ship roughly correspondent to a three-ton ship) worth of rice, they came to denote the

passenger ferries on this river (Ishii 1987:199). The bows of these vessels have fore-and-aft running planks that appear to extend out beyond the edge of the hull itself. Two supports run athwartships slightly inside the edges of the planks, and one or two ferrymen stand on this platform to pole the boat. They are not double-ended, perhaps indicating a longer voyage than some of the other ferries used only to cross a river. Based on the angles of the planking depicted in the prints, which do not appear to curve in towards a stempost, it seems likelier that these too have a blunt bow with either vertical planks between the base and *sanbuta* akin to the *watari-bune*, or a single vertical board similar to the *takase*.



Figure 75. *Yodogawa*, by Katsushika Hokusai (Forrer 1991).

Fasteners and Hull Planking

One aspect that is extremely noticeable on many of the woodblock prints are the small, regularly spaced horizontal rectangles along the edges of the planks that appear to denote fasteners. A number of artists show these rectangles, and as such they are not likely to be simply a convention by a single artist. The majority of the prints show them along the washboard and the lower edge of the strakes (Figure 54). Examining the prints alone, it is difficult to understand the exact function of the rectangles. The horizontal rectangles seemed to indicate a clinker-built tradition with overlapping strakes, with the fasteners functioning in a staple-like fashion. Stern views of the vessels, however, show the strakes lined up vertically flush with each other with no overlap, indicating that the rectangles could not be “staples” (Figure 76) but that the strakes were somehow fastened directly on top of each other. Adding to the mystery, several of the prints with interior hull views showed simultaneously the outer horizontal rectangles and interior vertical rectangles, also spaced in such a way to suggest fasteners. Prints by Hiroshige (Figure 77), Kunisada (Figure 23, 25), and Hokusai (Figure 8) all have such examples, again indicating that it is not a single artist’s style but a commonly viewed element. The presence of both patterns on the same vessel makes it difficult to understand fastener use from the woodblock prints alone.

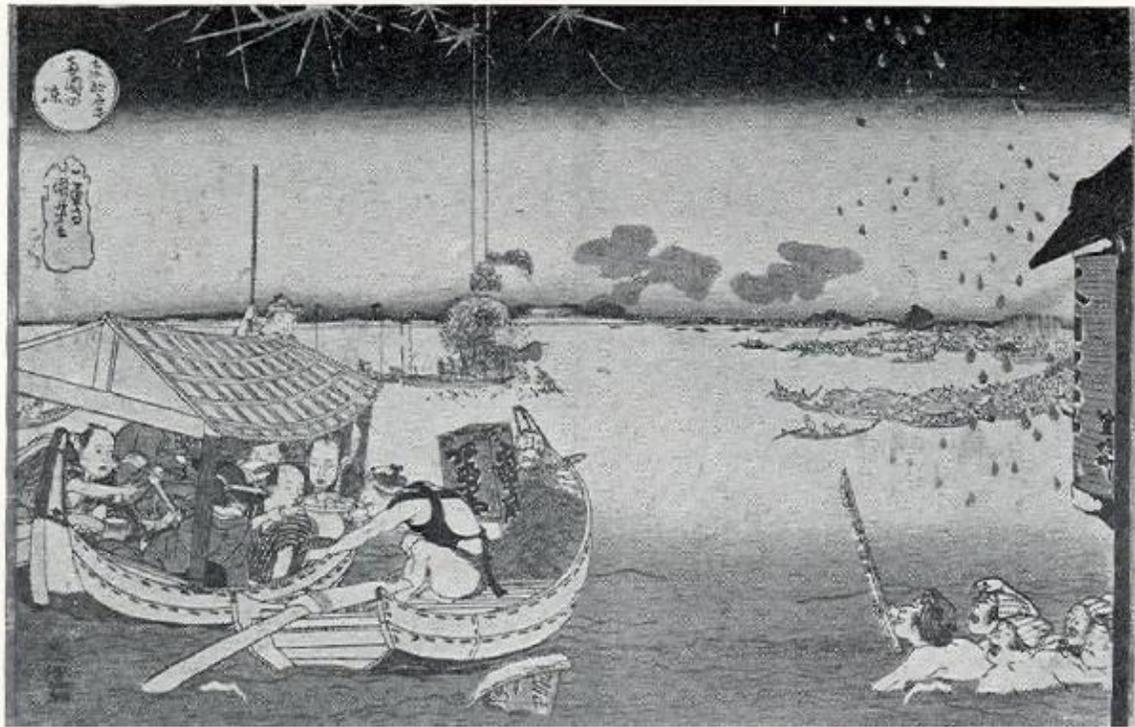


Figure 76. *Summer Evening at Ryōgoku, Celebrated Places in the Eastern Capital*, by Kuniyoshi (Kikuchi 1968).



Figure 77. *Mitsuke*, by Andō Hiroshige (Andō 1965).

In this case, ethnographic research and observing museum collections proved invaluable.

Both sets of rectangles were indeed indicative of fasteners, but did not depict the fasteners

themselves. They were instead different types of fastener coverings. In speaking with shipwrights in Miyoshi (Hiroshima prefecture) and Urayasu (Chiba prefecture) and observing a number of museum models and actual ships, fastening methods become apparent. Reminiscent of a mortise-and-tenon construction method, the planks are first fit against each other. A large edge-joining saw, called a *surinoko* (すりノコ, lit. “rubbing saw”), is drawn between the two planks. Mitsumori Kanji, shipwright in Miyoshi (Hiroshima prefecture), explained that the motion was not actually a cutting process, but effectively rubs the edges of the planks against each other, using the teeth of the saw to create a fine pattern to fit the planks. After the planks have been smoothed together with the *surinoko*, a hole for the fasteners is chiseled at an angle into a plank; usually the upper plank first (Mitsumori Kanji 2007, pers. comm.) (Figure 78). *Kugi* (釘, nails), long, flat, slightly curved fasteners, are then hammered into the holes, edge fastening the two planks. In some cases, *makhada* (槓皮, fibers from the bark of the *maki* tree, a type of pine) is wrapped around the head of the nail to function as caulking. *Makhada* is also sometimes inserted from the exterior in between the planks themselves to protect against water seepage (Deguchi 1999:30). Some shipwrights would insert fasteners from both interior and exterior surfaces, accounting for the fastener coverings seen from within and outside the boat (Adachi 1998:31). Wooden plugs (*umeki* 埋め木, “covering-wood”) were affixed over the interior fasteners flush with the plank surface (Figure 78). Pleasure ships would use copper coverings on the exterior for aesthetic purposes (Udagawa Nobuji 2007, pers. comm.) (Figure 79). This theory is also supported by the depictions in some of Hokusai’s woodblock prints, as several scenes of open-water fishing or shipping vessels do show what appear to be outer fasteners, yet they are not as abundant or prevalent as those used in scenes of pleasure craft (Figure 16, 80). The largest vessels, such as *bezai-sen*, would also use *kazugai* (鋗), large, staple-shaped fasteners, on the

interior surfaces for additional support (Figure 81). These were visible to the naked eye, not hidden underneath any kind of fastener covering as *kugi* were. None of the woodblock prints show the interiors of the *bezai-sen*, however; this is information only available through museum reconstructions and other present-day scholarship such as Horiuchi's study. In the instance of fasteners, therefore, though the woodblock prints are faithful to the visible details on the ships the actual construction methods can only be ascertained through other means.

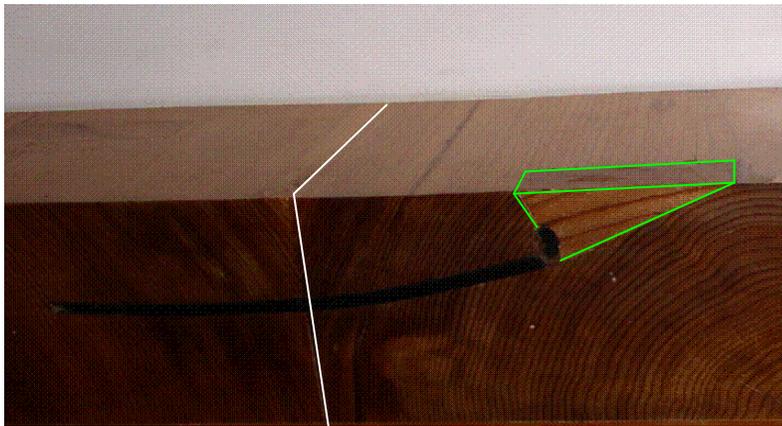


Figure 78. Photograph of model showing fastener and wooden cap (outlined in green). The hole for the fastener would first be chiseled out and then the nail driven through. White line delineates edge fastening between two planks. (Photo by author, 2007)



Figure 79. Hull of a fishing vessel, Urayasu Folk Life Museum. Note the copper fastener coverings (Photo by author, 2007).

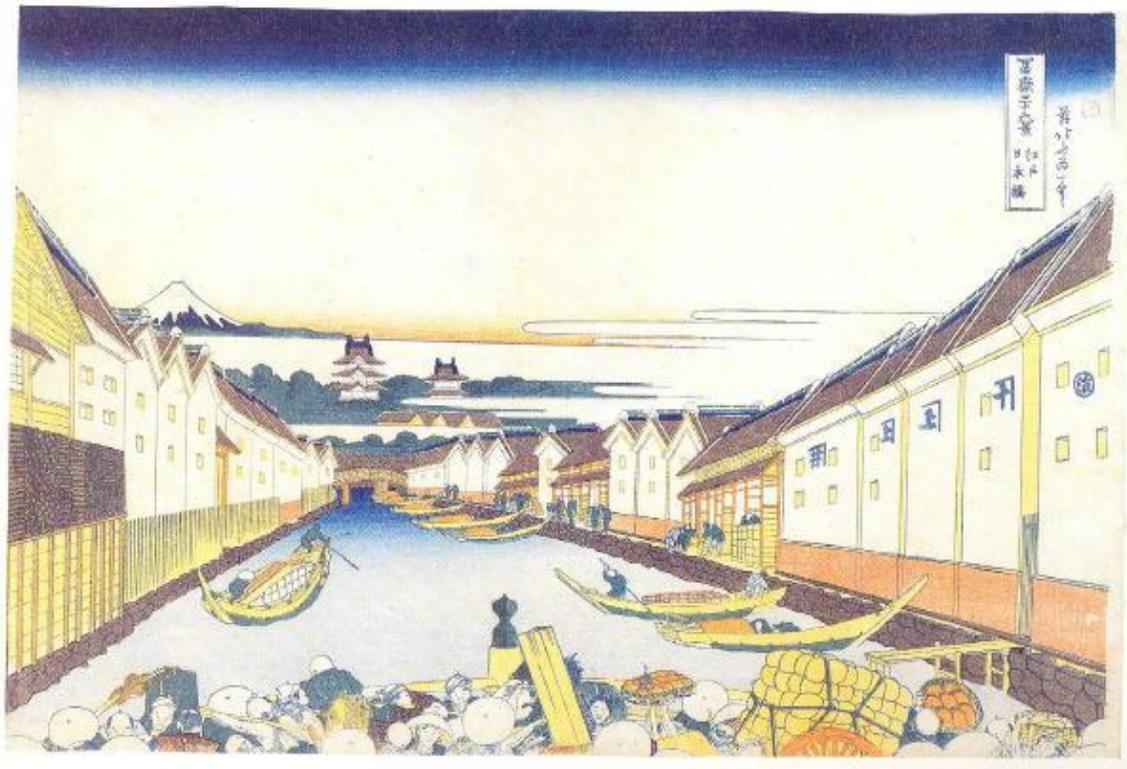


Figure 80. *Fuji and Edo seen from Nihonbashi*, by Katsushika Hokusai (Forrer 1991).



Figure 81. Cross-section of planking and fasteners on a *bezai-sen*. The *kugi* is hidden in the interior of the wood, while the *kazugai* is exposed. Jikūkan, Osaka (Photo by author, 2007).

Hull planking visible on the prints understandably varies with the type of vessel represented. Of the fishing and working vessels, the majority of the prints show long, single strakes running the entire length of the ship. Some have a washboard or rubrail, while others only show the strakes. The lower strake on the waterline is usually a darker color. Of the 144 smaller (i.e., non-*bezai*-type) ships shown in enough detail to discern planking patterns, fifty-five (38%) clearly have no washboard and an additional thirty-seven (26%) are indistinct. Removing the indistinct vessels from the sample set, since no judgment about them can be made, the number of boats with and without washboards are relatively evenly distributed among all types of watercraft. Twenty-two of those without washboards (40%) are working boats (ferries, cargo, or fishing vessels), with the remaining thirty-three (60%) being pleasure vessels. Of the fifty-two vessels with washboards (36% of non-*bezai*-type vessels), nineteen (37%) are working vessels and thirty-three (63%) are pleasure vessels. The most notable difference is in the presence of a decorated washboard, defined as having some form of additional decorative elements along it,

including a second line of fastener coverings (Figure 82) or larger copper coverings adjacent to the deck beams (Figure 83). Of the fifty-two vessels with washboards, only seven (13%) had decorative elements, and all but one of those were pleasure vessels (*yakata-bune* or *hiyoke-bune*). This strongly suggests that the decorative elements were incorporated for aesthetic purposes only, as suggested also by the present-day shipwrights in Urayasu (Udagawa Nobuji, 2007, pers. comm.). In comparison with boats preserved today in museums, however, only the smallest vessels (usually those used to harvest seaweed) do not have washboards. Fishing and ferries alike usually also have a visible washboard, indicating a discrepancy with the woodblock print depictions. In this instance, therefore, it may simply be artistic convention that led the artists to sometimes depict washboards and sometimes not, without concern for consistent accuracy on that aspect of the ship. It is less clear why, if artists were relatively consistent in their drawings of other scantlings, the washboard alone was problematic.

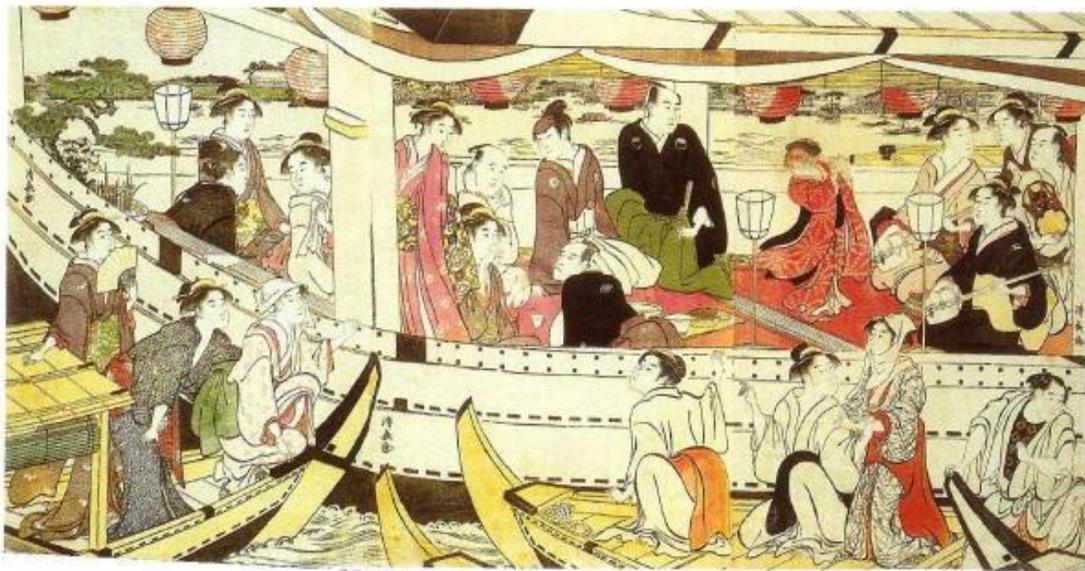


Figure 82. *A pleasure-boat on the Sumida River*, by Torii Kiyonaga (Smith 1988:82)



Figure 83. *Boat Moored under a Bridge*, by Kiyonaga (Kikuchi 1968).

Similarly, there are six ships depicted with vertical planking just aft of the stem, below a fore-and-aft running sheer strake (Figure 56, 65). There are no extant examples of similar vertical planking in the museum collections or models surveyed. Three of the five prints are by Harunobu, which may indicate that this was simply a convention used by that artist. As noted in the previous section, the vertical planks may denote protective planking similar to that of the model of the Fukuoka seaweed harvesting boat (Figure 68). Though the Harunobu prints are situated in Tokyo, it is worthwhile to note a regional variant found in reproductions of ships found in the Lake Biwa area near Kyoto. Both the larger *maruko-bune* (丸子船 lit. “round-child boat” used to transport cargo across the lake) and the smaller *kawa-bune* (river-boat) of this area were created using vertical planks along the bow area (Figures 84 – 87). These vertical planks were *not* additional sheathing over horizontal strakes, but as can be seen from the interior photographs were actually a variant construction technique for the bow. The planks were called *heita* (へイタ, Lake Biwa region). Prior to the Meiji era (1868 – 1912), many vessels in this area were actually constructed without a stempost at all, instead angling the planks to form the bow of

the boat (Figures 85, 87) (Makino Kumi, 2007, pers. comm.). As the woodblock prints depict boats with stemposts and are situated in a different geographic location than the confined environs of the lake vessels in the photographs, it seems unlikely that the artists were intentionally reproducing the Lake Biwa watercraft style. However, it is possible that the vertical-plank bow construction was visible on rare examples even in the Edo area or that artists had traveled to Lake Biwa and seen such vessels there, later using them as models.



Figure 84. *Maruko-bune* bow exterior. Lake Biwa Museum (Photo by author, 2007).



Figure 85. *Maruko-bune* bow interior. Note the vertical planking forming the shape of the bow itself (Photo by author, 2007).



Figure 86. *Kawa-bune* bow exterior. Lake Biwa Museum (Photo by author, 2007).



Figure 87. *Kawa-bune* bow interior. Note the lack of a stempost. Lake Biwa Museum (Photo by author, 2007).

In another possible example of artistic convention, ten boats are depicted with the horizontal fastener markings along the top edge of the strake, while most others depict them along the bottom edge. Shumman (1757 – 1820) (Figure 88), Shunzan (fl. ca. 1780 – 1790s) (Figure 89), Hiroshige (Figure 26), and an unknown artist (Figure 90) each produced one print with top-edged fasteners, Toyoharu created two (Figure 62, 91) and Kuniyoshi three (Figure 76, 92 – 93). Shumman only has one sample in the data set, so it is impossible to compare this work with others by him. The other identified artists, however, have other prints that show boats with lower-edge fasteners. These may, therefore, be examples of their own creative license used in these prints.

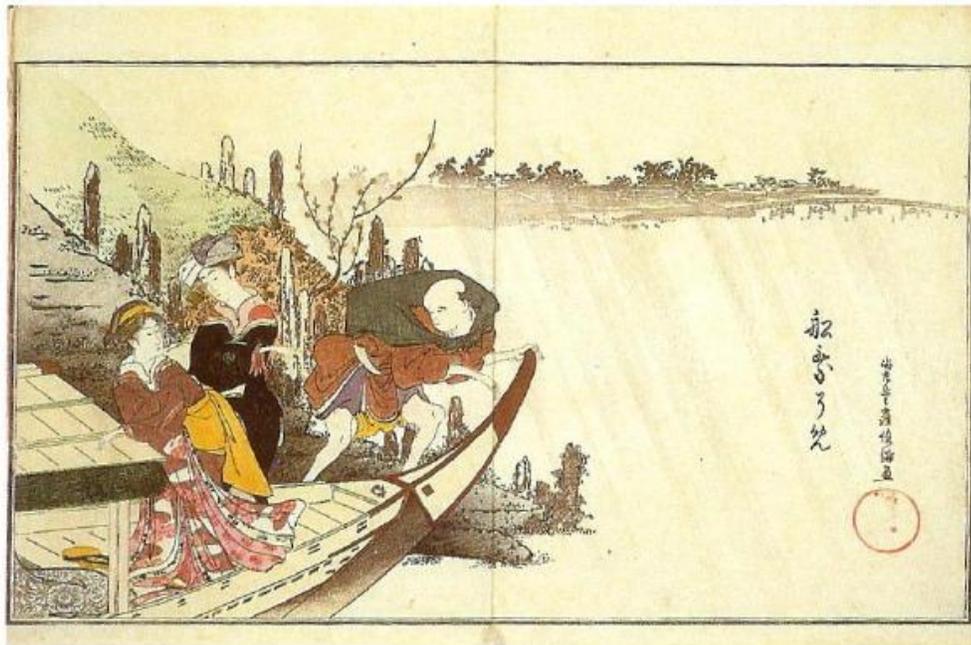


Figure 88. "A Hundred Twitterings," by Shumman. *Ferry over the Sumida River in Edo* (Smith 1988:172)



Figure 89. *Fireworks on the Sumida River*, by Shunzan (Kikuchi 1968).



Figure 90. *Folk tale illustration*, by Unknown (Kikuchi 1968).



Figure 91. *Fireworks Show at Ryōgoku*, by Toyoharu (Kikuchi 1968).

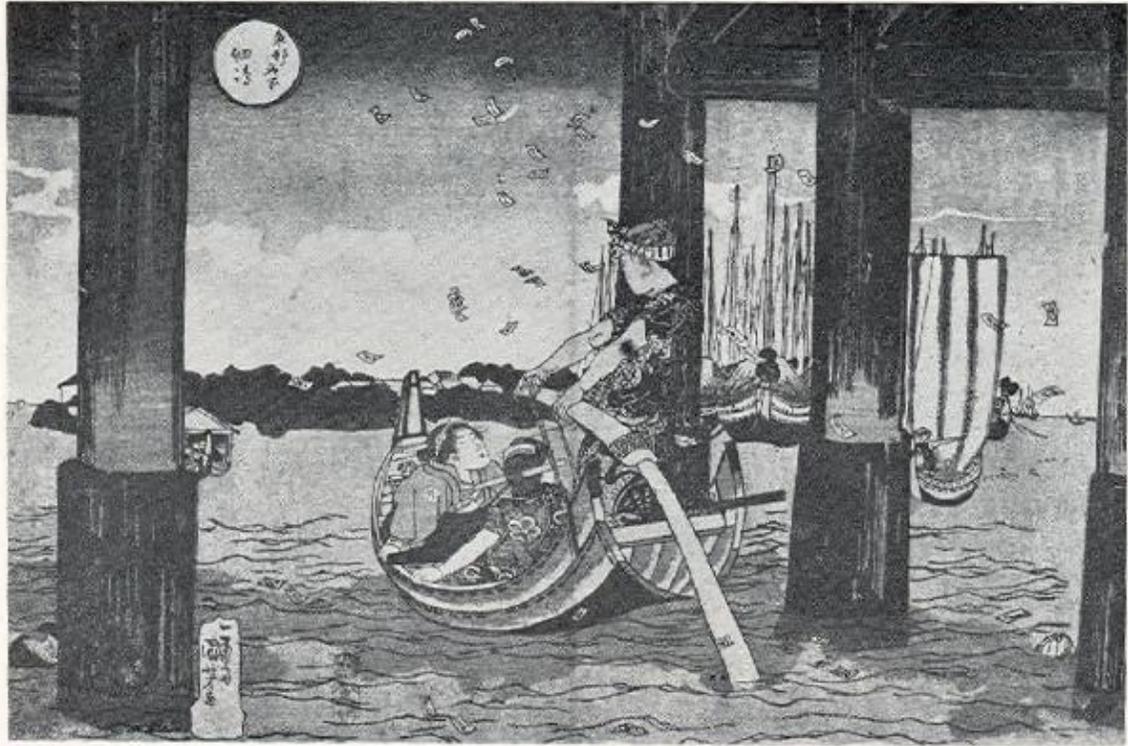


Figure 92. *Tsukudajima, Celebrated Places in the Eastern Capital*, by Kuniyoshi (Kikuchi 1968).

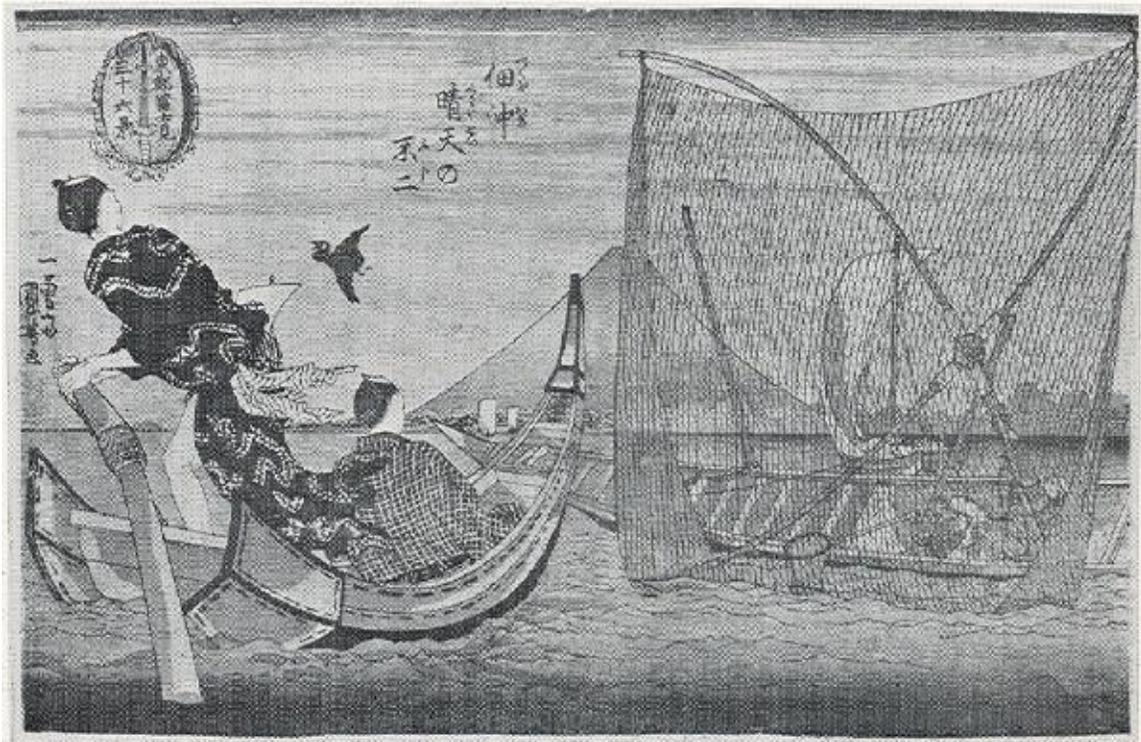


Figure 93. *Fuji Viewed from Coast of Tsukuda, from 36 Views of Mt. Fuji from the Eastern Capital*, by Kuniyoshi (Kikuchi 1968).

Though the description of stempost joinery noted the presence of “overlapping strakes” with the hypothesis that it represented the presence of a rabbet in a *kenzaki-miyoshi* boat, another possibility can be offered in a more general discussion of prints depicting boats with overlapping strakes. Seven Hokusai prints (e. g., Figures 16, 48) and one each by Hokuju (student of Hokusai) (Figure 49), Kunisada (Figure 94), Kuniyoshi (Figure 22), and Toyokuni (1769 – 1825) (Figure 95) appear to show the hull strakes on several different types of smaller watercraft as overlapping. The identifiable artists in the print examples are master and student, implying the continuity of representations within the same artistic school. As discussed earlier, the strakes cannot actually overlap as in a clinker built boat due to the nature of the fasteners. In their prints, the “overlap” may actually imply the angle of the lower strake as it bends in to meet the *kawara* at the base of the boat, effectively showing the turn of the bilge even in the woodblock print. The strakes are not necessarily vertically flush, but instead the lower strake would be slightly inset in order to accommodate angling toward the interior of the vessel, thus appearing as though the upper plank “overlapped” the lower (Figure 96). Basil Greenhill notes this as *yamoto-gata* (“Japanese style”), based on extending the hull of the basic dugout form by angling strakes up from the base of the dugout (Greenhill 1976:141). A modern-day description of the traditional methods used to make riverboats in Hiroshima prefecture illustrates this admirably (Kuroda 1999: 43) (Figure 97). Called *kai-tsukuri* (階造り, “stepped construction”), it refers to the slight extension of the upper strake over the lower. This may be one cause of the apparent overlap depicted in that selection of prints.

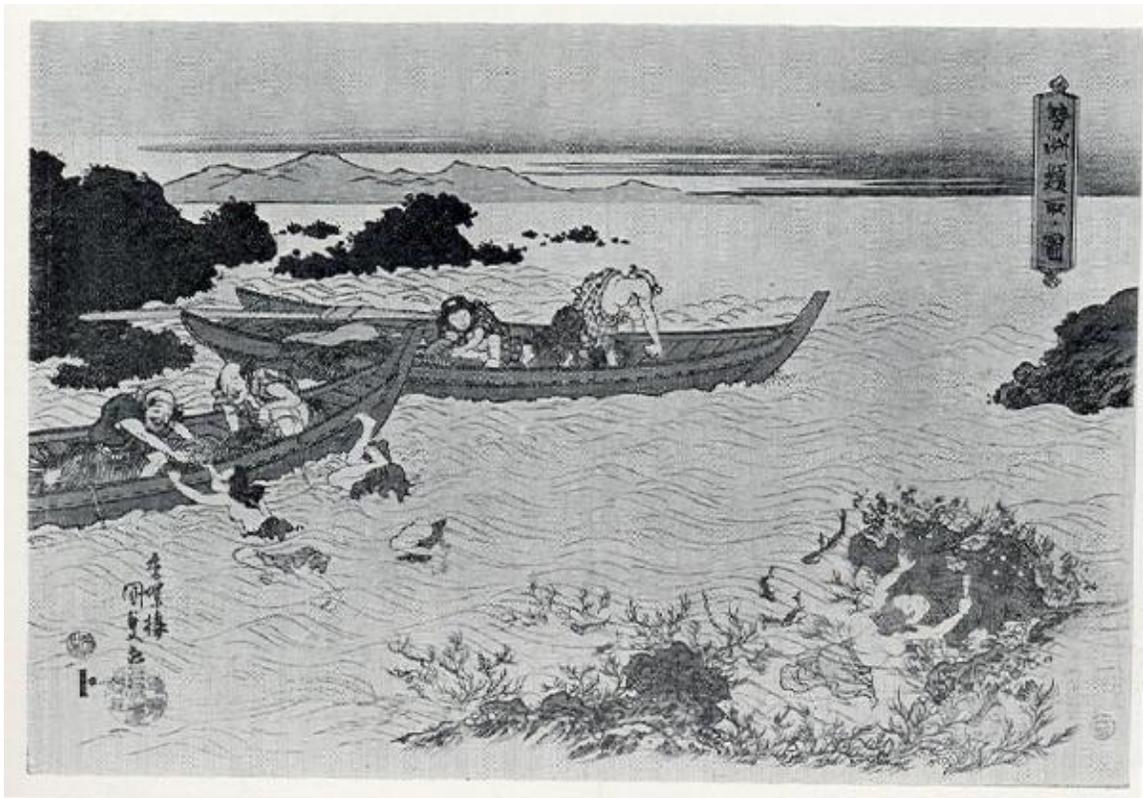


Figure 94. *Women Divers Gathering Abalone in Ise*, by Kunisada (Kikuchi 1968).

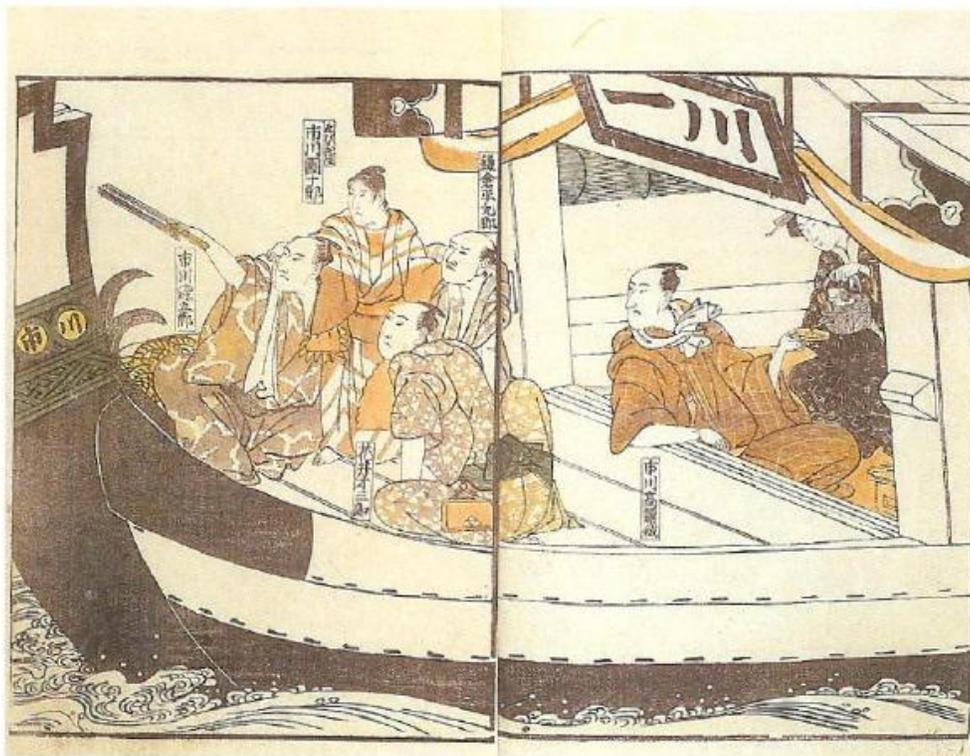


Figure 95. *Amusements of Actors on the Third Floor*, by Utagawa Toyokuni (Smith 1988:176).



Figure 96. Fishing vessel at Urayasu Folk Museum. Note the apparent overlapping strakes and the deck beams extending into the hull planking (Photo by author, 2007).

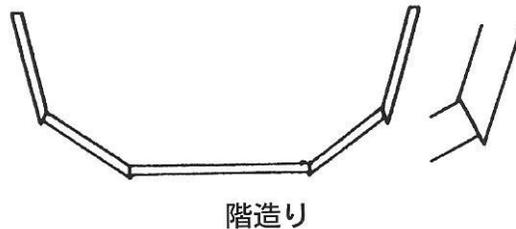


Figure 97. Diagram of *kai-tsukuri*, "stepped construction" of hull planks in which the upper plank slightly overhangs the lower (Kuroda 1999: 43).

The final example of planking patterns visible in the woodblock prints is the far more complex *bezai-sen*. Ten prints by numerous artists show *bezai*-type ships in enough detail to see at least some hull construction. The angles shown and the intricacies of *bezai*-style ships, however, present some obstacles to fully understanding planking patterns on these vessels. As discussed in the boat introduction section, though *bezai-sen* can be their own category of ship, both the *isaba-bune* and the smaller “hybrid” *godairiki-sen* were similar in appearance and were also used in the Edo Bay area waters. Though the ships depicted in the woodblock prints are certainly *bezai*-type, it is sometimes difficult to determine exactly to which category they belong. Two Hokusai and one Eisen print are likely *godairiki-sen*, discernible by their lower railings extending along the length of the hull (Figures 98 – 100). The two Hokusai prints also show the

horizontal extension along the gunwale that could allow sailors to walk the length of the ship to pole the vessels in shallow water. The ends of throughbeams are visible underneath, supporting the walkway. The Eisen print is less detailed, but the relatively small size of the ship, the similarity of the railing, and the stempost that recalls a *kenzaki-miyoshi* all imply a type of *godairiki-sen*.



Figure 98. A Great Wave at Kanagawa, by Katsushika Hokusai (Forrer 1991).

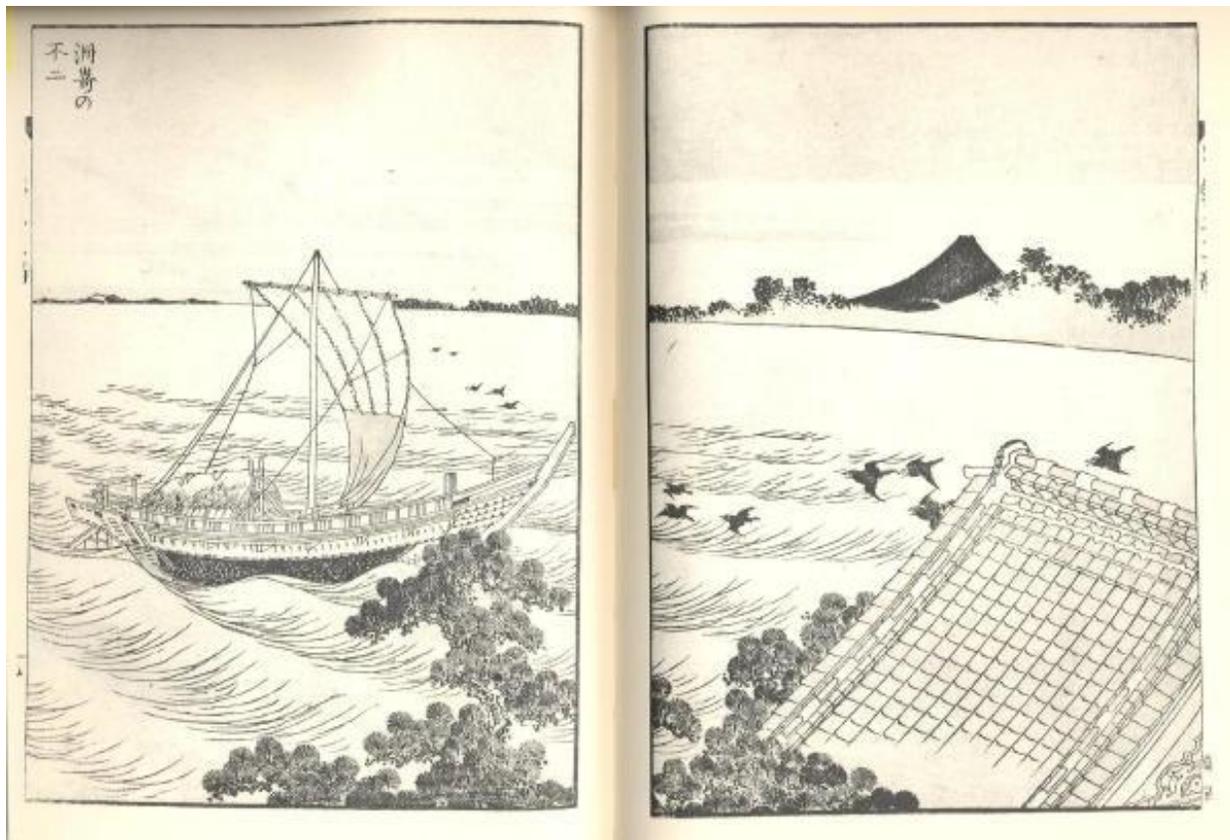


Figure 99. *Fuji from Susaki*, by Katsushika Hokusai. (Smith 1998:116-7).

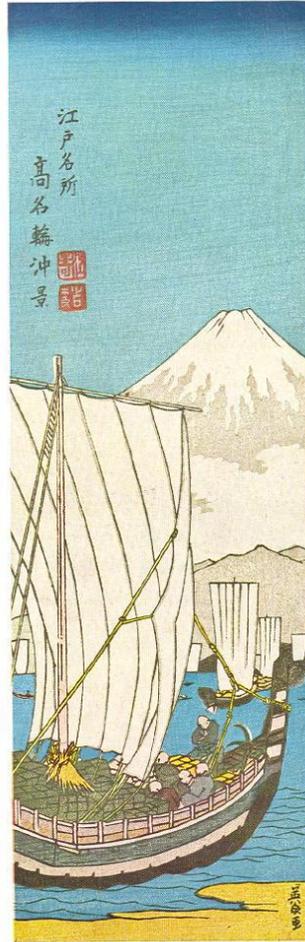


Figure 100. *Scene at Takanawa, Famous Spots in Edo*, by Keisai Eisen (Kikuchi 1968).

There are several prints that appear to show actual *bezai-sen*, characterized by the high latticework railing along the hull. As three such prints show these ships from the stern, however, the bow is hidden and it is impossible to be certain if they are *bezai-sen* or *isaba-bune*. Each does show the planks angling into the *kawara* base, providing some insight into the number of strakes used (usually at least two below the rail) as well as the railing construction. The most detailed depiction is again a Hokusai print (Figure 33), showing a broadside view of the vessel in full sail. The *goshaku* section, made up of five thinner strakes immediately aft of the stempost, is clearly visible. The railing protrudes out beyond the hull, supported by throughbeams similar to those in the *godairiki-sen*. In this case, however, the extension is not a walkway for poling purposes, but

is instead both decorative and protection for the equivalent of a deck house on board the ship. A few sailors are even shown peering out of the opening in the cargo loading hold. Save for the patterning of the latticework railing, Hokusai's depiction corresponds well with the photographs of a reproduction of a *bezai-sen*. The crisscross lattice of the photographs is indicative of the *higaki-kaisen* style of ship (Figure 101), but the basic construction is otherwise the same as a *bezai-sen*. The photographs show the *goshaku* planking meeting the stempost, as well as the railing and window opening (Figure 102). The other prints by Kuniyoshi and Hiroshige (Figures 103 – 104) do not show the *goshaku* area, but do depict the tall railing similar to the Hokusai print. The throughbeam supports are not shown in the other prints. As the Hokusai prints generally seem to be more detailed than those of his contemporaries, this may simply be artistic oversight rather than indicative of a different construction style.

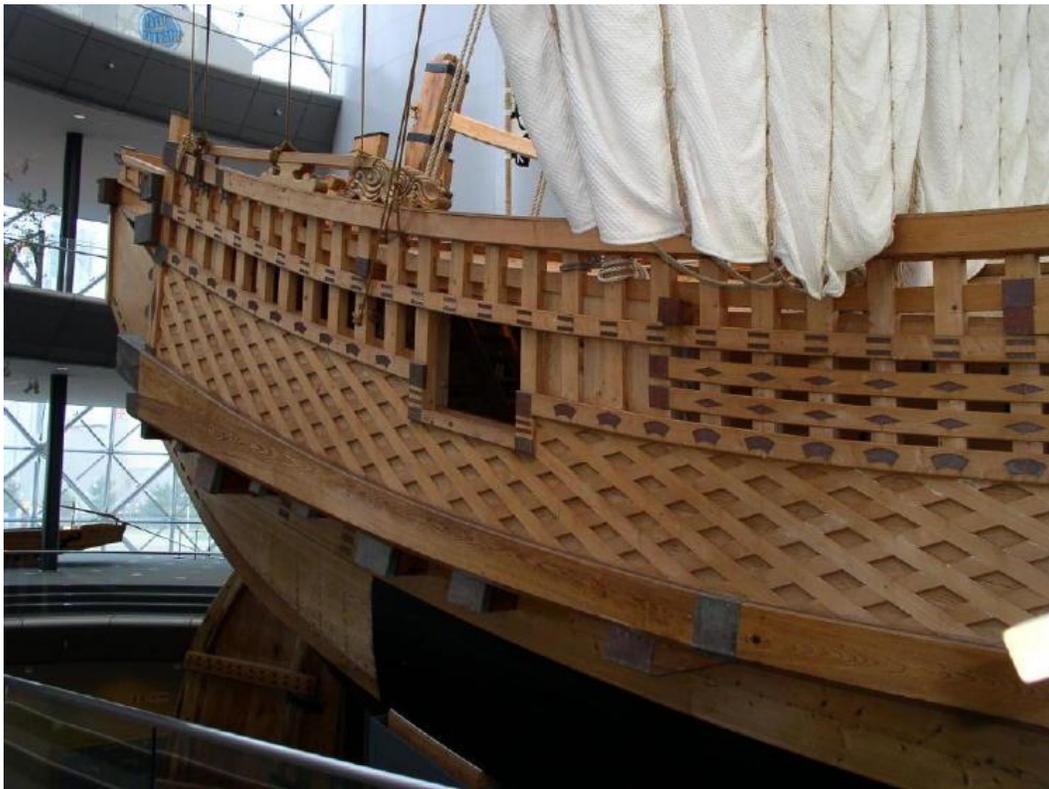


Figure 101. Crisscross latticework that denotes the *higaki-kaisen* variant of the *bezai-sen*. Jikūkan Museum, Osaka (Photo by author, 2007).



Figure 102. Bow of a *bezai*-type ship. The *goshaku* (removable planking) extends from the stempost to the latticed area. Jikūkan, Osaka (Photo by author, 2007).

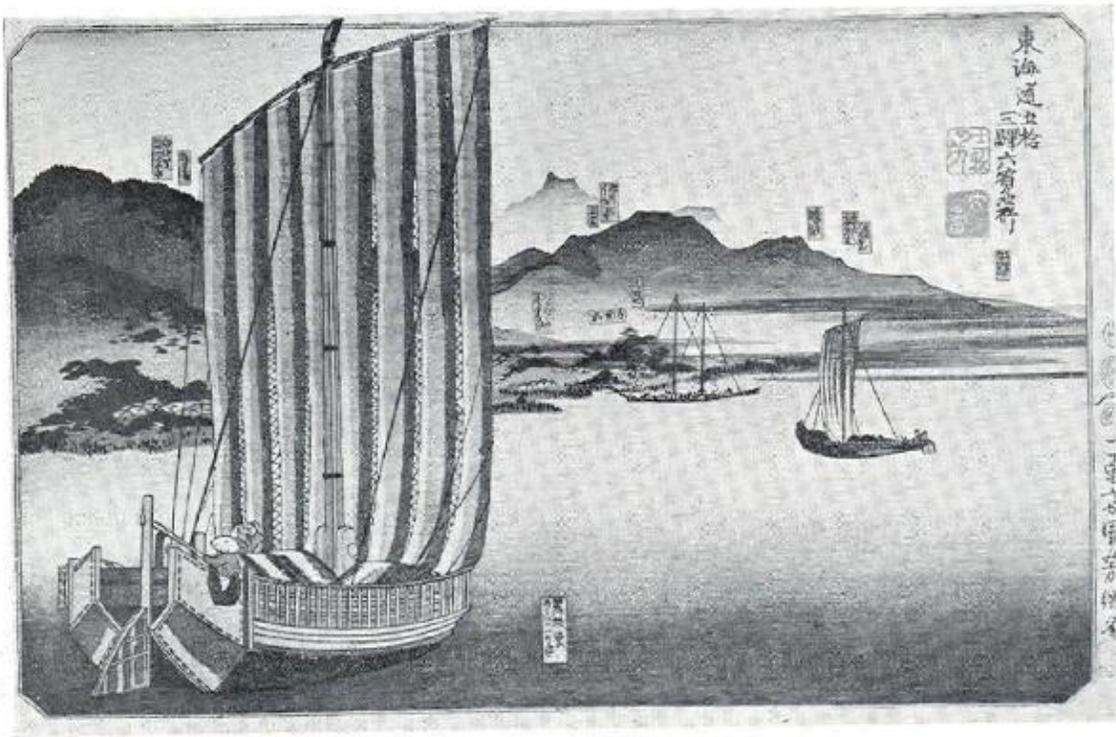


Figure 103. *Fifty-three Stages and Six Post-Towns along the Tokaidō*, by Kuniyoshi (Kikuchi 1968).

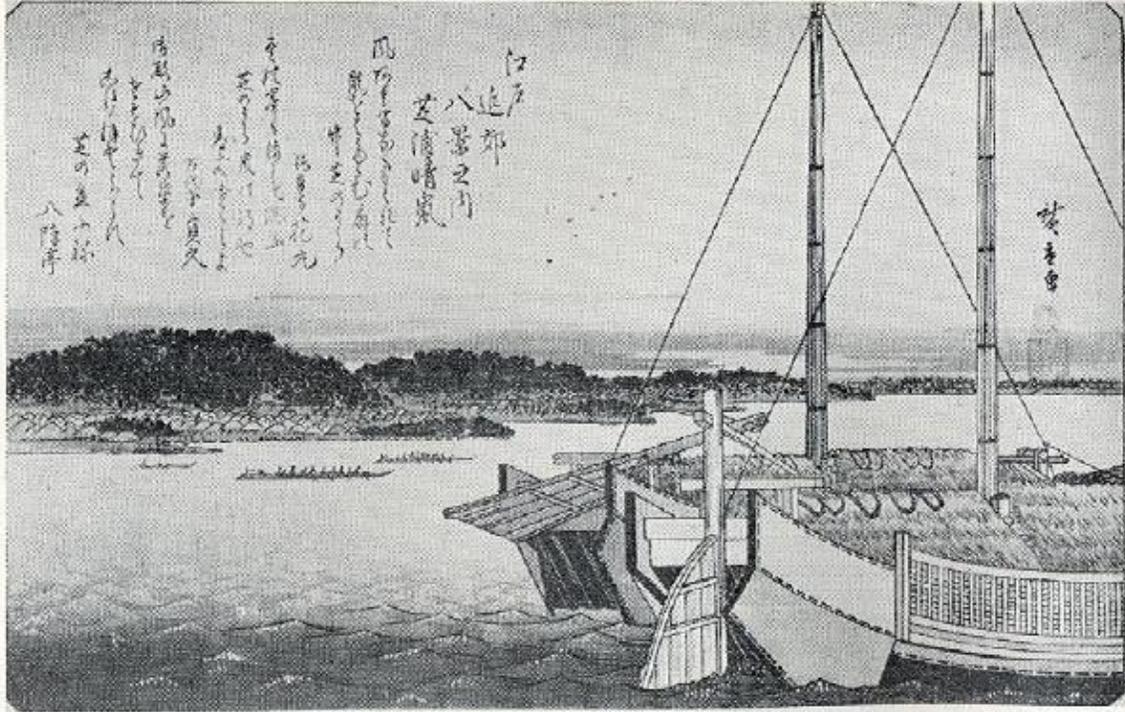


Figure 104. *Fine Breezy Day at Shibaura, Eight Scenes in the Suburbs of Edo*, by Hiroshige (Kikuchi 1968).

Deck Beams and Planking

Deck beams (船梁 *funabari*) are spaced at regular intervals throughout the vessels, sometimes with separate reinforcing upper and lower beams, though they are rarely visible in the woodblock prints (Koda 1997:62). The exception is the occasional presence of throughbeams. Fourteen working vessels and three other vessels (exact type indeterminate) show a beam extending beyond the sheer strake, extending outside the hull (Figure 105). Two prints by Harunobu and one by Hokusai (Figures 65 – 66, 105) show the throughbeams at the bow, while one each by Hokusai (Figure 36), Kunisada (Figure 23) and Shunzan (Figure 56), show them only slightly protruding at midships. Hokusai’s prints of an *oshiokuri-bune* with a throughbeam at the bow are unique (Figure 17, 48) for that type of vessel. The reason for the forward throughbeams is unclear from the prints, but it may have served as a convenient tie-off point when mooring the boats. It may also have been simply a depiction of an individual shipwright’s

style. One present-day shipwright in Hiroshima prefecture describes the process of placing the lower deck beams as first allowing them all to extend out beyond the hull. The strakes are fit around the deck beam, and then after all of the timber has been joined a fine-toothed saw is used to cut off the excess (protruding) portion of the deck beam (Harada 2001:114-115). Examples of such construction can also be found on a boat in the Urayasu Folk Museum (Figure 96, 106). The midships beams also do not provide a visual clue to the design rationale, but certainly provide additional interior support. The upper deck beams were positioned after the hull had been crafted, and in some cases were inserted in using a dovetail scarf. Portraying those deck beams as protruding may have been one interpretation of the “overlap” of that scarf (Figure 107).



Figure 105. *Man and Two Women Boating*, by Harunobu (Kikuchi 1968).



Figure 106. Interior view of fishing vessel at Urayasu Folk Museum. Note the upper and lower deck beams. (Photo by author, 2007).



Figure 107. Top view of a dovetail scarf joining an upper deck beam to the hull (sheer strake) of a *takase*-style vessel. Hiroshima Prefectural History and Folklore Museum (Photo by author, 2007).

More easily understood is the presence of aft throughbeams. Though at a glance these may seem similar to the bow extensions, the aft beams did not traverse the entire vessel but were instead affixed to the gunwale or washboard, similar to the model *denma*-style boat in Osaka's Jikūkan museum (Figure 108). These extensions were a base for the pivot points (*rogui*) used to manipulate the sculling oars, discussed in more detail in the next section. Several different prints by Hokusai and Hokujiū (Figures 48 - 49) depict the sculling oars in action, balanced on the protruding beams.



Figure 108. Photo of a *denma* boat. The extending beam is not a true throughbeam, but instead provides a pivot point for the oar or paddle. Jikūkan Museum, Osaka (Photo by author, 2007).

Three Hokusai prints of *bezai* or *godairiki-sen* provide a final example of beams extending outside the hull. Most clearly visible in *At Sea off Kazuza* (Figure 33), the heavy latticework railing extends beyond the hull proper and is supported by several throughbeams

(Figure 109). Hokusai's prints fail to show an additional throughbeam built into the hull further forward of the railing. The *goshaku* hull section (discussed above) needed additional security in transit. An upper and lower beam formed supports to tie supporting lines that provided stability for the removable set of planks (Figure 110) (Horiuchi 2001:74). The smaller *godairiki-sen* also have a similar exterior railing, but it was lower than the tall *bezai-sen* hulls and may have doubled as a walkway to allow for the ship to be poled in shallower waters.



Figure 109. Midships section of the *higaki-kaisen*. Note the heavy beams supporting the latticework. Jikūkan Museum, Osaka (Photo by author, 2007).

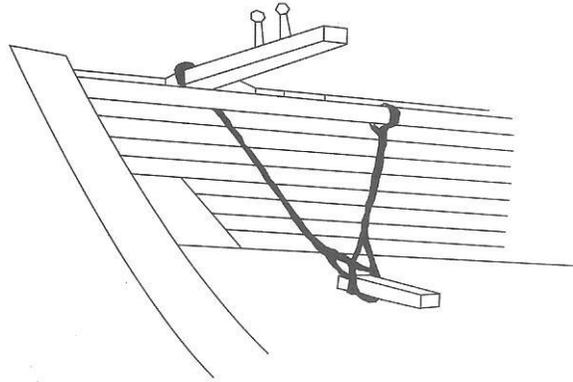


Figure 110. Diagram showing relationship of deck beams as a tie-off for the removable *goshaku* section (Horiuchi 2001:74).

Almost without exception, decks are shown with planks laying athwartships. Much of the visible planking consists of bow bulkheads, but there are still lower decks visible in a number of prints that likewise have athwartship planking (Figure 77). No fastener patterns are visible in the prints, though two prints of *takase*-style boats do show an additional fore-and-aft running timber bisecting the bow bulkhead planking, presumably for additional structural support (Figure 36). In his discussion of *bezai-sen* construction, Horiuchi provides a diagram of scarfed planks (*goita* 碁板, from *gōita*, 合板, “matched planks”) used, that shows how the planks are notched into each other (Figure 111). It is possible that this type of construction was used on other vessels as well.

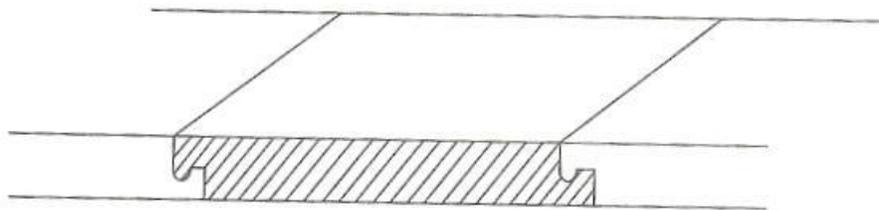


Figure 111. Diagram of scarfed planks (*goita*) (Horiuchi 2001:68).

Three prints of *sanjūkoku-bune* (passenger ferries) show the bow with three or four fore-and-aft running planks (Figures 56 – 57, 75) and one Harunobu print depicts two fore-and-aft

planks in the bow (Figure 105). It is unclear if the planking of the *sanjūkoku-bune* is the actual deck itself or if it is additional planks placed over the structural deck. These are the only instances of non-athwartships planking on any of the vessels. As Harunobu's prints often seem to have exceptions to the standard depictions of construction details, this too may simply be his artistic convention. The *sanjūkoku-bune prints*, on the other hand, are common to three different artists, lending more credibility to their representation. This style, which overhangs the edge of the bow, may have been more conducive to easy debarking and embarking when the vessel was pulled up on shore. It also provided a wide platform for the boatsmen to balance on, as seen in the Hiroshige print (Figure 57). The widespread athwartships planking patterns on the majority of the prints by all of the artists, and the fact that the fore-and-aft planking pattern is seen solely on the *sanjūkoku-bune* prints indicates the specialized nature of the latter.

Propulsion

Three major modes of propulsion are depicted in the prints: poles, sweeps, and sails.

Fifty-three boats show a sailor using a pole to maneuver the boats. The types of vessels range from flat-ended ferries, to high-stemmed *choki-bune* and *tsuchi-bune*. Ferryboats generally show two men poling, one situated forward and one aft (Figure 12), while smaller pleasure boats usually had only one pilot. In several depictions of the large *yakata-bune*, multiple polemen sat atop the roof of the superstructure and propelled the boat from above (Figure 62) Cargo vessels had one or two men depending on the size of the boat. Five of the fourteen cargo vessel prints show a rudder construction on the vessel, indicating that it may also have been rowed in deeper waters. The *tsuchi*-style boats are noteworthy for their unique style of maneuvering on the ship itself. Piled high with the goods being transported, planks were laid atop the cargo for the sailors to traverse the ship from fore to aft (Figure 38). The perspective in this print is compressed, but it

still provides a clear view of the walkway). Poles were also used to propel rafts of lumber downriver. Unsurprisingly, poling is most often seen in shallow river settings. The single fishing vessel shown using a pole is shown along the coastline harvesting seaweed, again in shallow waters that would require more fine-tuned propulsion (Figure 112).

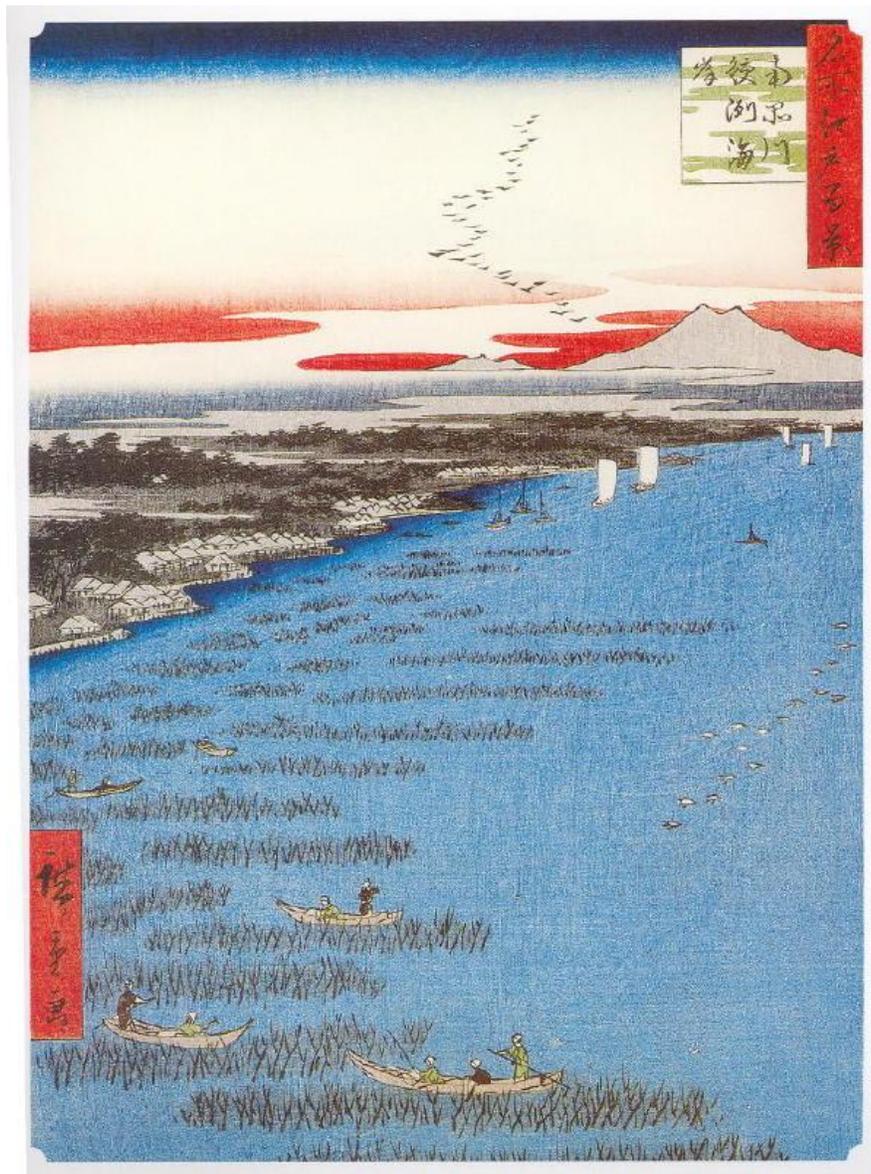


Figure 112. Samezu Coast and Minami-Shinagawa, by Andō Hiroshige (Uspensky 2005:235).

One of the most distinctive methods of propulsion is the *ro*, or sculling oar. Douglas Brooks, a boatbuilder trained by Japanese shipwrights, describes the *ro* as follows:

Ro are almost always made of four pieces: the blade [*shiri*], which projects beyond the boat's stern... ; the socket [*ireko*]; the loom [*ude*], which is the inboard piece that joins with the blade; and the handle, a short peg [*rōzoku*] perpendicular to the loom near its inboard end. The loom and blade are joined at an angle with a double-tenoned joint bound with either hemp line or wire... [they are] slightly offset so that the longitudinal centerline of the blade is slightly askew of the loom (Brooks 2006b: 54) (Figures 113 – 114).

Like poling, *ro* are shown being used in all different types of boats. The distribution is different, however, as only five pleasure boats out of a total of thirty-four vessels are shown using a single *ro*, indicating that it was perhaps used more in open-water propulsion for speed. It is extremely difficult to ascertain details about *ro* manipulation from the prints, as it sometimes appears to be used as a rudder and sometimes as an oar or paddle. While a western oar would have a pivot point, the perspective of many of the pictures actually hides a *rogui*, a protruding point on which rests an indentation in the *ireko*, a support attached to the *ro* itself (Figure 115). A few prints provide hints as to manipulation, most strikingly in Hiroshige's *Benten Shrine by Haneda-no-Watashi Ferry* (Figure 116). The entire scene is viewed through the perspective of perhaps a passenger on the ferry looking through the oarsman's arms. One hand rests on the end of the *ro*, the other grips the handle perpendicular to the loom. A rope, knotted in the center, extends down from the handle to somewhere below the base of the picture. Hokusai's *Tone River in Shimosa Province* (Figure 8) also shows the rope tying down the *ro*. Brooks describes the motion used to manipulate the *ro* as "a forward-and-back lean on the balls of one's feet, using the large muscles of the thighs more than the arms and shoulders... The blade automatically rotates, aided by the careful rounding of the socket. The rope leader, which is always taut, counteracts the twisting motion of the blade (Brooks 2006b:56 – 57)." While the prints alone cannot provide such detail about the actual manipulation of the *ro*, the positioning and the presence of the rope do give some clues as to its use.



Figure 113. *Ro*, showing the socket, loom, and handle, as well as the lines tying it to the boat. Jikūkan Museum, Osaka (Photo by author, 2007).



Figure 114. *Ro* atop a *watari-bune* from the Seto Inland Sea region, providing some perspective as to the length of the entire blade. Seto Inland Sea Folklife Museum (Photo by author, 2007).

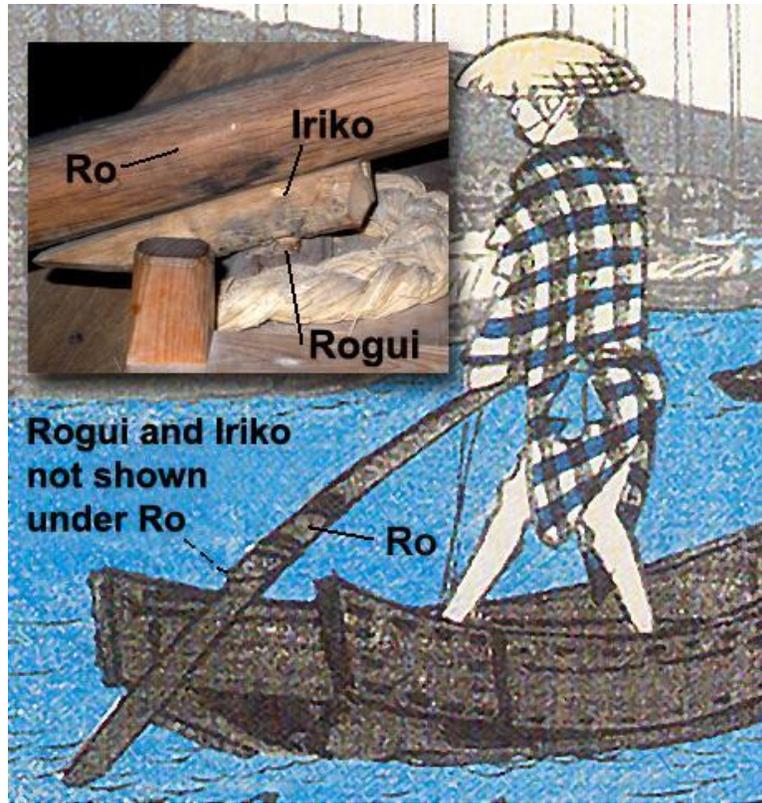


Figure 115. Juxtaposition of the angle of the woodblock prints with an actual image of the *ro* and *ireko*, demonstrating the hidden perspective. Image courtesy of the Museum of Underwater Archaeology (www.uri.edu/mua).

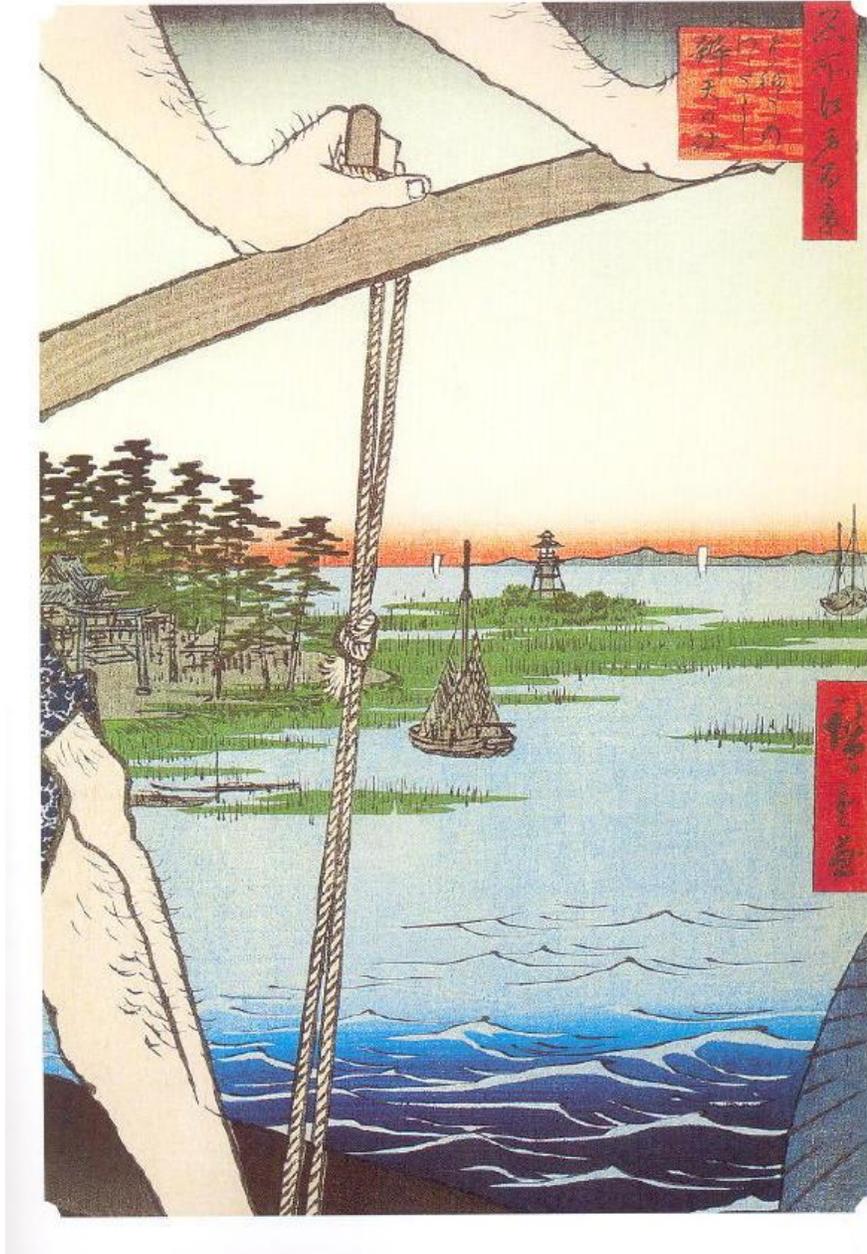


Figure 116. *Benten Shrine by Haneda-no-Watashi Ferry*, by Andō Hiroshige (Uspensky 2005:143).

Though the majority of prints with *ro* show only a single oarsman, nine vessels have multiple *ro* in use simultaneously. Of these, one print shows a *takase-bune* (cargo) and eight are of *oshiokuri-bune* (fishing). Instead of a stern placement, in these prints two or three oarsmen are on each side of the aft section of the vessel, each using their own *ro* in sync with the others. All save for one of the prints show the boats either using a rudder with the *ro* or with the

superstructure often used in conjunction with a rudder, though the rudder is not necessarily in the water during heavy rowing. The cargo vessels are shown on inland waters near bridges, but the fishing vessels are all in open water, sometimes in rough seas (Figure 48). As all except one of the fishing scenes were prints by Hokusai and the lone exception was by his pupil Hokuju (Figure 49), it is possible that this was simply artistic convention. It seems reasonable, however, that the rougher open waters or heavy-laden cargo vessels could require additional propulsion. The *rogui* (pivot posts) for these vessels would usually be mounted on slightly protruding athwartship timbers (Figure 108).

The other type of sweep propulsion is rarely depicted in the woodblock prints. Only three prints show the *kai* (櫂, paddle) (Figure 117). One is an unusual print by Gogaku, where the entire paddle is not visible but can be differentiated from the *ro* by the handle and lack of a loom (Figure 28). The perspective of the print is skewed and the superstructure on this boat is more elaborate than most other similar prints, leading to questions of how accurate Gogaku was in depicting his subjects. The other two prints are by Hokusai and both show dugout canoes being propelled by two paddlers using *kai* (Figures 41 - 42). It is possible that Hokusai paired the rough-hewn, more primitive vessels with a simpler propulsion than the multipiece *ro*. Unfortunately there are no other artists that depicted dugout canoes, so it is impossible to compare Hokusai's renditions with other versions.



Figure 117. Shipwright Mitsumori Kanji demonstrates the rotation of a *kai* paddle used on a *takase*-style boat. Hiroshima Prefectural History and Folklore Museum. (Photo by author, 2007).

Masts (帆柱 *hobashira*) and sails (帆 *ho*) are usually found on the larger vessels, most notably the *takase-bune* and the *bezai-sen* type ships. They are invariably square-rigged and loose-footed. A close look at the masts on many of the *bezai-sen* type ships reveals dark horizontal bands spaced along its length (Figure 118). The artists depicted the practice of making masts out of several timbers cut to size and strapping them together to form a squarish pole (Figure 119) (Naniwa no Umi no Jikūkan 2001:79). The tip of the mast (蟬 *semi*) is angled to allow for easier line manipulation and notched to form a block and tackle (Horiuchi 2001:124). Smaller *takase*-style masts are not shown with an angled tip. The Hiroshige print (Figure 118) also clearly shows the *hozure* (帆摺, also *jabukuro* 蛇袋), a grassy covering used to protect the forestay. The sails themselves are usually shown in the prints either as solid white squares or with a series of vertical lines running the length of the cloth. Kuniyoshi's *Fifty-Three Stages and Six Post Towns along the Tōkaidō* (Figure 103) provides more insight, as a close look at the sail

shows small spaces between strips of sailcloth (*tan* 反) connected by zigzag lines. Sails were indeed comprised of a number of thinner strips sewn together with periodic gaps to allow for wind to safely pass through the sail itself (Naniwa no Umi no Jikūkan 2001:80).

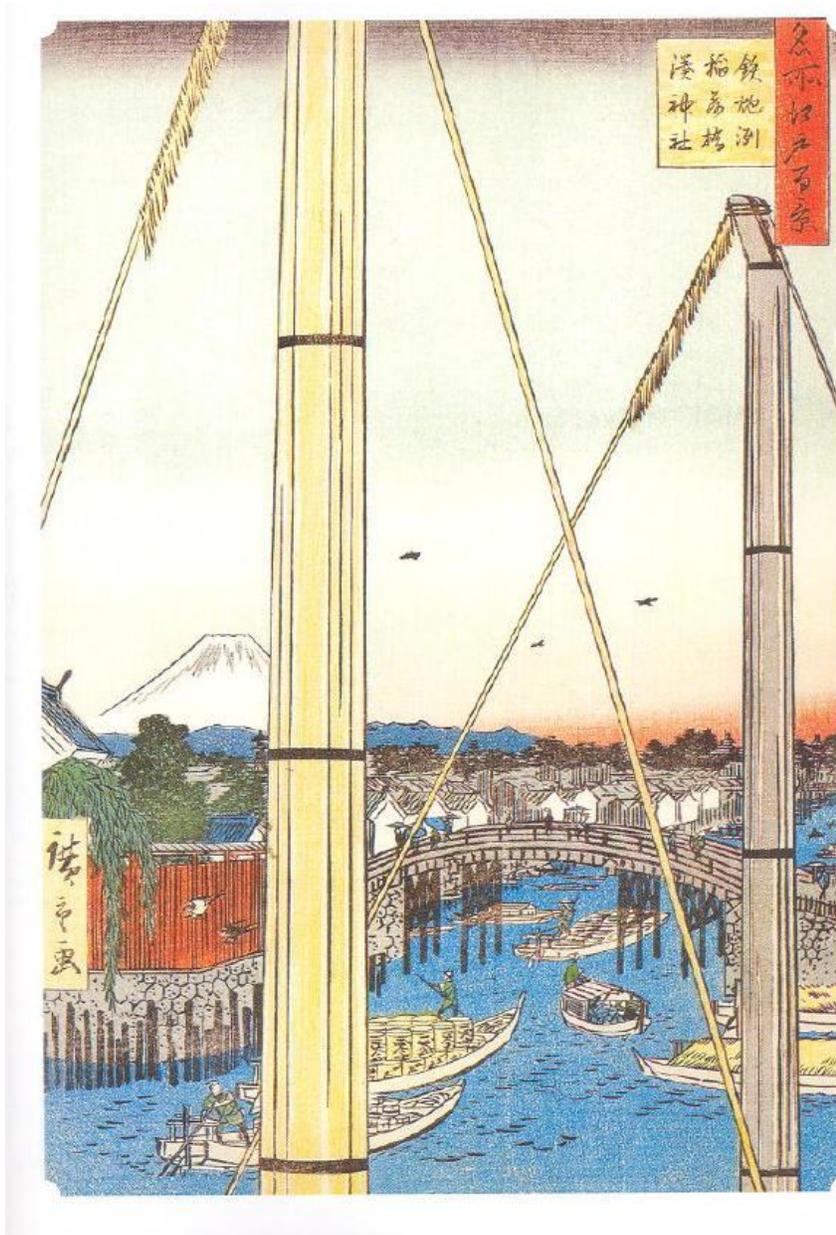


Figure 118. *Minato-jinja Shrine and Inaribashi Bridge at Teppozu*, by Andō Hiroshige (Uspensky 2005:171).

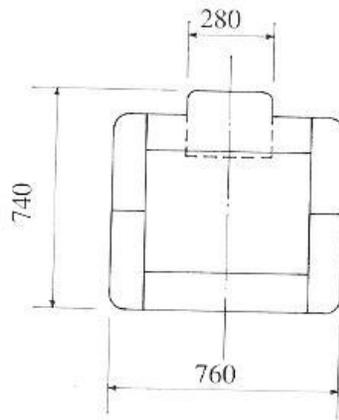


Figure 119. Cross-section showing mast joinery style. Smaller pieces of wood encircle the interior mast timber (Naniwa no Umi no Jikūkan 2001:79).

Rigging and lines appear deceptively simple in the woodblock prints. When the ship is moored, generally only a single line (*hazuo* 箸緒 or *kukuri* 括) is visible running through the *semi* (Figure 104, 118), functioning as a forestay (Horiuchi 2001:127). No standing rigging is apparent from the woodblock prints. The most complete image of a ship at sail with visible rigging is *At Sea off Kazuza* (Figure 33). Running from the center of the yard aft is the *minawa* (main rope 身繩), while bowlines are pictured at the sides of the sail (*ryōho*, 両帆). Though this shows more rigging detail than most of the other *bezai*-type vessels, other lines are missing, including additional bowlines and lift lines (Horiuchi 2001:141).

Many of the masted vessels also show an upraised construction in the stern of the vessel. Two upright posts are crossed by a perpendicular beam (Figure 120), called the *hashirauke dō* (柱受胴). An alternative name is *yokogami* 横神, “horizontal spirit,” which may allude to the shape of the construction, reminiscent of the *torii* gates found at the entryway to Shinto shrines. There does not appear to be any religious use to the construction, however. Instead, it is used as a support for the mast when it is unstepped and laid running fore and aft (Figures 121 – 122) (Horiuchi 2001:89). There are several *oshiokure-bune* prints that do not indicate the presence of a mast, yet still show this configuration (Figure 123). The mast may have been wholly removed

from the boats in these prints. Alternatively, though none of the prints specifically show it used in this manner, on smaller vessels such as these sailors may have stood on the *hashirauke dō* to use it as a lookout (Matsuda Mataichi 2007, pers. comm.). Most, but not all, prints with the *hashirauke dō* depict boats with rudders. Those that do have rudders generally show the rudder stock as extending higher than the *hashirauke dō*, suggesting that the *hashirauke dō* did not have a direct relationship with the maneuvering of the rudder (Figure 103, 118). Three prints by Hiroshige show a ship using both a rudder and *ro* or poles simultaneously, suggesting that in certain shallow waters both were deployed to aid maneuvering (Figure 121, 124 – 125). All of these are in river or coastal waters, suggesting the need for careful navigation in shallow waters.

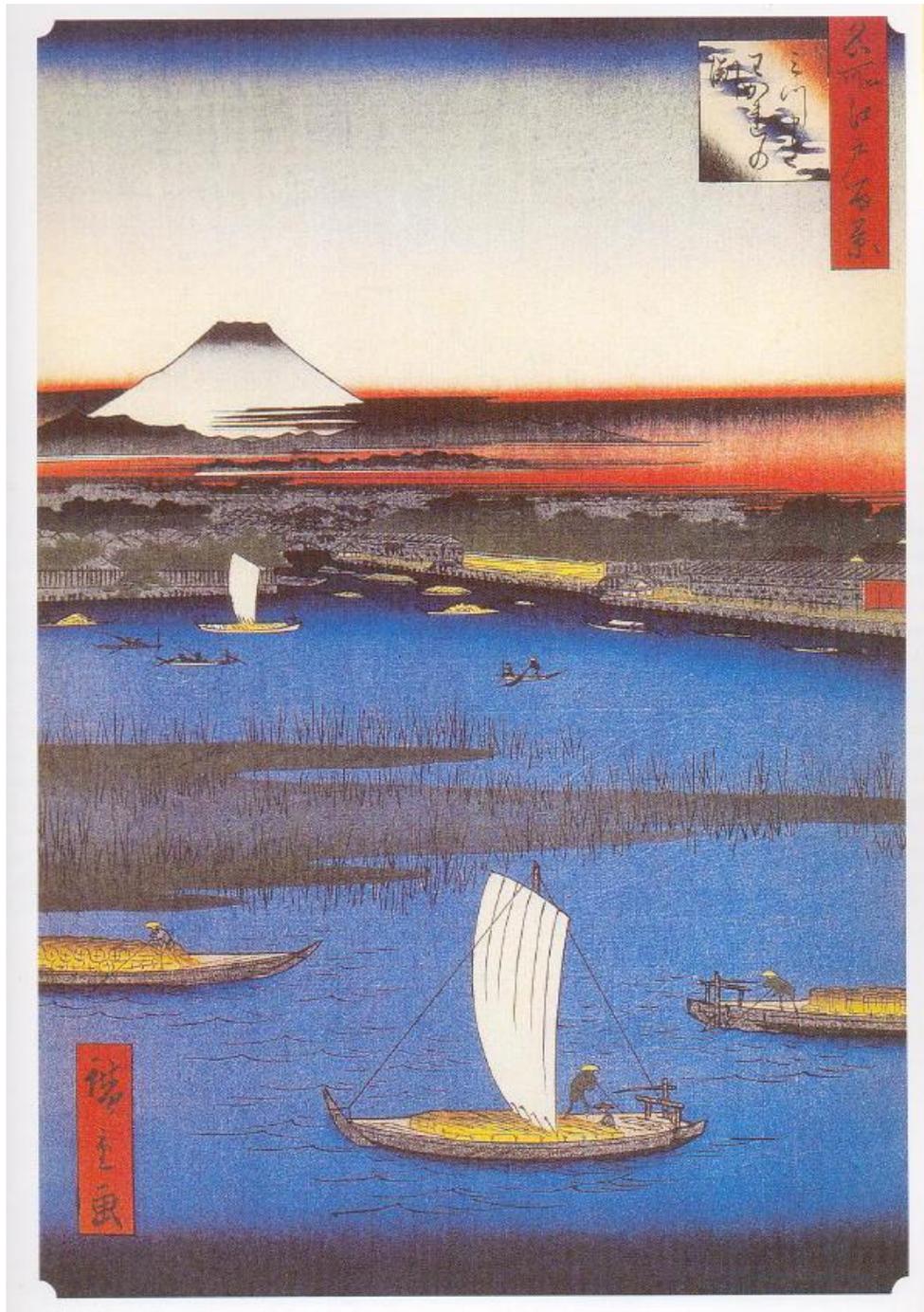


Figure 120. *Channels at Mitsumata Wakarenofuchi*, by Andō Hiroshige (Uspensky 2005:131).

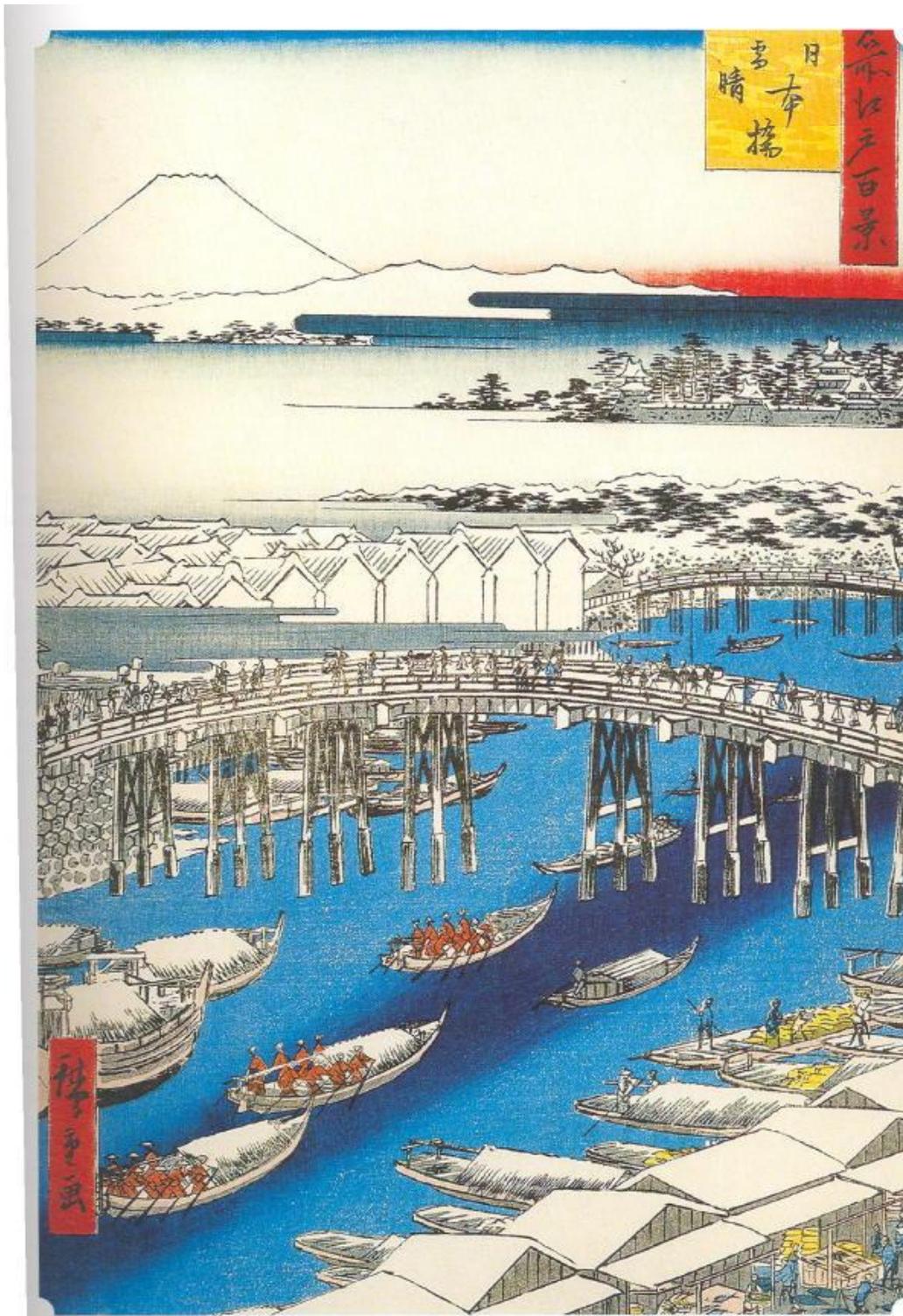


Figure 121. *A Bright Morning after a Fall of Snow by the Nihonbashi Bridge*, by Andō Hiroshige (Uspensky 2005:19).

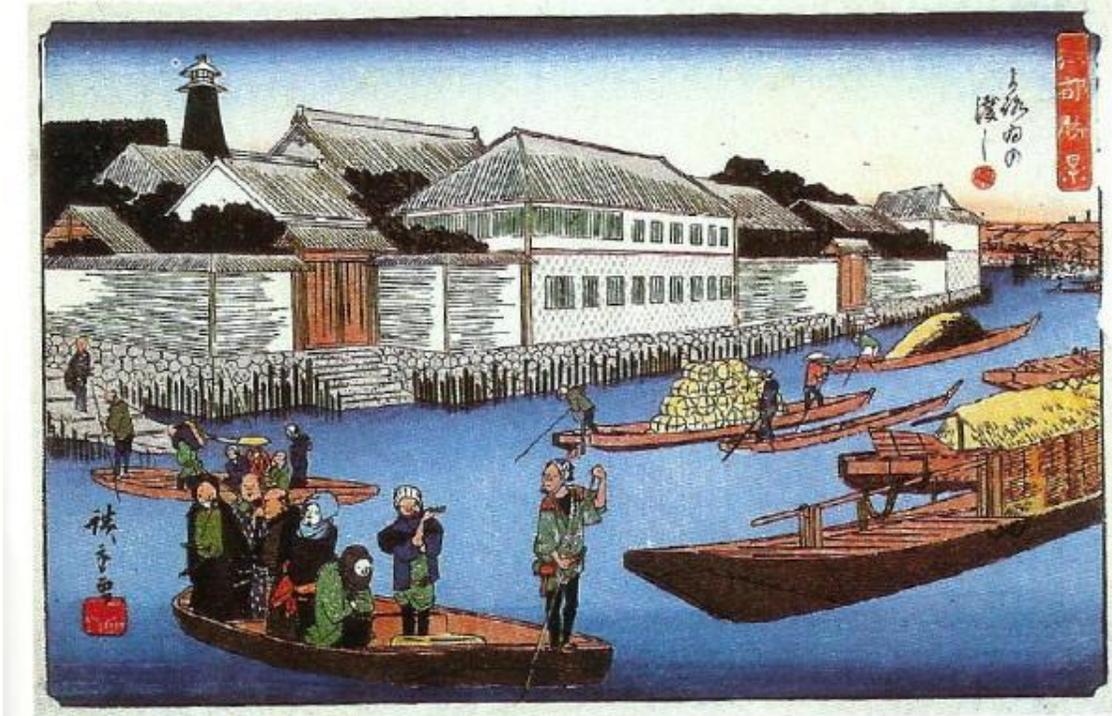


Figure 122. *Crossing the Yoro Waterway*, by Andō Hiroshige (Smith 1988:147)

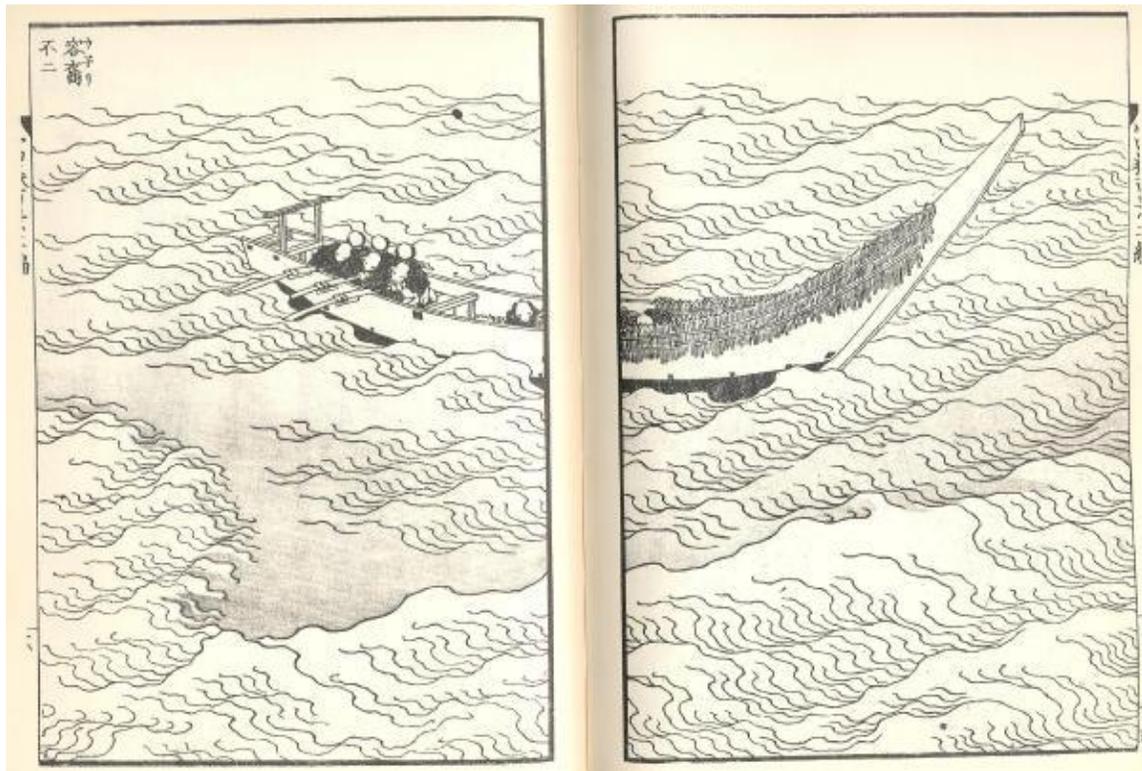


Figure 123. *Fuji on the Swell*, by Katsushika Hokusai. (Smith 1998:122-3).

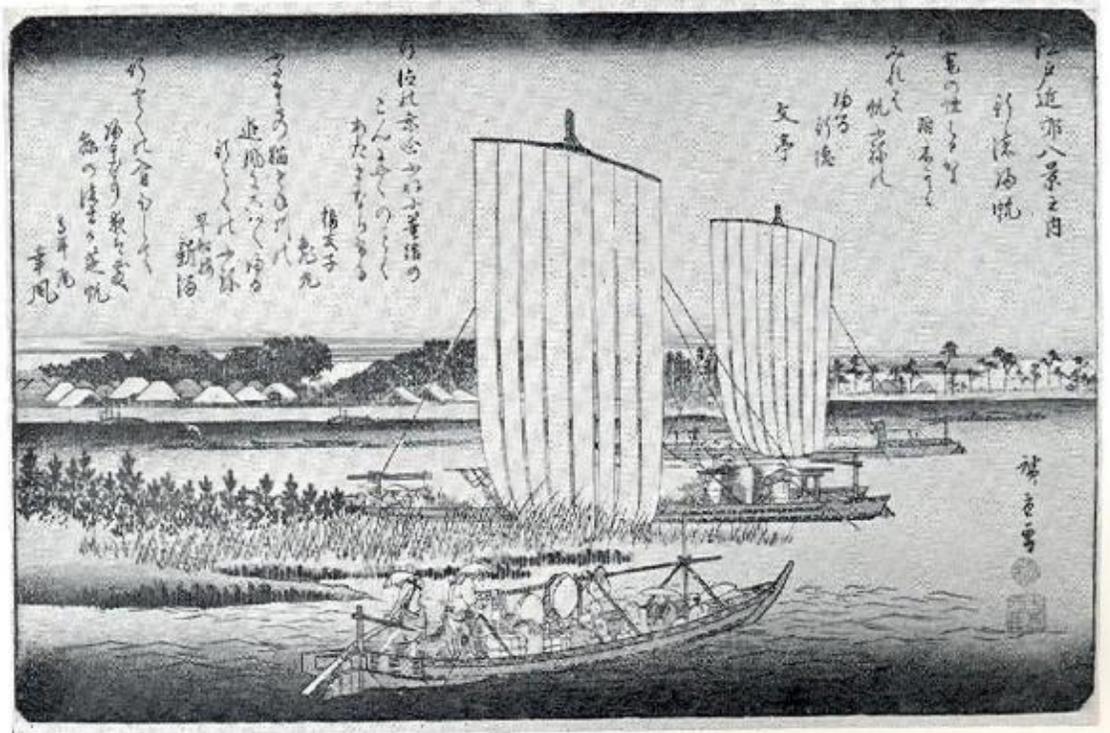


Figure 124. *Fishing boats putting into Gytoku, Eight Scenes in the Suburbs of Edo*, by Hiroshige (Kikuchi 1968).

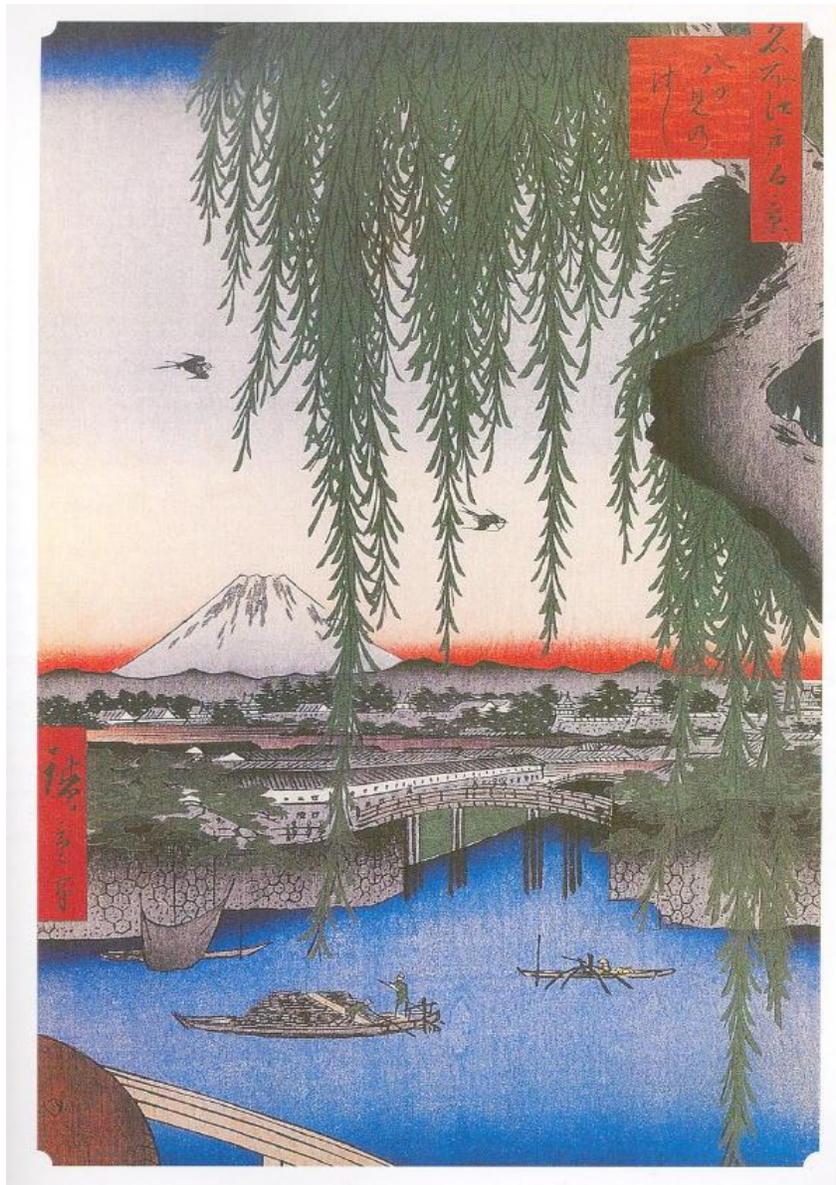


Figure 125. *Yatsumi Bridge*, by Andō Hiroshige (Uspensky 2005:107).

Relatively few prints show detailed rudder (*kaji* 舵) construction, and those that do are generally limited to the *tsuchi*- or *bezai*-type watercraft. Both types of vessels show rudders made of three or more side-by-side vertical planks connected by smaller wooden strips. The *tsuchi* rudders are smaller with a shorter stock (*kajimiki* 舵身木) that attaches to the tiller, and appear to be slightly longer than they are tall, with a rounded corner (Figure 9). *Bezai*-type rudders, on the other hand, appear more substantial. Taller than they are long, they curve sharply

down from the rudder stock and have a reinforcing timber along the edge that is absent on the smaller vessels (Figure 104). The Hiroshige print also demonstrates how the rudders can be unshipped when the vessel is moored. As the Japanese vessels did not have a keel in the Western sense, the rudders hung down below the ship to aid in stabilizing it, as a centerboard might. The rudder would, therefore, need to be easily unshipped in shallower waters and either poled or rowed (Horiuchi 2001:108). Several of the Hokusai prints of smaller boats show the notch in the stern that would be used to center the rudder, though the rudder itself is not visible in the print (Figure 126). For the larger vessels, an elaborate system of ropes and blocks were needed to raise the rudder (Horiuchi 2001:111 – 112). Unfortunately, as the system was largely hidden inside the stern (discussed below) the woodblock prints do not provide any hint of the lines necessary to manipulate the rudder.

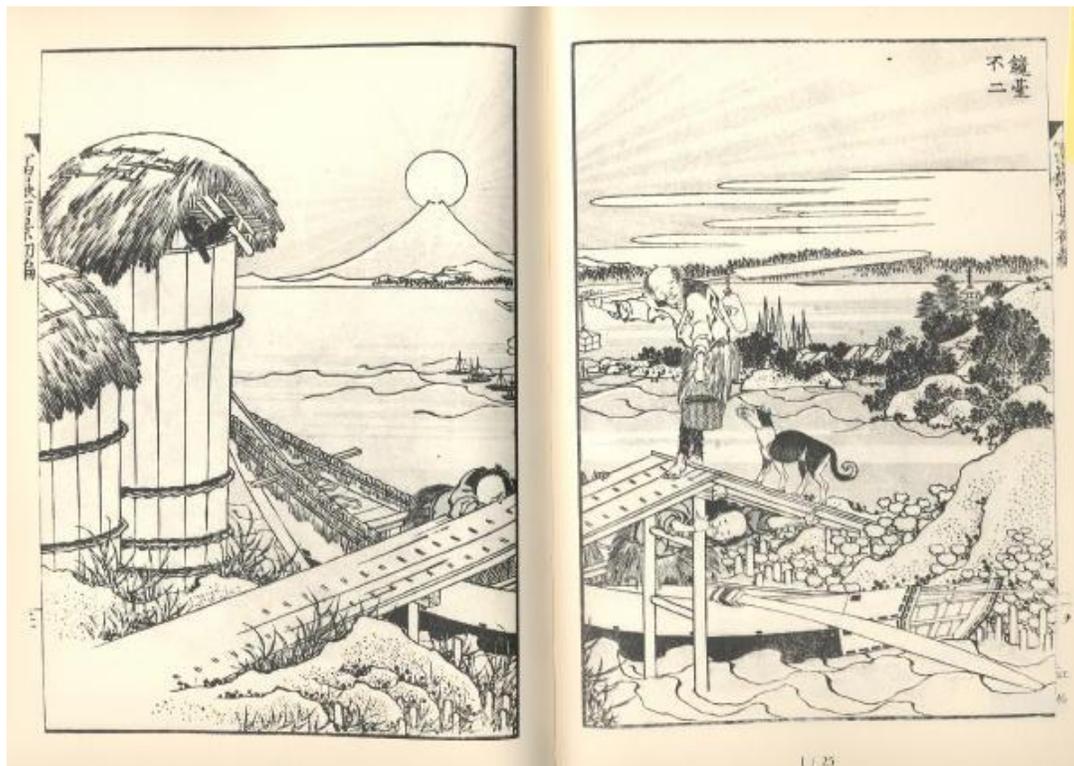


Figure 126. *Fuji as a Mirror Stand*, by Katsushika Hokusai. (Smith 1998:150-1).

Stern Construction

The different types of stern construction visible in the prints include some extremely distinctive styles. Furthermore, though there are several identifiable construction types, there are evident variants within each category as well. These variants include modifications for propulsion style and aesthetic reasons, and shed greater light on the multipurpose uses of some of the vessels.

Many of the smaller vessels, including several types of fishing and pleasure boats, are constructed with a stern that sweeps up, appearing almost as though wings were attached to the boat. The hull strakes do not continue all the way to the stern transom, but instead are scarfed to a much shorter plank that sometimes extends slightly aft of the transom planking. Decorated wing sterns are depicted with a number of fastener coverings on the entire face of the stern plank. These were *keshō-ita* (化粧板, “cosmetic plank”), a second plank laid over the structural plank to provide additional protection for the stern (Figure 18). Many of the prints depicting vessels with *keshō-ita* show pleasure boats or fishing vessels used in leisure activities, suggesting that the cosmetic planks were more valued for their aesthetic purpose than for actual protection. Conversely, few extant small boats have heavily-decorated *keshō-ita*, though there are some examples of additional planking visible at the stern (Figure 127).



Figure 127. Fishing vessel at the Urayasu Folk Museum. Note the protective plank (*keshō-ita*) over the aftmost end of the boat (Photo by author, 2007).

Within the wing-stern configured vessels are several different styles of transom construction. Though relatively few prints show stern-on views of the vessels, there are enough to identify some distinctive types. The simplest depictions include two or three planks running athwartships to form a flat transom, and are usually found on *choki*-style vessels propelled by *ro* oars (Figure 76). Kuniyoshi, Hokusai, and Hiroshige all created several prints with horizontal transoms, supporting the hypothesis that this was a distinct construction type. The closest example to this style of construction can be found today in a *takase*-style boat made by Mitsumori Kanji, a shipwright in Hiroshima prefecture (Figure 128). Four boats in prints by four different artists show another simple style of transom with vertical timbers rising up from the base of the vessel to a top crosspiece (Figure 129).



Figure 128. Stern of a *takase*-style vessel showing a horizontal transom. Hiroshima Prefectural History and Folklore Museum (Photo by author, 2007).

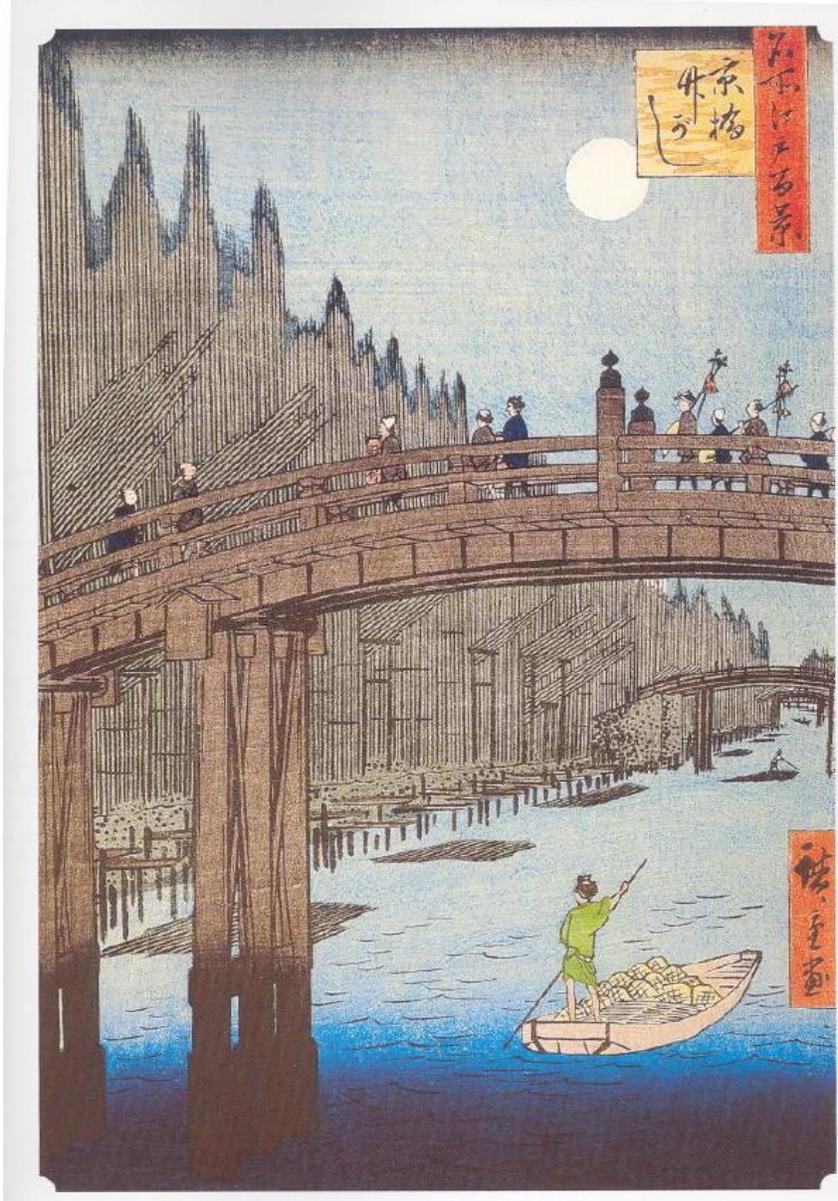


Figure 129. *Bamboo Bank by Kyōbashi Bridge*, by Andō Hiroshige (Uspensky 2005:169).

Unsurprisingly, it is the prints by the meticulous Hokusai that reveal the most construction detail about the sterns. Three prints show vessels with vertical planking, but in a two-tiered pattern corresponding to the extensions on the wing stern. The upper strake extends further out, creating a stepped stern (Figures 54, 98, 130). Both of these vessels are propelled by a *ro*, although the presence of the *hashirauke dō* (mast rest) indicates that they likely have the capacity for a mast or rudder as well. Still more detail is visible in two other prints of horizontal

transoms, one with and one without a visible rudder (Figure 9, 17). Stabilizing athwartships timbers support the two-tiered transom, and a notch is visible in which the rudder lay. An additional supporting timber bisects the transom. Though the boats in the Hokusai prints range from fishing vessels to pleasure and cargo vessels, the basic two-tier transom seems to be similar.



Figure 130. *Choshi in Shimosa Province*, by Katsushika Hokusai (Forrer 1991).

One modification to the two-tier transom is apparent in two other Hokusai prints; *Tsukuda Island in Musashi Province* and *Fuji as a Mirror Stand* (Figures 37 and 126, respectively). The basic construction is similar to those seen in the other prints, but there appears to be another set of fastener coverings on the aft end of the strakes. This likely is meant to depict a *chiri* (ちり), a set of planks set perpendicular to the hull strakes that form a further barrier aft of the transom, yet leave an open space for maneuvering the rudder. That space is difficult to

perceive in the prints, but it can be seen clearly in extant examples of similarly constructed vessels (Figure 131). It is unclear why Hokusai chose to depict only those two vessels with a *chiri* stern, as they appear to be typical transport or cargo vessels.



Figure 131. The stern of a small fishing vessel (Toba Sea Folk Museum). The *chiri* slightly encloses the aft end of the boat (Photo by author, 2007).

Three Hokusai prints of ferry vessels show a sharply raked two-tier stern (vertical transom, ferry-style). The planks rise vertically from the base of the boat, with the upper tier extending further aft than the lower. Two of the three vessels depicted are propelled by poling, while the third (a passenger ferry in *Ferry Boat at Onmayagoshi*, Figure 132) uses a *ro*. All three boats are either passenger ferries or cargo vessels, and the sloped stern construction likely allowed the vessels to pull up onto shore for easy embarking and debarking, or to facilitate cargo loading, similar to the ferry bow construction described above (also see Figures 133 – 134). Unfortunately the extant ferries in museum collections today are limited, and the construction details from the prints could not be confirmed against actual boats.

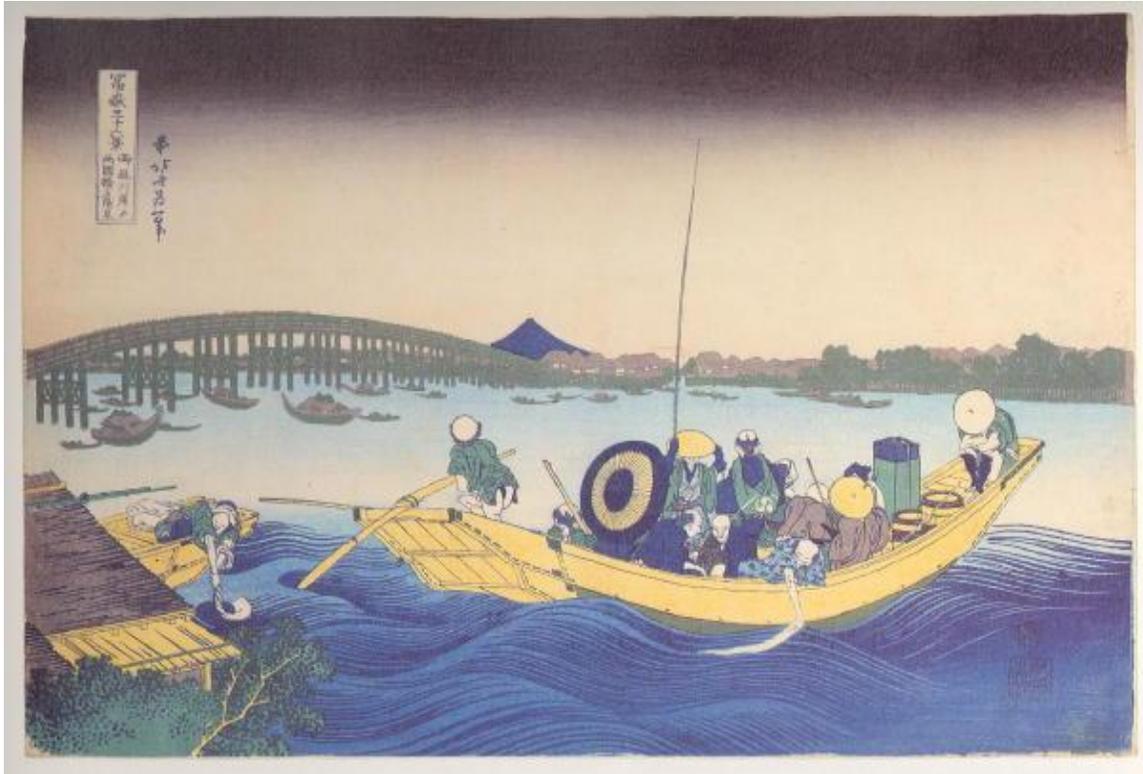


Figure 132. *Ferry Boat at Onmayagoshi*, by Katsushika Hokusai (Forrer 1991).

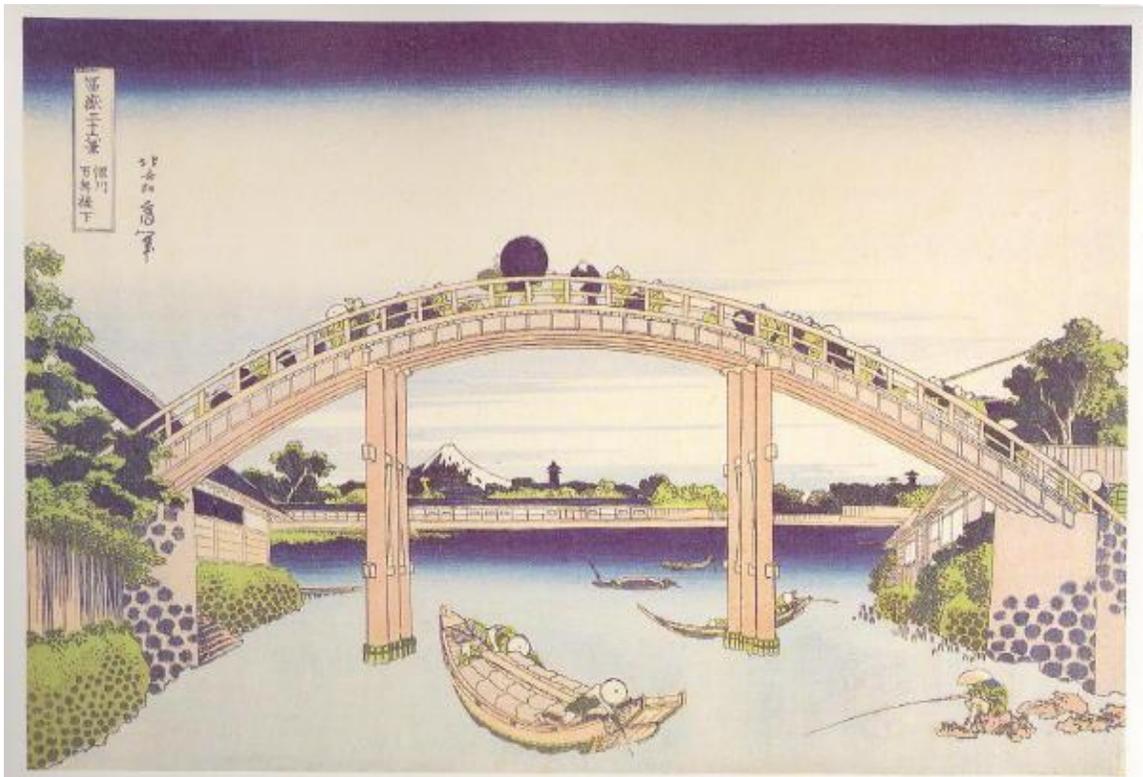


Figure 133. *Fuji seen through Piers of Mannenbashi*, by Katsushika Hokusai (Forrer 1991).



Figure 134. *Fuji above Mist of Tamagawa*, by Katsushika Hokusai (Forrer 1991).

Perhaps the most distinctive stern construction is that of the large *bezai-sen*. A number of prints clearly show the *bezai-sen* sterns, generally consisting of a pair of strakes on each side of the hull angling sharply up from the base of the ship and extending well beyond the transom planking. The upper strake is called the *yorikakari* (寄掛), and the lower is the *sotodomo* (外艫, outer stern) (Horiuchi 2001:50). The strakes form a protective barrier for the rudder, which could be easily unshipped if necessary (see Hiroshige's *A Fine Breezy Day at Shibaura* [Figure 104] in which two moored vessels show the rudder position both unshipped and shipped). Oddly, very few prints depict the *chiri*, which was virtually omnipresent in actual *bezaisen* (Figure 135). Only three prints of *bezai*-type vessels show detail that may represent the *chiri*, and even those are indistinct: Shuntei's (fl. ca mid 1820s) *Zeze Castle*, Hokuju's *Landscape of Tsukudajima*, and Hiroshige's *Tsukudajima Island from Eitaibashi Bridge* (Figures 136 – 138).



Figure 135. Stern and rudder of the *higaki-kaisen*. The *chiri* and exposed stern are visible, as well as a glimpse of the lines and blocks used to unship the rudder. Jikūkan Museum, Osaka (Photo by author, 2007).

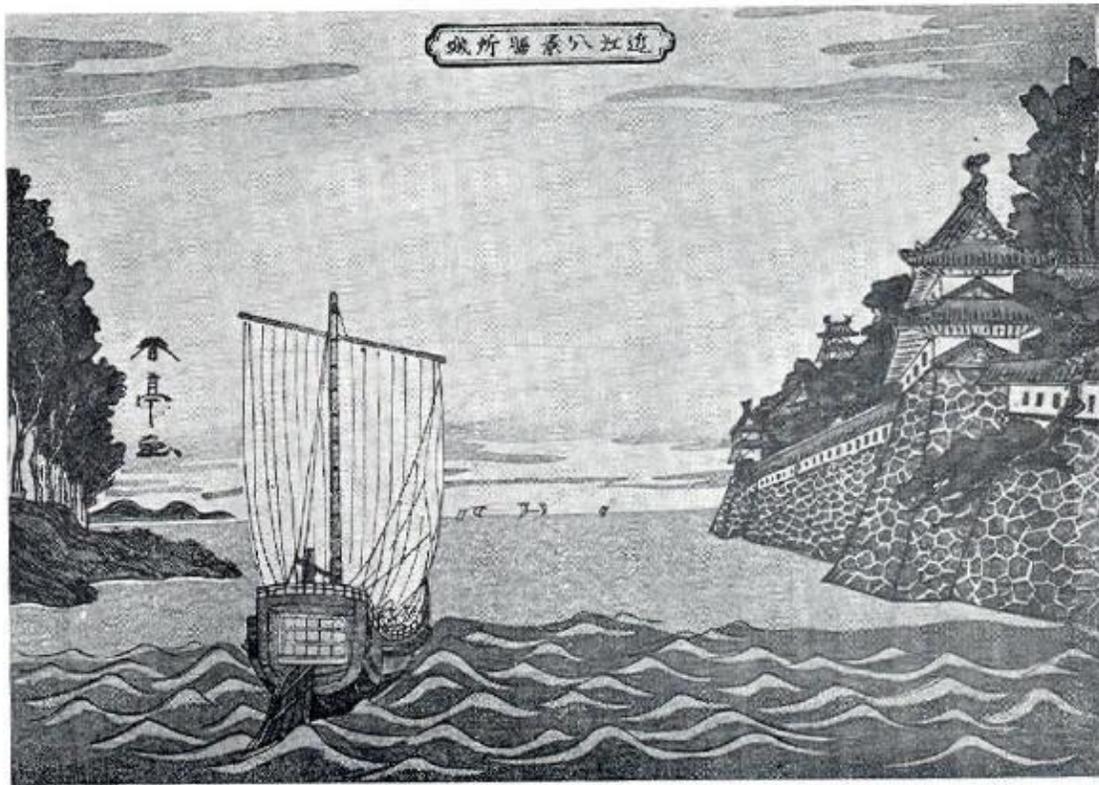


Figure 136. *Zeze Castle, Eight Scenes of Ōmi*, by Shuntei (Kikuchi 1968).

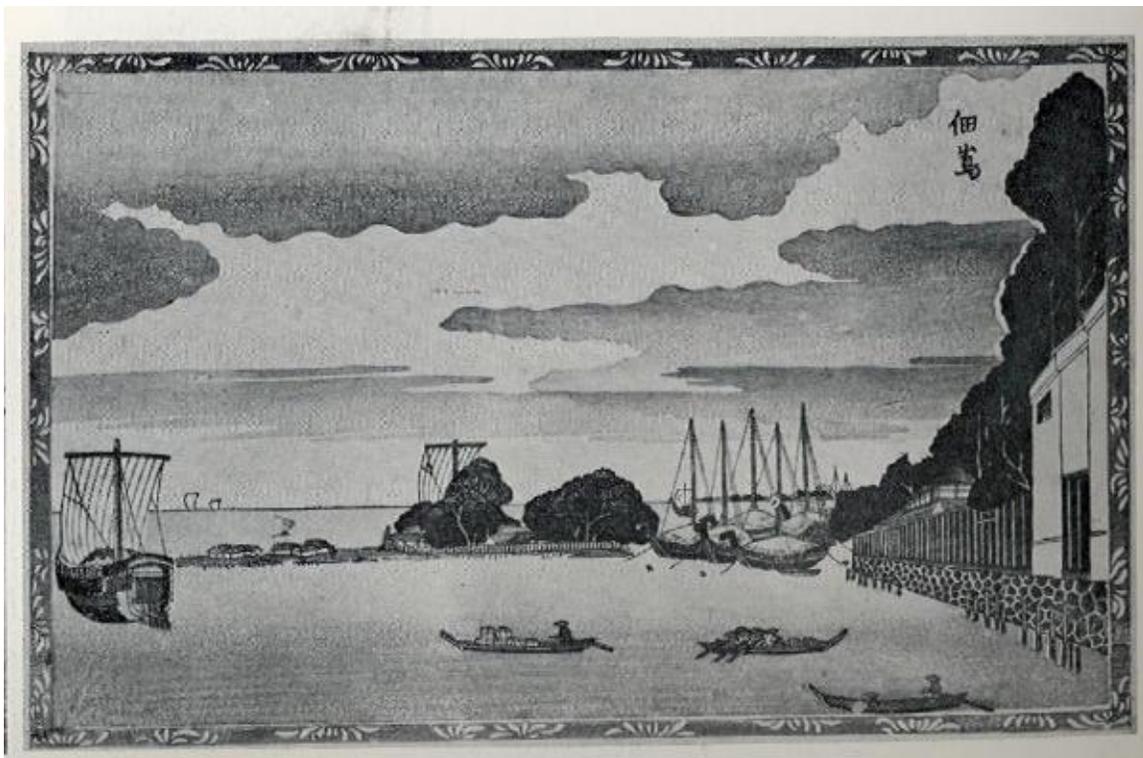


Figure 137. *Landscape of Tsukudajima*, by Hokuju (Kikuchi 1968).



Figure 138. *Tsukudajima Island from Eitaibashi Bridge*, by Andō Hiroshige (Uspensky 2005:25).

Superstructure

The vast majority of boat types have little to no permanent abovedecks superstructure. Most fishing and ferry boats are exposed to the elements. The notable exceptions are certain kinds of cargo ships, usually *takase-bune* and sometimes *bezai-sen*, and the most common

pleasure boats: *yakata-bune* and *hiyoke-bune*, collectively known as *yane-bune*, or “roofed boats.”

Though many prints of the *takase* vessels show a canopy of rushes, construction details are often indistinct and it is uncertain whether these were permanent structures (Figure 139). They appear to conform more to a description by an elderly fisherman from the Tone River region, reminiscing about his time on the river: “I’d put up poles on my boat and fashion a makeshift roof to keep off the rain, then live and cook there on the boat, all by myself (Saga 2002:107).” Two Hokusai prints, however, seem to indicate more substantial structures. *Boat Moored at Ushibori* (Figure 36) shows the unstepped *takase* mast lying above a triangular prism-shaped deckhouse, fashioned from planks of wood covered over by a rush matting. Additional mats are draped over the mast amidships. *Tatekawa and Honjō District* (Figure 71) shows a similar planked deckhouse without the rushes. There were instances of married couples or even entire families living on a *takase*, with space for as many as eight people even with a full cargo hold (Saga 2002:48-49). To have the vessel double as a residence would require a more permanent structure such as those shown in these prints. Two prints of *sanjūkoku-bune*, one by Hiroshige and one by Hokusai (Figures 57, 75) also show triangular prism-shaped deck houses, but a closer view of the latter print reveals this as a more makeshift affair. As these vessels were used for ferries and not necessarily as living quarters, it perhaps only needed to be a temporary shelter. There were no extant examples of this type of superstructure on boats preserved in the maritime museums today.



Figure 139. Actor Onoe Matsusuke as *Tsuta-ya Omatsu*, by Bunchō (Kikuchi 1968).

Thatched roofs are also visible on several of the *bezai* and *godairiki-sen* vessels, though details of the superstructure are obscured (Figure 104). Horiuchi refers to the deckhouse as the *yagura* (矢倉), noting that it encloses the interior rudder workings as well as living space for the

crew (Horiuchi 2001:66). The only glimpse of that space is afforded in *At Sea off Kazusa* (Figure 33), where several sailors' faces are shown peering out of a window in the aft hull. That same type of window can be seen in the reconstructed *higaki-kaisen* in the Jikūkan museum in Osaka (Figure 101).

By far the most common type of superstructure was the roof structures of the *hiyoke-bune*. As the name implies, these are little more than a sunshade. A roof supported by four or six posts is situated amidships (Figure 76). Most have a bamboo shade hanging from the roof, sometimes drawn (Figure 51) and sometimes raised (Figure 6). In the case of the six-post construction, the third set of posts usually does not bisect the structure but is located slightly aft of the midship point (Figure 54). A number of prints do not reveal the entire vessel, so it is impossible to determine whether four- or six-post construction is more common. The prints also do not show whether these are indeed permanent structures or removable. Modern-day *yane-bune* (roofed vessels) built in Gifu within the past fifty years and used for spectators of cormorant fishing reveal that the roof posts are not fixed, but are instead threaded through one of the upper deck beams (Figure 140). Although the roofs in the prints appear quite sturdy, it is possible that they too were removable.



Figure 140. Post for a *yane-bune* temporary roof inserted through the deck beam. Arashiyama Tsūsen Soko, Kyoto (Photo by author, 2007).

One variant on the smaller vessel's deckhouse is unique to two prints by Gogaku. The house is divided into a taller forward component and a shorter, smaller aft component. Instead of the bamboo shade, shoji screens enclose the deckhouse. One print shows a pair of *geta* (下駄 sandals) left on the bow, a geisha coming out of the deckhouse, and a man with a samurai-style topknot leaning out of the deckhouse, suggesting an upper class clientele on the boat (Figure 28). These are likely a regional variant of the pleasure boat, as both prints are set in Osaka.

A few prints show the larger *yakata-bune*. None of them show the entire vessels in close detail, but the distant views of the pleasure vessels congregated on the Ryōgoku River depict several men atop the roof poling the boat (Figure 141), indicating that it was a strong, sturdy construction. Three prints show close views of the bow end of the vessel and the roof structure (Figure 26, 63, 142) with a heavy crossbeam connecting the two bow-end posts and a placard bearing the name of the restaurant or establishment sponsoring the pleasure cruise attached. Lanterns are sometimes shown hanging from the roof structure. All of the prints showing the

massive roof supports also have the notched stempost noted in the above section. It is likely that this type of superstructure was partly aesthetic, as again the clientele seems to be of the upper classes, and partly practical, as larger parties could be entertained under a more substantial housing. This type of boat figures prominently in scenes depicting fireworks shows, which attracted a great number of people.

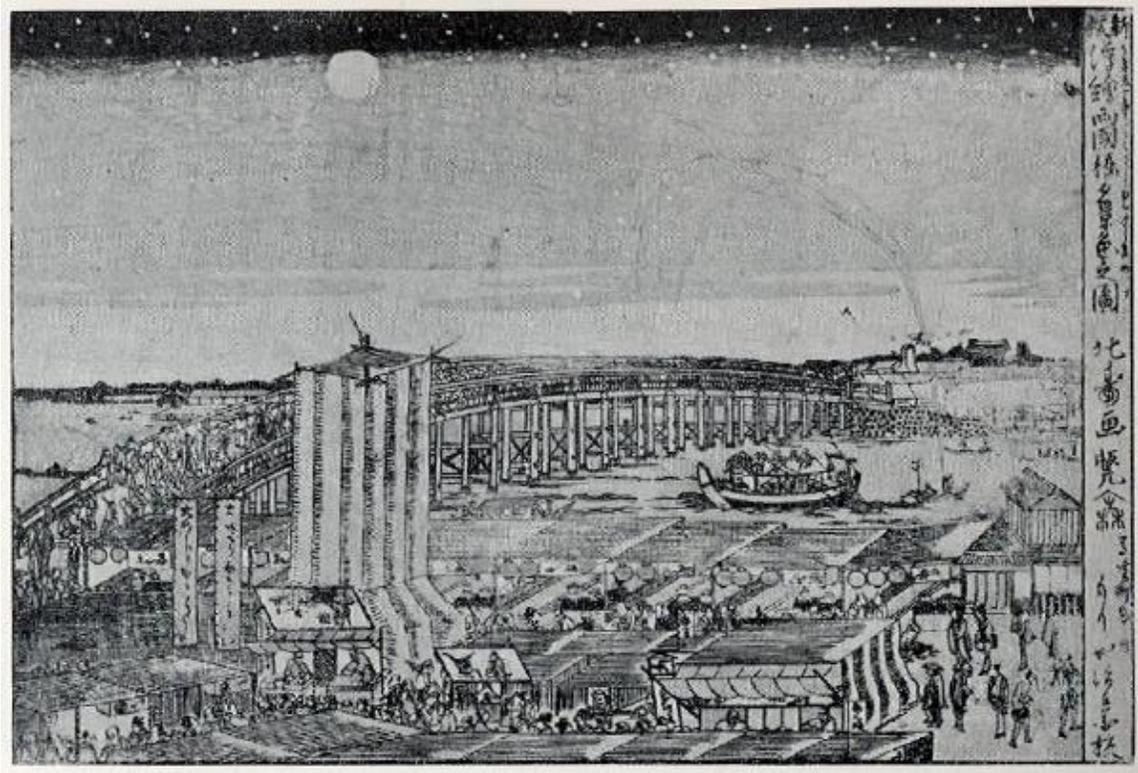


Figure 141. *Evening Sight at Ryōgoku Bridge*, by Hokuju (Kikuchi 1968).



Figure 142. *Boating in Summer*, by Kiyonaga (Kikuchi 1968).

One final deck structure is visible on only three prints (Figures 143 - 145). A samson post stands in the bow of the smaller vessels depicted. Though the exact type of boat is indistinct in two of the prints, the bows all appear to be similar to *choki-bune* and the vessels themselves are relatively small. The post appears to be used as a fastening point for towing, most clearly shown in Hiroshige's *Tow-boats on the Yotsugi-dori Canal* (Figure 143). Though the boats in Figure 144 are being propelled by a *ro*, there is still a post in the bow, suggesting that at certain points along the waterway they would be towed. This also demonstrates the versatility of these boats, as they would have to have a relatively shallow draft to be pulled along the smaller canals and waterways. Figures 56 and 75 are also towing scenes, but the fastening point is not visible on the latter and the former does not actually show the boat itself, but only the men pulling something out of the scene. Hokusai's *Yodogawa* print (Figure 75) also suggests how the waterways were used, as simultaneously the *sanjūkoku-bune* are poling downstream and are being towed back upstream. In examining the construction details of the prints, we also see hints as to their maneuvering on the water as well.

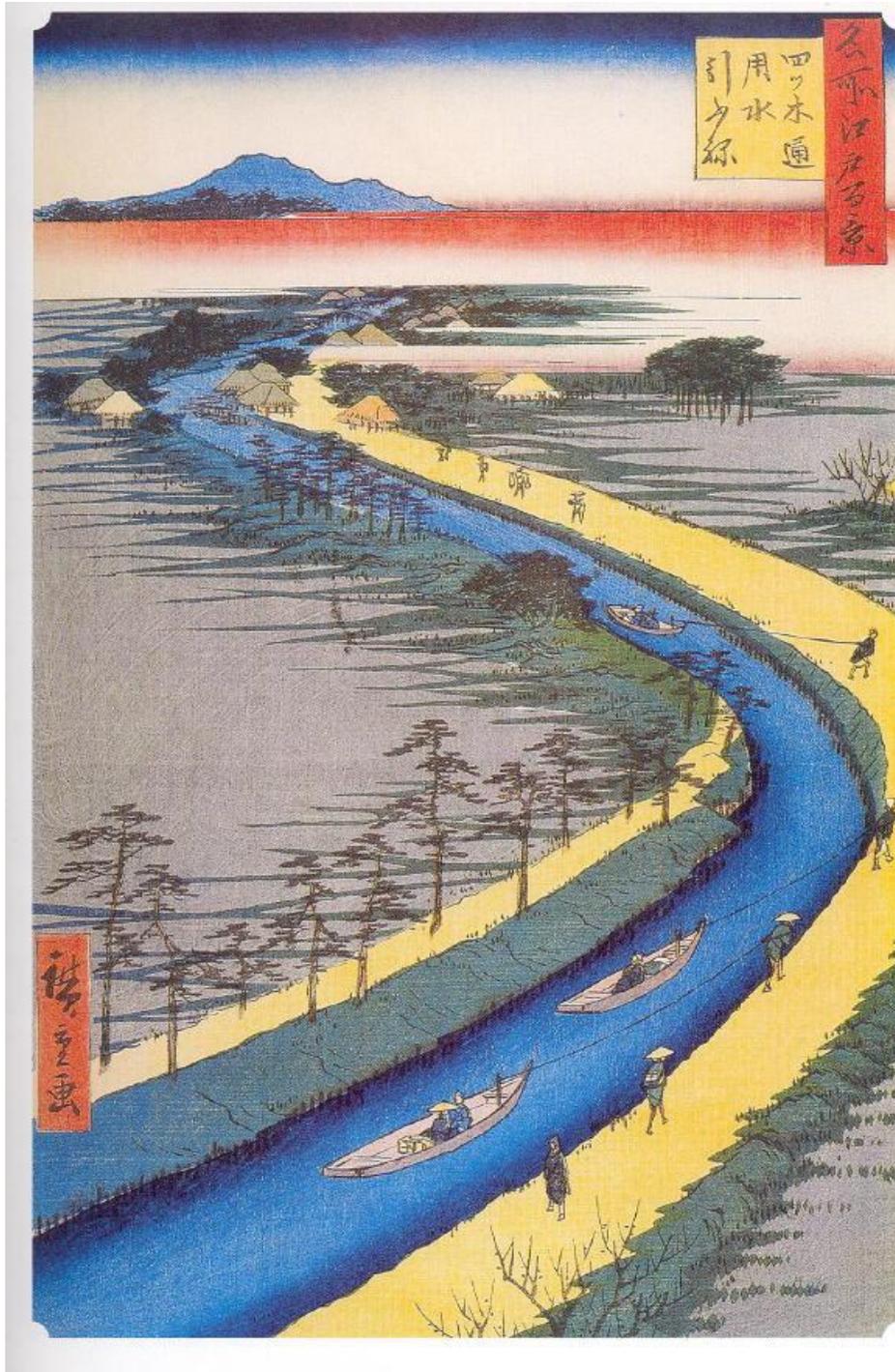


Figure 143. *Tow-boats on the Yotsugi-dori Canal*, by Andō Hiroshige (Uspensky 2005:83).

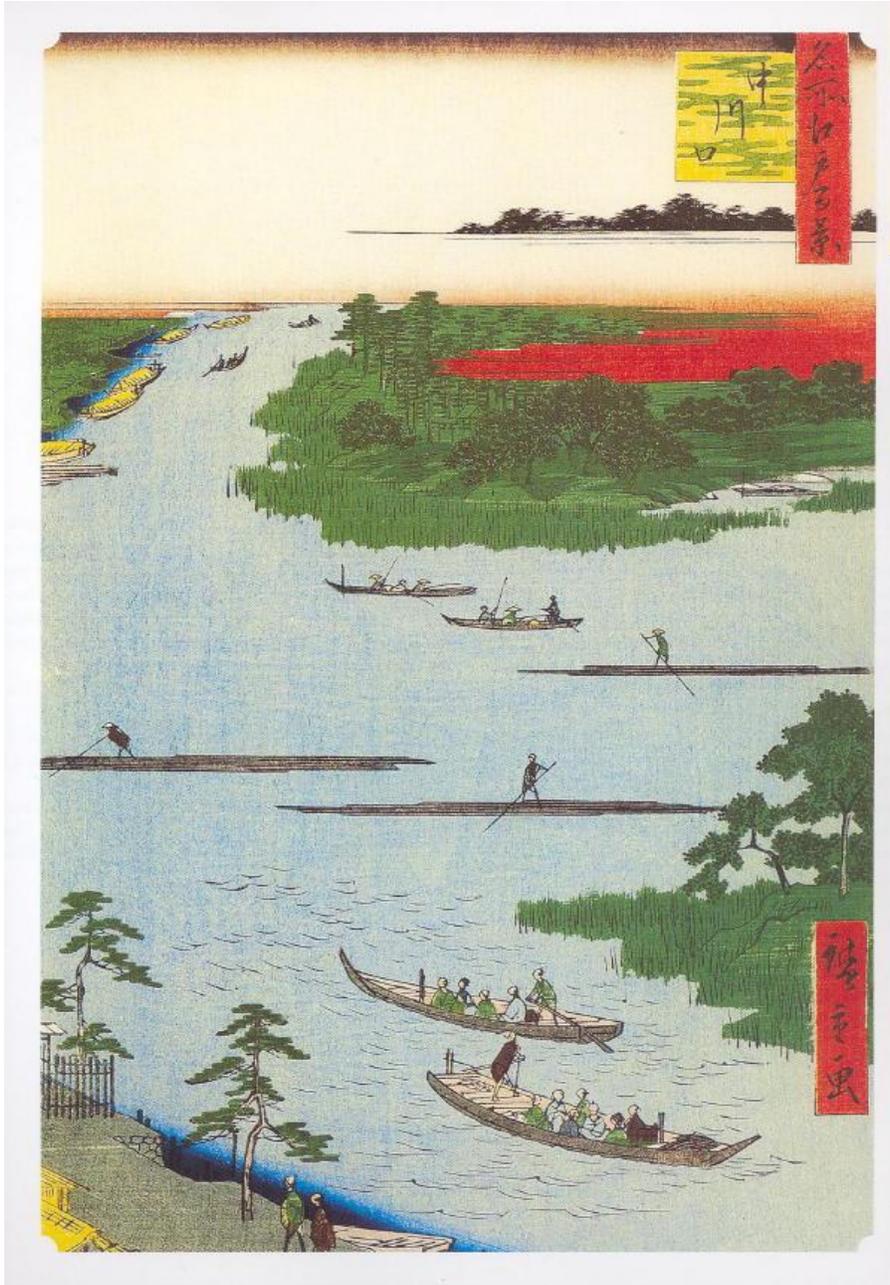


Figure 144. *Mouth of the Nakagawa River*, by Andō Hiroshige (Uspensky 2005:157).



Figure 145. *Pulling the Boat*, by Torii Kiyomitsu (ca. 1735 – 1785) (Smith 1988:63)

Geographic Variations

Based on the number of woodblock prints that have identifiable locations, there was great continuity among boat construction throughout Edo Japan. Though the vast majority of the prints are set in and around the Edo area, scenes depicting ferry crossings, fishing, and shipping are scattered throughout the country, showing very little variation in construction technique. The two exceptions to this appear to be the two-level *hiyoke-bune*, shown in two prints by Gogaku

(Figures 28, 73), and the *sanjūkoku-bune*, appearing in three prints by different artists (Figures 56 – 57, 75). Both types of vessels are shown only in the Kansai region (modern-day Osaka-Kyoto-Kobe). At first glance, it seems that the Gogaku prints may be simply that individual artist's convention, as no other images show deck houses separated into two distinct structures or with sliding *shōji* panels. *Hiyoke-bune* in the Edo area are depicted as simpler structures, with four or six removable posts supporting a roof and with bamboo blinds instead of *shōji*. There are records of ships on the Yodo river near Osaka that were called *yuzan-sen* 遊山船. The first character also can be read “*asobi*,” or “play,” which has the connotation of relaxation or visiting the pleasure quarters). These boats were constructed in the local style, with a *hako-oki* stempost (hidden by the deck) and with a splendid deck house affixed to it (Kawana 2003:679). Gogaku was likely portraying these vessels in his two prints.

The *sanjūkoku-bune* is also an excellent example of a regional variant visible through the prints, as three distinct artists have placed the boat type in the Kansai area. Each of Hokusai, Hiroshige, and Shunzan's prints is situated on the Yodo River, running through Kyoto and Osaka prefectures. There is no mention of the *sanjūkoku-bune* in the *Ship's Mirror*, which was created for use on the Edo regional waterways. Kawana suggests that the *hako-oki* construction style was more prevalent in the Kansai region, and that the *sanjūkoku*-style was one manifestation of that (Kawana 2003:670). While the exact reasons for the development of this variant are unclear, the basic idea of a ferry with a flat bow is consistent with the ferries shown in Edo prints (Figures 69, 132).

Conclusions

Many of the artists' depictions of the watercraft provide a great amount of detail. The variety of boats represented show a wide range of styles, both in individual artists' renditions and

in the types of vessels themselves. It is apparent through this analysis, however, that no single artist should be relied on to provide a definitive depiction of an architecturally correct boat. Artists such as Harunobu, whose prints focus more on the figures in the boats than on the watercraft, or Gogaku, who confined himself to one locale, if taken at face value would be a misrepresentation of the variety of boats that actually plied the waters. Conversely, there are certain construction aspects that appear in the work of multiple artists, lending more credulity to the accuracy of those depictions.

Even prints from the meticulous Hokusai do not answer all of the questions presented, such as the use of fasteners and joinery techniques. Through incorporating the information from museum pieces and shipwrights' accounts, it is possible to understand more about construction details and learn much about the different types of Edo vessels. The images' value does not end there, however. The following chapter will discuss the more intangible information that can be gleaned from the prints: the maritime cultural landscape depicted by the artists.

CHAPTER 6: A Maritime Cultural Landscape

While the woodblock prints provide detailed information about ship construction during the Edo period, their significance does not end there. One of the art's most valuable contributions is that the artifacts represented – in this case, the varied watercraft – do not stand alone. The scenes depicted by the artists provide a background for the boats, demonstrating their place in all walks of everyday life. Christer Westerdahl includes these activities as part of the maritime cultural landscape, providing one definition as “the whole network of sailing routes, old as well as new, with ports and harbors along the coast, and its related constructions and remains of human activity, underwater as well as terrestrial.” (Westerdahl 1992:6). While Westerdahl's ideal view of the maritime cultural landscape spans temporal boundaries to include the superimposition of younger systems on the older ones, this chapter will focus more on one aspect of Japan's overall maritime cultural landscape by still confining its scope to the Edo period. The woodblock prints will provide clues to Edo Japan's maritime cultural landscape, investigating fishing techniques, shipping practices, leisure activities, and religious significance as discernable through the woodblock prints.

Fishing

Though Japan in the Edo period is known for its agriculture and rice production, seafood was the main source of protein in the Japanese diet. Though fish consumption was originally largely determined by proximity to the coast, as the salt industry and markets flourished, fish became more available even in areas far inland (Hanley 1997:84). Fresh fish were usually eaten at festivals, ceremonies, or celebrations (Kalland 1995:198). Although one study based in northern Kyushu shows that over 50% of households in coastal villages in the late nineteenth century were classified as fishing households, there has still been surprisingly little written on

this important aspect of Japanese life (Kalland 1995:70). The woodblock prints shed some light on fishing practices themselves during the Edo period. Several distinct types of fishing can be identified, including the *yotsude-ami* (四つ手網, four-armed net), the *toami* (投網, thrown net), line fishing, *ukai* (鵜飼, cormorant fishing), seaweed gathering, and even abalone diving. The prints demonstrate people and places associated with these various types of fishing.

Of the thirty-nine prints depicting fishing scenes, fifteen prints show some kind of net in use. Nine of these nets are *yotsude-ami*, the four-armed net. Able to be operated by a single person, this was a simple contraption consisting of a net with corners tied to an X-shaped crosspiece formed by two long pieces of bamboo. The net was lowered into the river and pulled up to ensnare a swimming school of fish (Makino Kumi 2007, pers. comm.). Hokusai's *Tone River in Shimosa Province* and Kuniyoshi's *Fuji Viewed from the Coast of Tsukuda* (Figures 8, 93) show a fisherman straining to pull the net back into the boat. In Hokusai's work, the handle of the net itself appears to be tied into the vessel, presumably to prevent the net from potentially drifting away from the boat in a current. Kuniyoshi depicts the fisherman manipulating not only the *yotsude* net, but also a secondary scoop, perhaps to entrap any fish that might be escaping. Both Hokusai and Hiroshige depict the *yotsude-ami* at rest (Figures 125, 146), hanging over the side of the boat in preparation to haul up a catch. This technique was used into early modern times, as shown in a photograph dated 1904 (Figure 147).



Figure 146. *Sumida River*, by Katsushika Hokusai (Forrer 1991).



Figure 147. “A picturesque “toiler of the sea” with his curious fishing net, bay of Matsushima, Japan” (c Underwood & Underwood, personal collection).

Three river-fishing scenes show the *toami*, or thrown net. The most dramatic of these is Hiroshige's *Scattered Pines on the Bank of the Tonegawa* (Figure 148), as the net appears to be jumping straight out toward the viewer. A similar technique was used in the coastal fishing near Urayasu in Tokyo, and was said to have been brought to the area by a fisherman from Kumamoto in Kyushu. The fisherman was to wind the net in the left hand, grasping about a fifth of it still unwound in the right. He would swing the upper body around and fling the net away from him, allowing it to splay out some distance from the boat. This manner of deploying the net was used only from watercraft, as for shoreline fishing the toss was less forceful (Urayasu 1996:4). Of the three prints depicting the *toami* scenes, all three show the nets in motion (Hiroshige's *Scattered Pines* and *Nishi-Honganji Monastery at Tsukiji, Teppozu* Figure 149, and Toyokuni II (1777 – 1835), *Autumn Moon on the Tamagawa* Figure 150), while Toyokuni's print also shows one being gathered into the boat. The locations of these prints are key, as the Tamagawa River is located to the south of Tokyo, Tsukiji in central Tokyo, and the Tonegawa River north of the city. This *toami* technique was said to have been introduced to Urayasu, slightly north of Tokyo, in the late Edo period. It therefore corresponds roughly with the dates of the Hiroshige prints (late 1850s), and may accurately depict the spreading use of the *toami*.

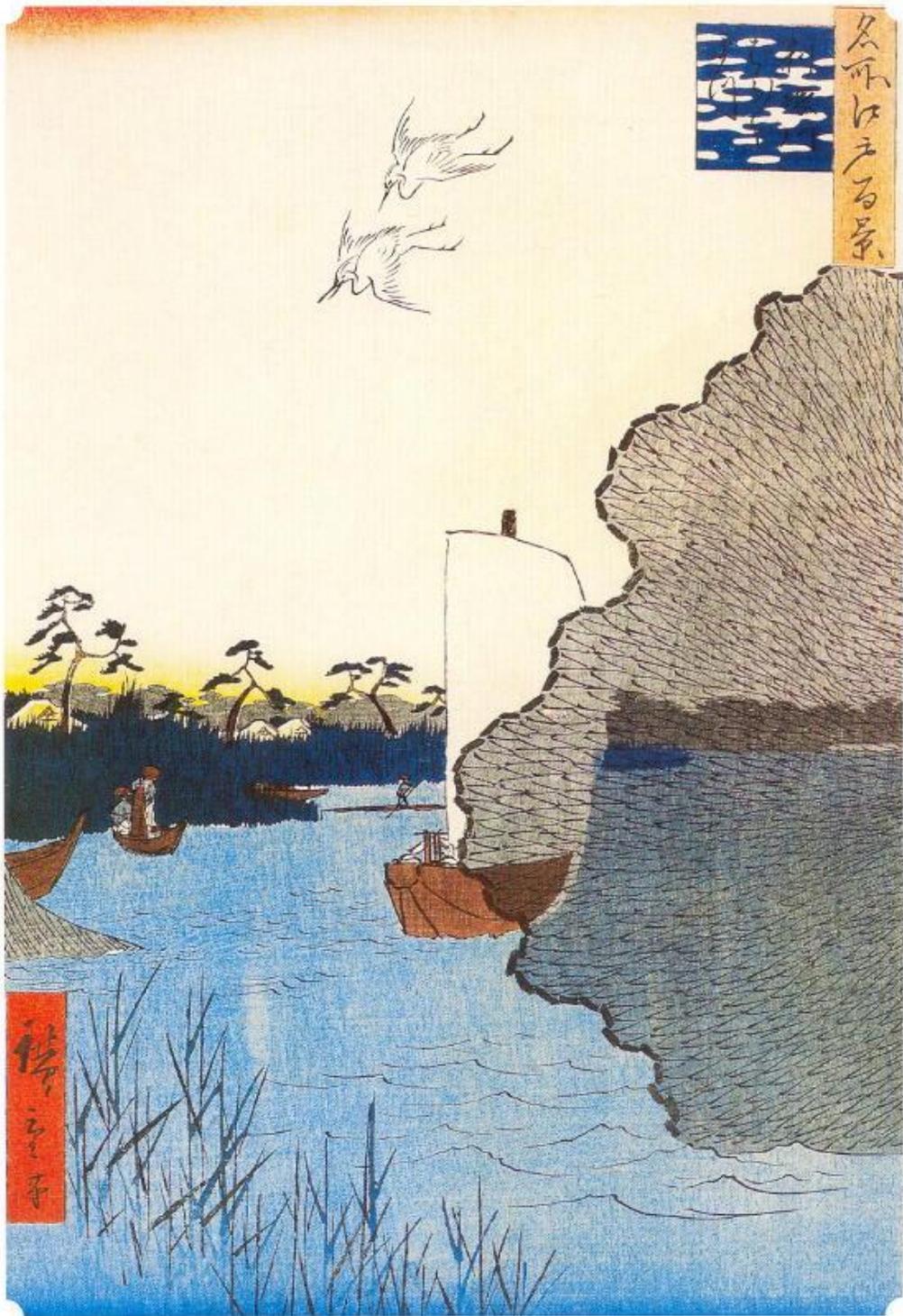


Figure 148. Scattered Pines on bank of the Tonegawa River, by Andō Hiroshige (Uspensky 2005:159).



Figure 149. *Nishi-Honganji Monastery at Tsukiji, Teppozu*, by Andō Hiroshige (Uspensky 2005:173).

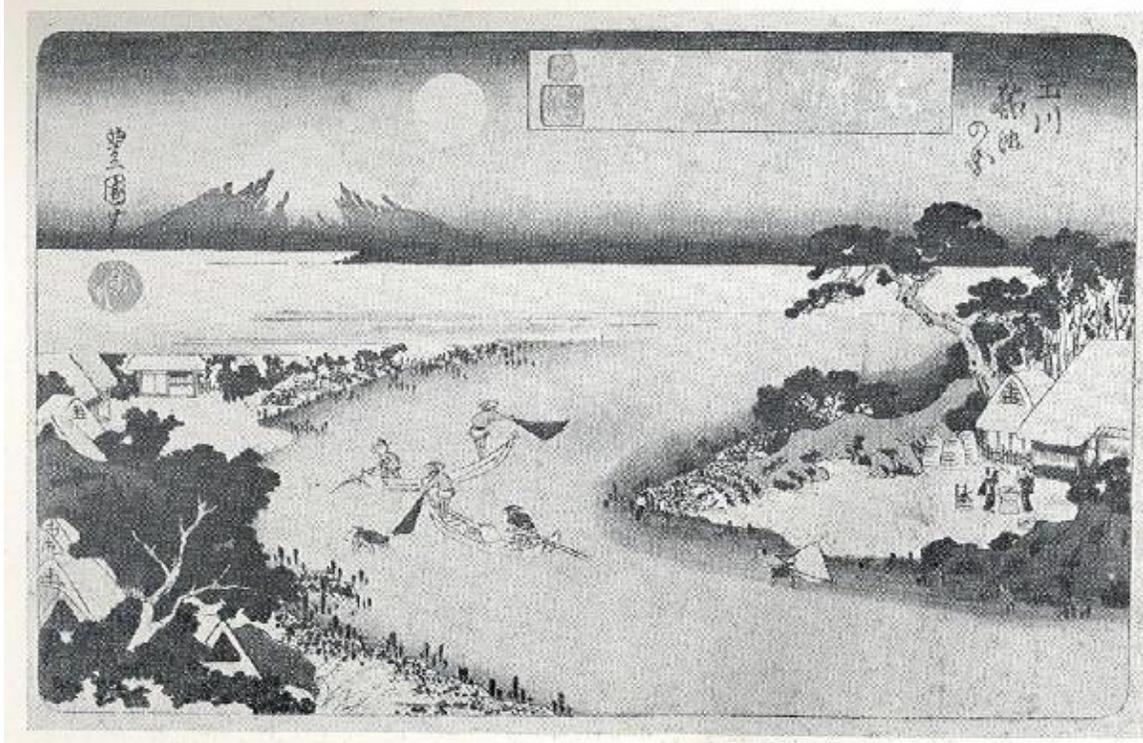


Figure 150. *Autumn Moon on the Tamagawa, Eight Celebrated Scenes*, by Toyokuni II (Kikuchi 1968).

It must be noted that the net may have been a favored scene simply to display the artistic prowess of the artists. Technological innovations in woodblock prints in the late eighteenth century allowed multiple blocks to be pressed on the same sheet of paper, affording a greater versatility in color and apparent layering of materials (Akiyama 1990:171). As noted in the chapter on the evolution of woodblock prints, artists often used this technique to depict translucent textiles (Figure 6). Since creating such an optical illusion was one way to demonstrate the talent of the artist and woodblock carvers, it is possible that depicting fishing nets may have been one medium to show that versatility in the realm of landscape prints. That noted, however, the number of prints by a variety of artists that do not reproduce the semitransparent nets but simply hint at their presence (Figure 146) or depict the nets as solid black (Figure 150) indicates that the nets were indeed an important implement in fishing.

The only artist who attempts to depict open-water fishing is Hokusai, though Hokusai has one print showing watercraft departing shore in search of bonito. Of the seven Hokusai prints showing fishing boats in open water, five (including the famous Great Wave print) show the boats in transition, not engaged in fishing at the moment. Only two prints hint at the methods used for deep-water fishing: *Choshi in Shimosa Province* and *Sketch of Tago Bay near Eijiri on Tokaido* (Figures 48, 130). The first shows a wide space between a pair of vessels, which are meeting bow-to-bow, while the second shows two boats sailing parallel and more closely together, with a second pair similarly arranged in the distance. A lone fisherman is poised at the bow of each boat, leaning over the side and holding either a line or the corner of a net. It is quite likely that these scenes show a form of net fishing involving the cooperation of two or more boats. These scenes depict at least seven sailors in the vessel, which is a small number for this type of seine fishing, but is not impossible. In most forms of seine fishing a minimum of four boats were used, two to chase the fish using a “scare line” with wooden clackers and two to encircle the scare line with a larger net to scoop up the fish. The number of boats, length of the scare lines and nets, and number of crew varied according to the type of fish sought (Kalland 1995:106-8). It is impossible to determine the type of fish the boats in the prints were attempting to catch, but based on the relatively small number of crew and the lack of surrounding “catch boats” it may have been sand lance, which required two net boats with eight men each (Kalland 1995:108). Though there was usually a third boat to assist in hauling the net, Hokusai may have not chosen to depict that, or it may have been implied that other boats were nearby but out of the field of vision in the painting.

The other point of note for the open-water fishing boats is the use of rushes or straw (Figures 16, 123, 130, 151). Four prints of *oshiokuri-bune*, all by Hokusai, depict a straw

covering either affixed to the bow-to-midships area of the boat washboard or lining the inside of the boat. An additional print by Hokusai's pupil Hokujū may also show the same covering over the entire washboard (Figure 49). The straw (𠮟モ, *komo*) functioned as wave breakers in rough seas or to cover cargo in storms. Weaving the straw into a functional mat required training, and even in recent times *komo* makers in the Lake Biwa area were viewed not as common peasants but as craftsmen (Deguchi 1999:43). As these are only seen used as wave-breakers in the open-water fishing prints, they provide a clue as to methods small watercraft used in order to protect against the elements.



Figure 151. *Cargo Boat Passing through Waves*, by Katsushika Hokusai (Calza 2003).

Hokusai and Utamaro both hint at fishing as a pastime for the upper classes as well. The Sumida river, known for being one of the main waterways for pleasure boating, is the setting for

one of Hokusai's prints depicting two elegantly-coiffed women and three men on a small vessel near what appears to be a fish weir (Figure 18). Four of the five figures are dangling fishing poles over the side. Utamaro's *Outing in the Beach at Enoshima* portrays a location popular for sightseeing even today (Figure 152). Again, women dressed in flowered kimono try their hand at fishing or watch a smaller boat with several samurai (distinguishable by their hairstyle) floating below near other fishing vessels. To set these scenes in well-known pleasure spots implies that fishing day trips may have been a popular destination even for upper-class women or courtesans and their escorts.



Figure 152. *Outing on the Beach at Enoshima*, by Utamaro (Kikuchi 1968).

A smattering of prints depict other vessels used for specific types of fishing, including cormorant fishing, abalone gathering, whaling, and seaweed cultivation. Eisen's *Kawado* (Figure 19) depicts all of the implements needed for cormorant fishing: boats, a burning fire suspended over the water to attract the fish, a cormorant basket to house the birds, and four diving cormorants on leashes held firm in the handler's hands. Five more boats appear in the distance. A single print of a whaling scene, set off the northern Kyushu coast, shows a plethora of boats

surrounding a whale directly offshore (Figure 153). The lone print of abalone fishers (*ama* 海女) also suggests a group effort, as two boats support at least three men aiding three women divers scraping abalone off the rocks (Figure 94). These women are likely more advanced divers, as apprentice abalone divers generally were confined to shoreline diving. More experienced divers would be allowed to fish offshore in the boats – and take advantage of the richer gains in the less fished deeper waters (Kalland 1995:166).



Figure 153. Whaling off Goto, from *One Thousand Images of the Sea*, by Katsushika Hokusai (Calza 2003).

Although the presence of multiple boats in the prints of both of these specialized forms of fishing could imply a communal, group effort in fishing, it is possible that this too was artistic license at play. In their ethnological investigation of present-day *ama*, David Plath and Jacquetta Hill find that rivalries run strong between the divers. While the women are willing to exchange reef knowledge and diving techniques informally on shore, during the actual fishing process

abalone caches are fiercely guarded. One woman's own mother pushed her away from the fishing site, telling her to find her own spot (Plath and Hill 1987:152). Cormorant fishing from boats today is still practiced in groups in Gifu prefecture, but the group nature of this process may be due more to creating a spectacle for tourists than holding true to early modern fishing techniques (Kani 1984:573).

A handful of prints hint at a shoreline fishing infrastructure (Figures 9, 66, 154). Pilings push up out of the water, often appearing haphazardly placed. These may actually be remnants of a fish weir (魚入, *eri*), which use barrier nets to guide the fish into traps or nets. The pilings in Hokusai's *Fuji in the Evening Sun at Shimadagahana* (Figure 9) are particularly promising, as some are shown with ropes tied around them which may indicate the underwater netting. Such fish weirs were common along the shorelines of shallower waters, and in many places are still used even today (Figure 155) (Lake Biwa Museum 2003:39). It is possible that the pilings also doubled as moorings, since several prints show various types of watercraft tied off to or abutting individual pilings (Figures 6, 8). These pilings are some of the few remnants seen in the prints of shoreline infrastructure for fishing or docking.



Figure 154. *Tile Kilns by the Hashiba-no-Watashi Ferry on Sumidagawa*, by Andō Hiroshige (Uspensky 2005:91).



Figure 155. Modern-day fish weir in Lake Biwa (March 5, 2007) (Photo by author, 2007).

Two prints, one by Hokusai and the other by Hiroshige, depict vessels among the seaweed beds directly off shore. The Hokusai print (Figure 156) is likely the less accurate of the two. Seaweed was gathered by one or two people leaning over the side of a well-balanced small boat (*beka-bune*) to pick the seaweed by hand (Nobuji Udagawa 2007, pers. comm.). Though the boats are shown in place as though to gather seaweed, the masted vessel is actually similar to a *bezai-sen*, the larger cargo ships used to transport goods between cities. An attempt to gather seaweed from over the edge of this ship would result in at least a five-foot tumble to the surface of the bay. The smaller vessel, appearing at first glance to more closely resemble a *beka-bune*, differs from that type of boat in its detailed stern area and the *ro* (steering oar) propulsion system. A more accurate rendition of the *beka-bune* is visible in the Hiroshige print (Figure 112), showing five small boats with between one and three sailors poling through the shallow waters. Although analyzing the Hokusai print emphasizes the importance of questioning the accuracy of

these prints, the fact that seaweed gathering was the subject of prints representing the Edo area by these two most famous landscape artists indicates the relative importance of the activity.

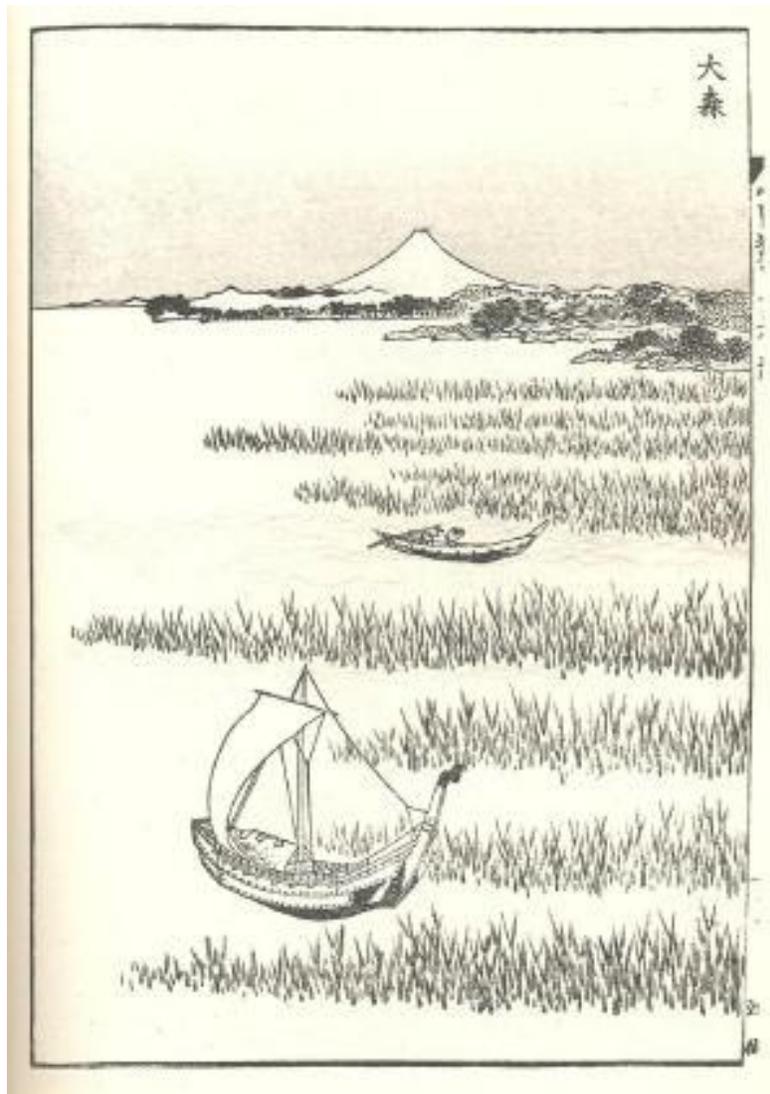


Figure 156. *Omori*, by Katsushika Hokusai. (Smith 1998:199).

Shipping

The wide range of prints depicting various aspects of cargo handling hints at the organization of shipping in late Edo-period Japan. There are a number of works showing *bezai-sen* (larger coastal trading vessels), *takase-bune* (smaller river cargo boats), rafts, and even the

warehouses in merchant districts. Examining these prints sheds some light on shipping practices, but few show great detail of the items being transported.

It is not surprising to find the scenes of *bezai-sen* ranging far further than the largely Edo-based fishing prints. It was during this period that trade routes were firmly established between Osaka and Edo, and the *bezai-sen* were the vessels for this trade. Eight prints depict the warehouse district of Tsukudajima at the entryway to Edo Bay, where cargo was unloaded from the larger coastal vessels and transferred to smaller boats to transport it further inland (Figures 34, 37, 92, 137, 138, 157 – 159). Two prints in Ōmi (modern Lake Biwa near Kyoto) show *bezai*-type vessels (Figure 136, 160), and nine prints show the *bezai-sen* at various points along the Tōkaidō road connecting Kyoto and Edo (Figures 61, 103, 161 – 167). The trip from Osaka to Edo by sea averaged approximately twenty-five hours. There were several different types of *wasen*, most easily discernible by the patterning of the side railings. The majority of the visible ships in these prints were *bezaisen*, with a gridlike railing pattern typical of those ships on the Edo-Osaka trade routes. The *higaki-kaisen* were identifiable by their diagonal slats (Figure 101). *Kita-mae-sen* were seen usually traveling the western sea circuit (*nishi-mawari*) through the Japan and Inland Seas from Hokkaido to Osaka (Flershem 1966:184).

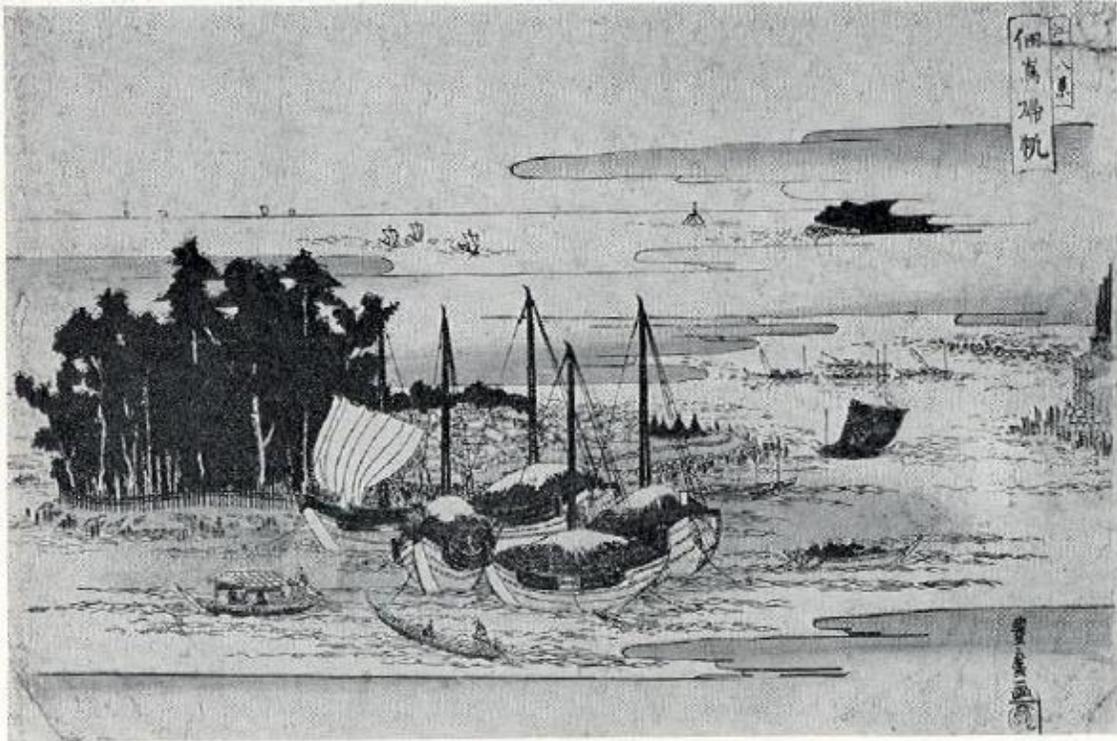


Figure 157. *Fishing Boats Putting into Tsukudajima, one of Eight Scenes of Tokyo, by Toyohiro (1773 – 1828)* (Kikuchi 1968).



Figure 158. *Scene off the Coast of Tsukuda, one of Famous Spots in Edo*, by Keisai Eisen (Kikuchi 1968).



Figure 159. *Sumiyoshi Shrine Festival on Tsukudajima*, by Andō Hiroshige (Uspensky 2005:127).

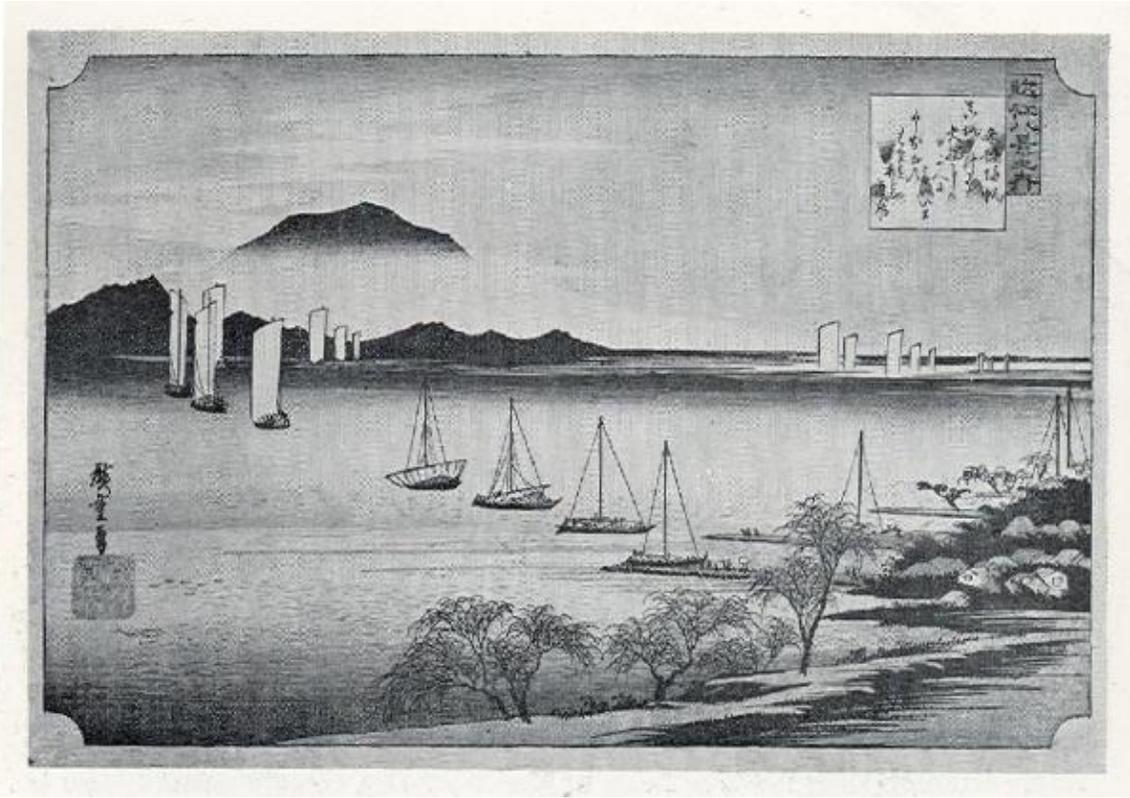


Figure 160. *Fishing Boats Putting into Yabashi, Eight Scenes of Ōmi*, by Hiroshige (Kikuchi 1968).

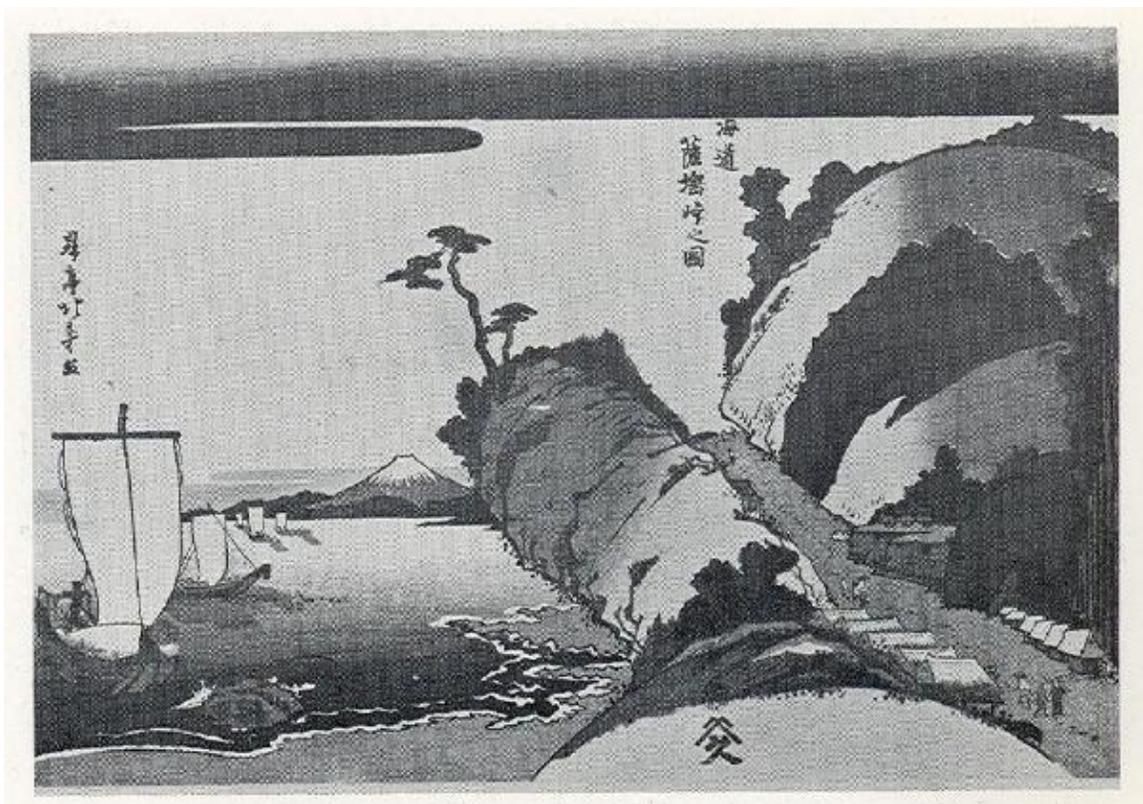


Figure 161. *Satta Pass on the Tokaidō*, by Hokuju (Kikuchi 1968).

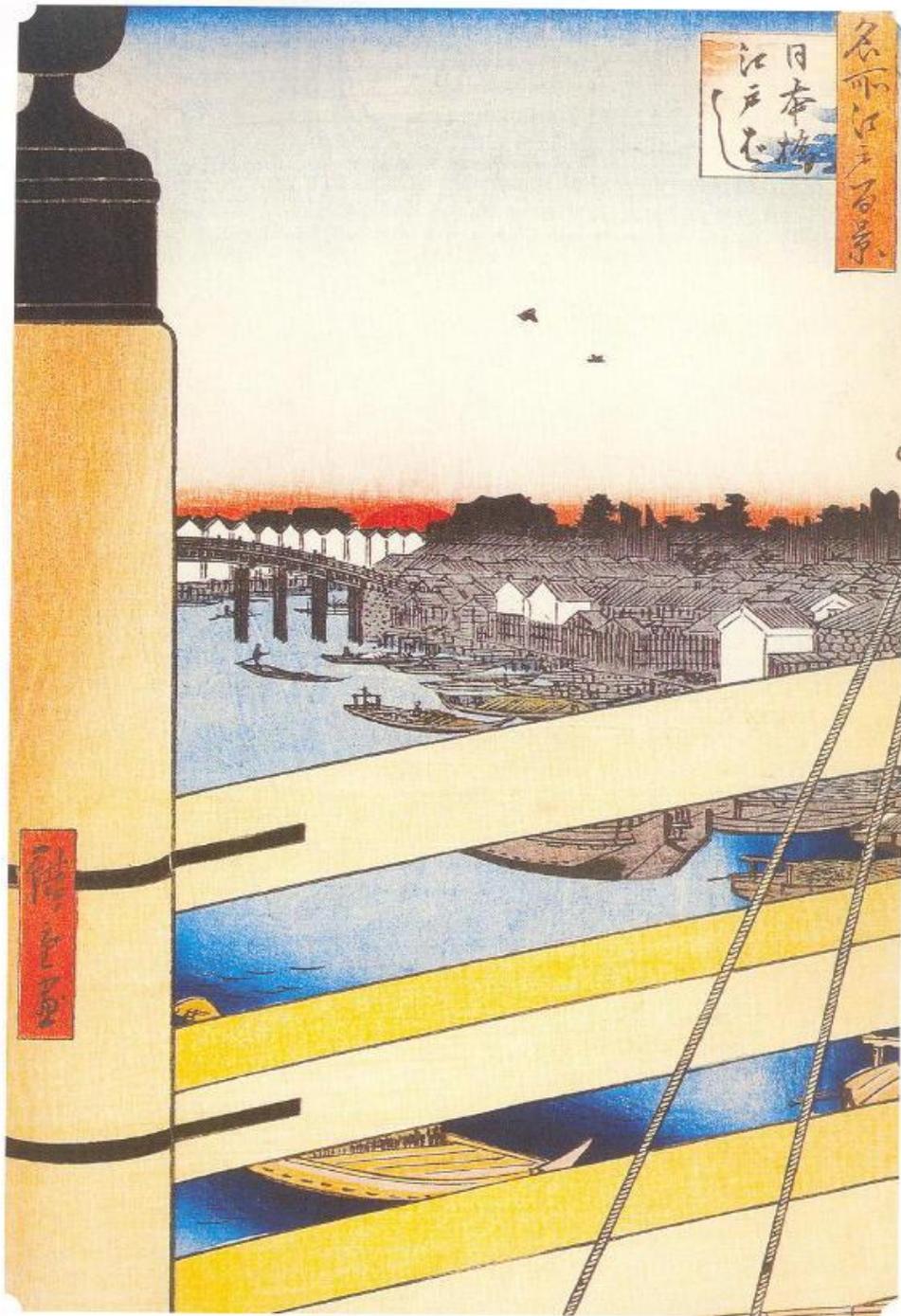


Figure 162. *Nihonbashi and Edobashi Bridges*, by Andō Hiroshige (Uspensky 2005:103).

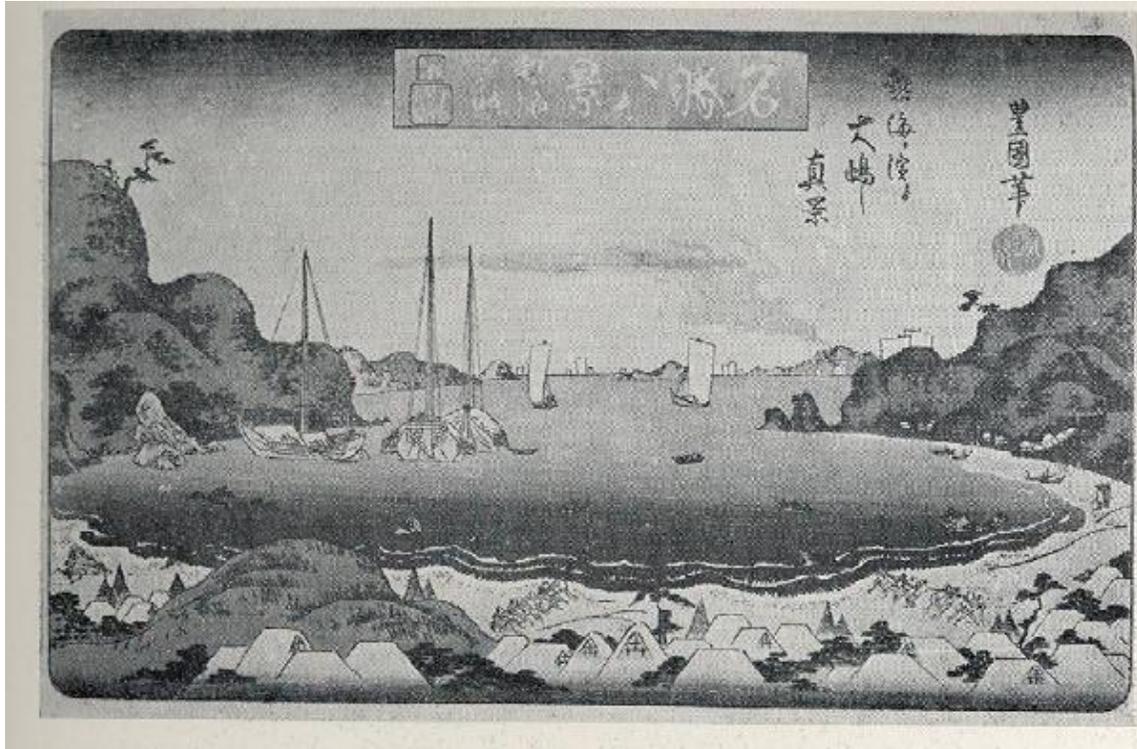


Figure 163. *Evening glow at Atami, Eight Celebrated Scenes*, by Toyokuni II (Kikuchi 1968).



Figure 164. *Kanagawa*, by Andō Hiroshige (Andō 1965).



Figure 165. *Ejiri*, by Andō Hiroshige (Andō 1965).

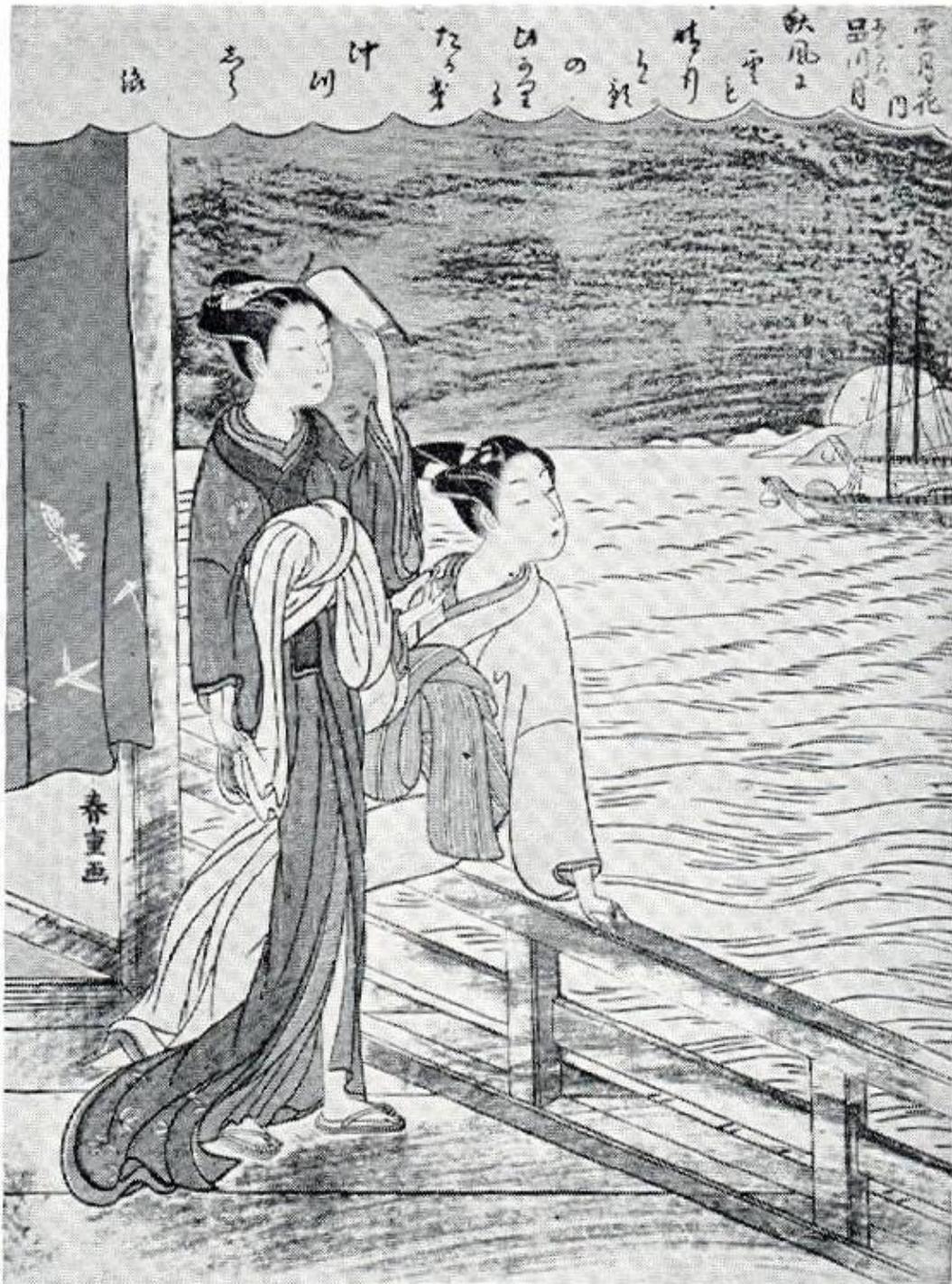


Figure 166. *Moon in the Gay Quarters at Shinagawa*, one of *Snow, Moon, and Flowers*, by Harushige (Kikuchi 1968).

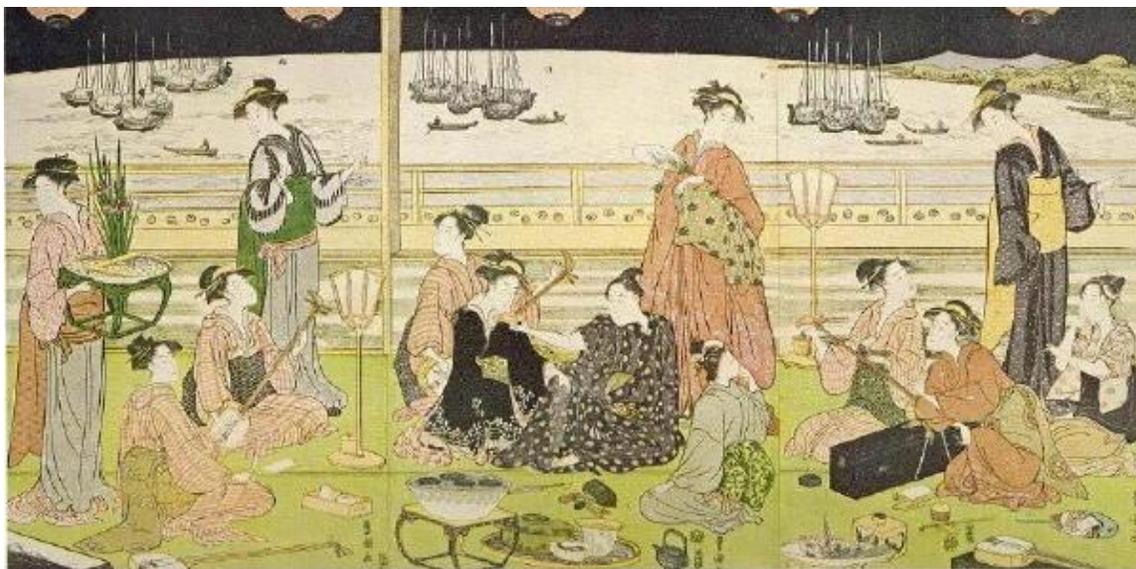


Figure 167. *Banquet in a Teahouse in Pleasure Quarters of Shinagawa*, by Utagawa Toyokuni (Kikuchi 1968).

Unfortunately the lack of detail on board ship prevents ascertaining the types of cargo on board. Common trade goods from Osaka included rice, lumber, cloth, oil, soy sauce, paper, medicines, and other daily implements (Adachi 1998:79-80). Though the *bezai-sen* would usually go directly from Osaka to Edo and back, the *higaki-kaisen* and boats that plied other longer distance routes would likely stop at various coastal cities along the route and trade there as well. Each region was known for various local specialties, from vinegar in the Inland Sea region, rope and matting in Tsugaru on the Japan Sea coast, and whale meat and bearskins in Hokkaido. Since all of these goods would have been traded up and down the entire route, trading vessels could procure goods that were not originally produced in that region, but had been previously bought and sold elsewhere (Flershem 1966:186). Packing methods on the ships are visible in some of the prints, most prominently in Eisen's *Scene at Takanawa* (Figure 100), showing a number of bundles (possibly rice) stacked virtually everywhere on the upper deck. Though the *bezai-sen* would also transport cargo in the hold, goods in the open on the deck were sometimes covered with a type of willow branch (*jawara*) from Hokkaido for protection

(Tokuyama Hisao 2007, pers. comm.). This covering is easily seen in several of the prints, including Hiroshige's *Fine Breezy Day at Shibaura* and Toyohiro's *Fishing Boats Putting into Tsukudajima* (Figures 104, 157). In Hiroshige's *Kanagawa* (Figure 164), it is difficult to determine whether the furled sail resting in the stern is also covering cargo temporarily or whether it is simply being stored. The fully-packed scene visible in the Eisen print seems to indicate that all available space was used on deck, which would result in the furled sail resting atop of cargo not covered by the *jawara* visible fore of the mast. However, Eisen's depiction may simply have been artistic exaggeration, as without other samples with such detail it is difficult to ascertain a typical storage style on the *bezai-sen*.

The smaller river vessels actually shed greater light on shipping styles and cargo. These vessels included *oshiokuri-bune*, a small, fast boat, as well as a variety of *takase-bune* (masted cargo vessels) and what may be a variant of *tsuchi-bune* (soil transport ships). Locations range from around Edo to the farther outreaches, including the Tonegawa north of Edo and the Yodogawa near Osaka. The *tsuchi-bune* are visible in several of the Edo-based prints, some possibly hauling earth (Figure 38) but more often shown with bales piled high in a pyramid (Figure 37, 168). Planks were laid atop the cargo for the sailors to walk from bow to stern, as propulsion for these boats appears to have been poling and occasionally using a tiller for direction. Outside of Edo, there are several examples of straw or bamboo being transported by boat, including Hiroshige's *Seba* and Hokusai's *Cherry Blossoms at Arashiyama* (Figures 169 - 170). The straw appears to be simply piled up in the flat river vessels.

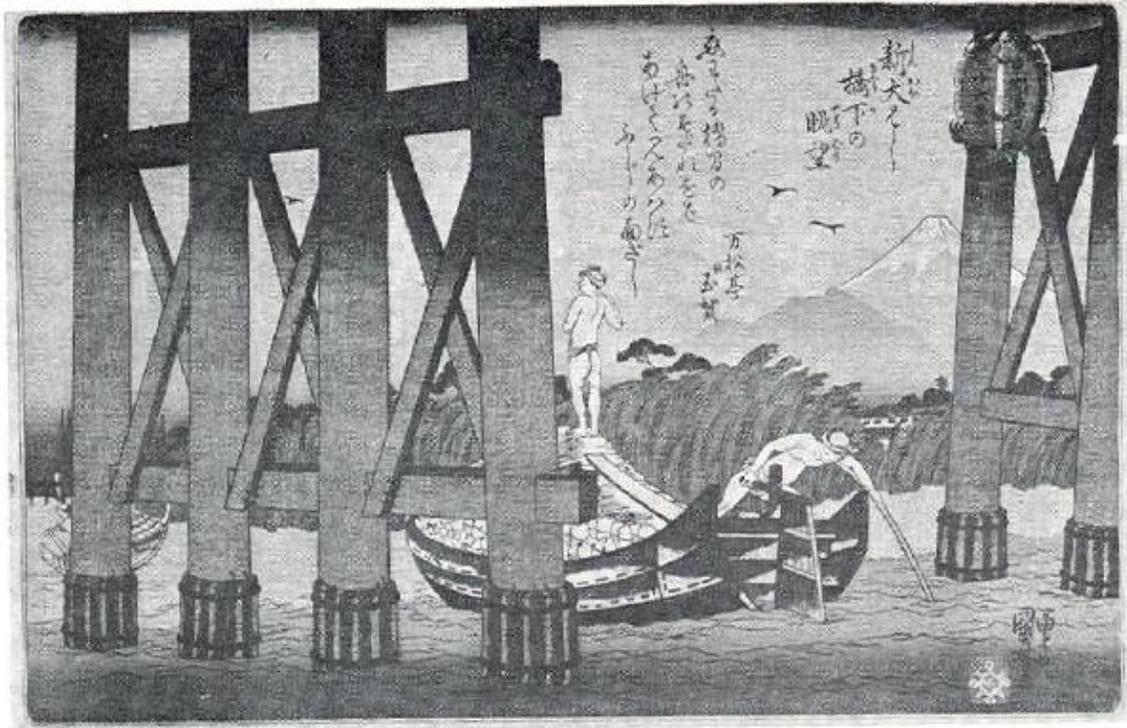


Figure 168. View from under Shin-Ohashi Bridge, from 36 Views of Mt. Fuji from the Eastern Capital, by Kuniyoshi (Kikuchi 1968).



Figure 169. Seba, from Sixty-Nine Stages of the Kiso Highway, by Andō Hiroshige (Kikuchi 1968).

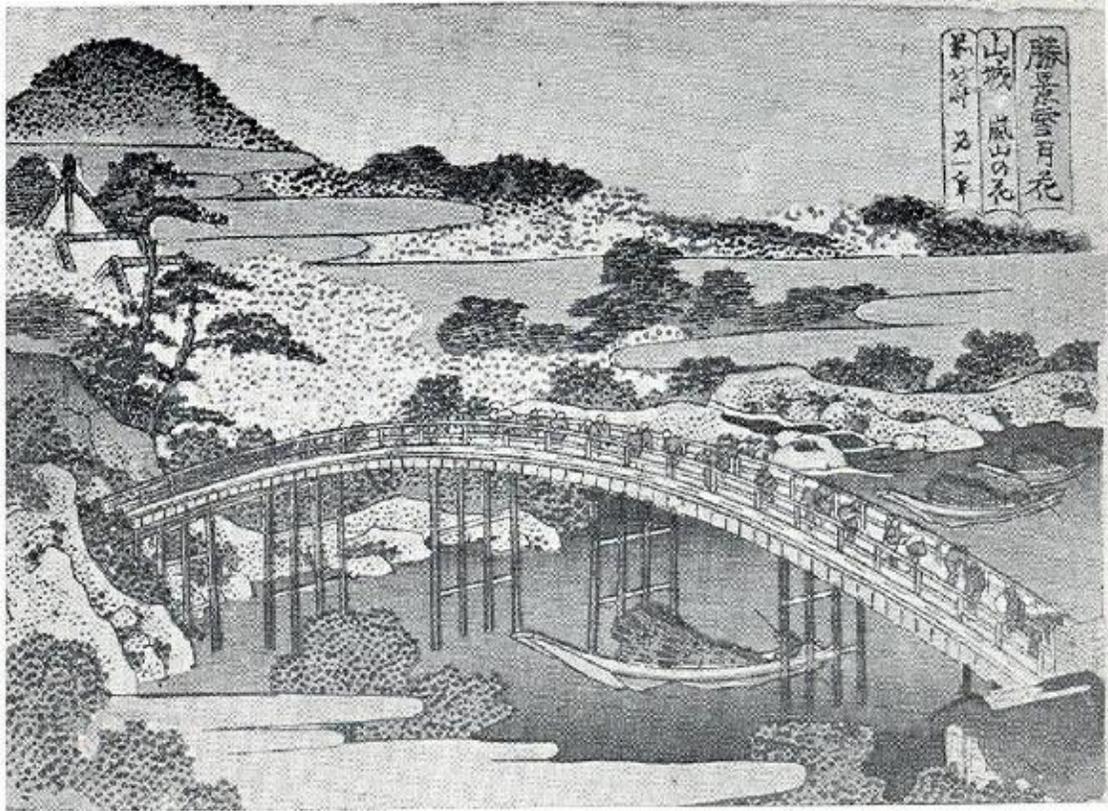


Figure 170. *Cherry Blossoms at Arashiyama in Yamashiro Province from Beautiful Scenes of Snow, Moon, and Flower*, by Hokusai (Kikuchi 1968).

The most detailed river cargo vessel, however, is the *takase-bune*, pictured in Hokusai's *Boat Moored at Ushibori* (Figure 36). These were the workhorse vessels of the Tonegawa River, often doubling as residence as well as fishing and transport boat, and were one of the largest kinds of riverboats (Adachi 1998:137). They were relatively flat, drawing little water on the shallow Tone River. *Takase* masts could be removed and propped over the boat, doubling as a central post to hang a covering over to create a roof. Hokusai's print, however, shows the roof peak underneath the unstepped mast. The scene echoes the words of one elderly resident reminiscing about his days on the river:

I'd put up poles on my boat and fashion a makeshift roof to keep off the rain, then live and cook there on the boat, all by myself. During the day I'd go around and set up my nets, and when I was finished I'd moor my boat in the rushes for the night. Come morning I'd check my nets, and if the catch was fair I'd sell it to the

nearest dealer for cash. I used the money I earned to buy rice, miso, soy sauce, firewood, and whatever else I might need. Then I'd pull up my nets, move over to some other likely-looking spot, and start all over. (Saga 2002:107)

The vessel in Hokusai's depiction shows two people, not one, but there were instances of married couples or even entire families living on a *takase*, with space for as many as eight people even with a full cargo hold. The hold here is stuffed with what appears to be textiles and other unidentified bundles, perhaps the rice for the yearly tax allotment to be transported to the capital (Saga 2002:48-49). On the bow of this *takase* is a tool called an *akakumi* (湍汲), used to scoop water out of the boat. Beginning shipwright apprentices near Lake Kasumigaura (connected to the Tone River) were given materials to make an *akakumi* if their mentors thought they showed promise in the trade (Saga 2002:188). Showing the *akakumi* on the bow of the boat not only indicates the importance of this tool, it calls to mind the apprentice working in the region and learning the trade of making the *takase-bune* itself. Small touches such as this remind the viewer of Hokusai's meticulous attention to detail in his images.

Perhaps some of the most evocative prints show the warehouses used for merchant traders. Von Siebold describes the warehouses in his memoirs as being coated with mortar prepared from shell-chalk as a precaution against fire (von Siebold 1973:17). These bone-white edifices are positioned directly on the riverbanks to allow for easy access in loading and unloading cargo. The six prints depicting warehouses center on two locations, a merchant district near Nihonbashi and the mouth of the Sumida River entering Edo Bay near Teppozu and Tsukudajima. Interestingly, only one print (Figure 80) clearly shows any sort of pier or dock for the boats, while Hokuju's *Landscape of Tsukudajima* (Figure 137) shows some pilings to which the cargo ships could moor. Other prints show no such facilities. There seems to be a narrow strip of land between the warehouses and the embankment, allowing cargo to be unloaded from

the bow of the boats and transported to the warehouse entryway. The buildings in the Hiroshige prints (Figure 171) are very stylized, simple white walls with a pitched roof, while Hokusai's depiction of Nihonbashi (Figure 80) reveals more detail. Several of the buildings in the right foreground show the individual merchant's marks painted on the white walls, differentiating them from each other for the incoming boats. There appear to be smaller buildings interspersed with the larger warehouses, a detail that is lost in some of the Hiroshige prints. Unfortunately it is impossible to determine from the prints alone the function of these buildings. Several people stand in front of them, possibly unloading cargo into a shedlike area.

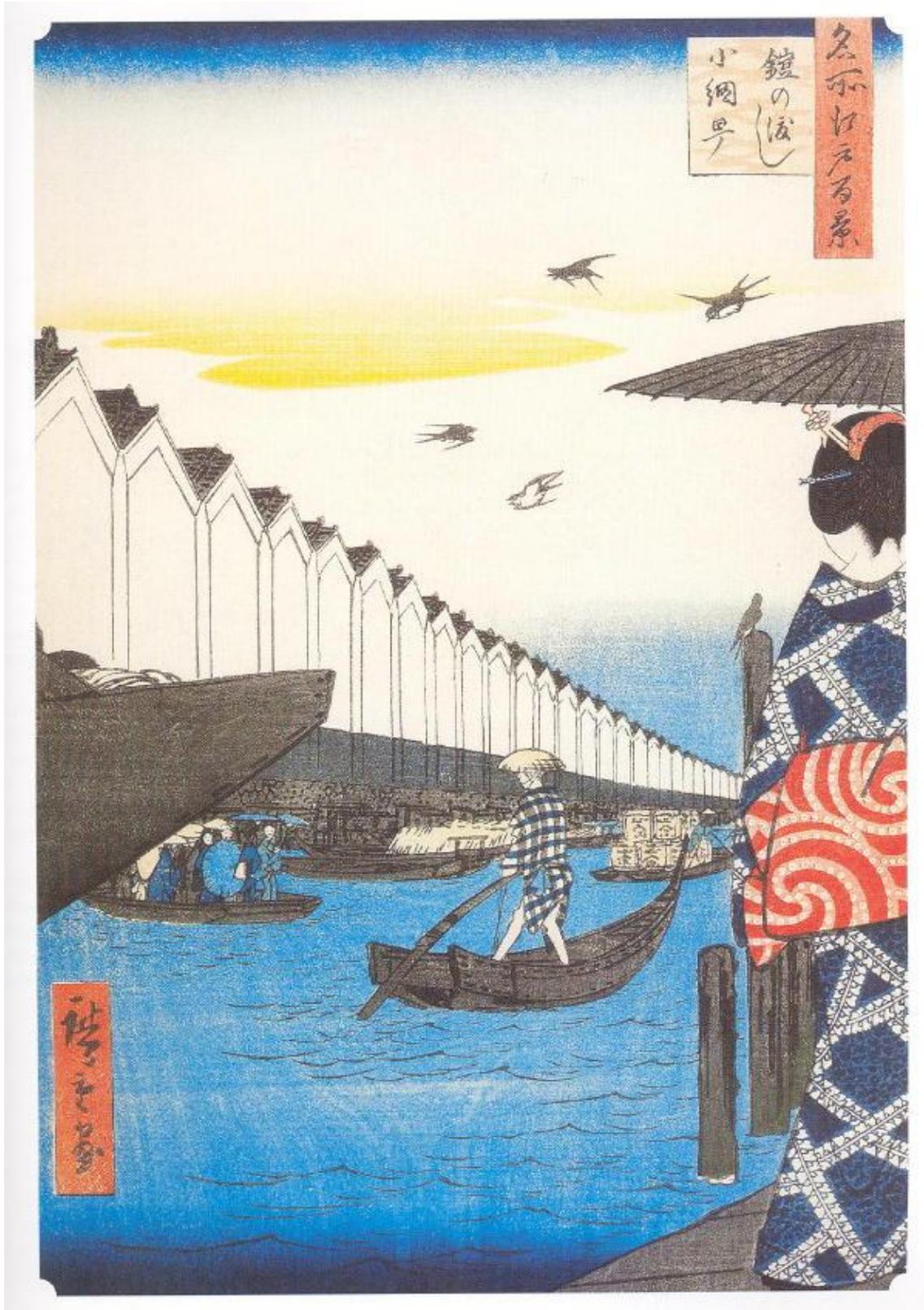


Figure 171. *Yoroi-no-Watashi Ferry to Koamicho Quarter*, by Andō Hiroshige (Uspensky 2005:109).

One thing that is clear from these prints is the bustling nature of the merchant districts. The fewest number of boats shown in any of the prints is seven (the Hokusai print), and many of the Hiroshige prints depict layers upon layers of boats. People, too, crowd the scenes, including carts packed high with goods, merchants transporting their wares on their shoulders, pedestrians, ferrymen, and other laborers. Two of the Hiroshige prints show boats piled high with barrels of tea, most visible in the *Yoroi-no-Watashi Ferry to Koamicho Quarter* (Figure 171). The sheer number of boats and people in these prints convey the busy atmosphere of the merchant districts.

Finally, in a society prizing wooden architecture, lumber was critical. William Coaldrake identifies selection and preparation of wood as one of the keys to understanding the “Way of the Carpenter.” Building was more than a simple profession, having elements of ceremony and ritual in selecting and processing wood for both aesthetics and function (Coaldrake 1990:20). For shipbuilding and other carpentry, a specialist would venture into the mountains to determine trees suitable for use, and then relay that information to a woodcutter. After the trees were cut, they were brought to a nearby river and left to dry for several months. In spring, the lumber was lashed into rafts, stamped with the owner’s mark, and floated downstream to a carpenter’s lodge (Makino Kumi 2007, pers. comm.). Several prints appear to show that process, depicting flat wooden rafts poled downstream by a single rider. The most evocative of these is Hiroshige’s *Fukugawa Timberyards* (Figure 172), depicting several of these log rafts alongside the lumberyard itself. Although most of the raft prints are situated in and around Edo, Hokusai also shows the same process at Arashiyama in Kyoto (Figure 173), suggesting that this was a common practice elsewhere in Japan as well.

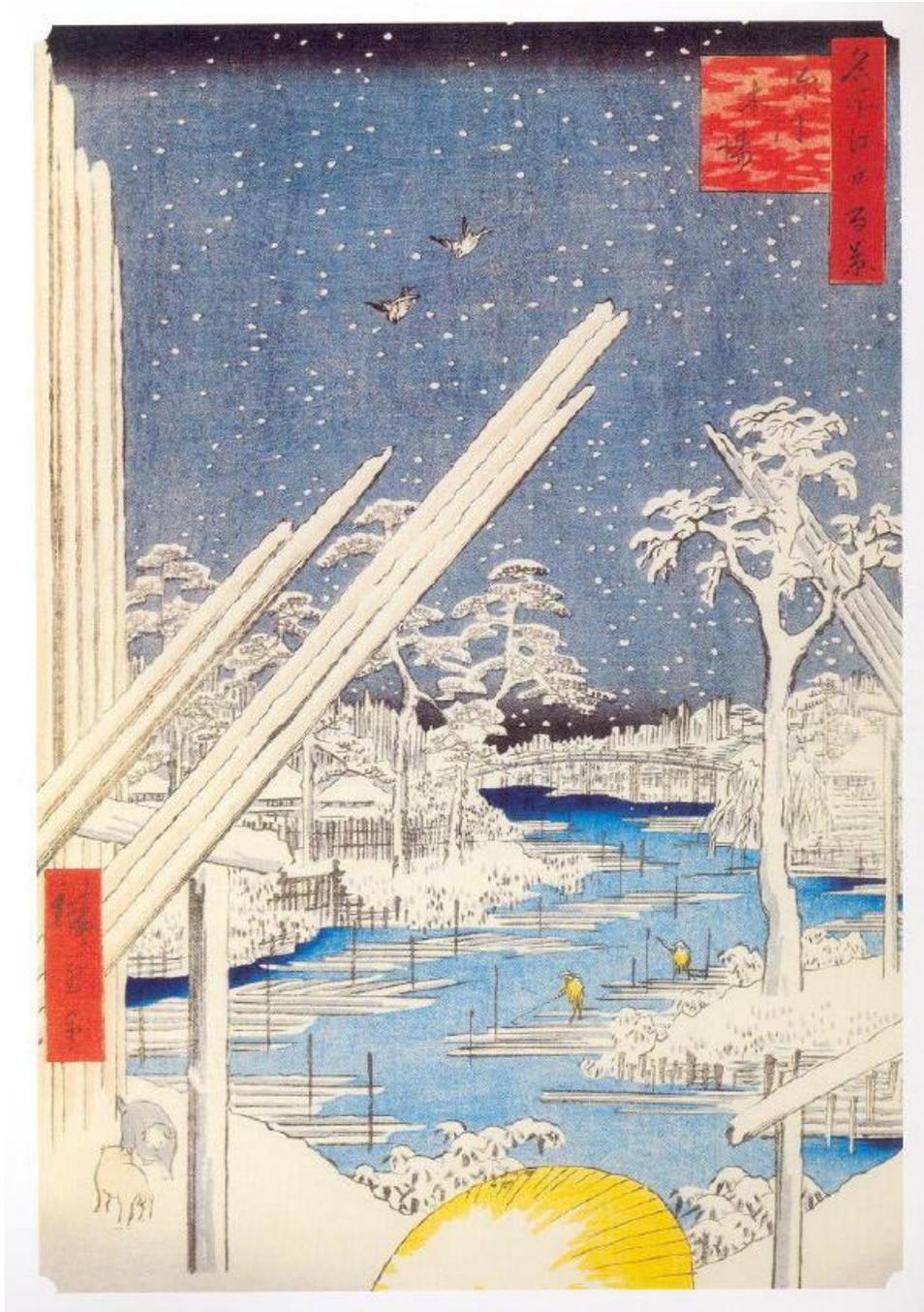


Figure 172. *Fukugawa Timberyards*, by Andō Hiroshige (Uspensky 2005:229).



Figure 173. *Crossing Moon Bridge at Arashiyama*, by Katsushika Hokusai (Calza 2003).

The various prints depicting shipping give clues not only as to the different types of boats used in different regional locales, from the smallest *oshiokuri* to the largest *bezai-sen*, but also to the commodities being transported, from tea to rice to lumber. The flat *takase-bune* maneuvering the shallow rivers to the product-laden *bezai-sen* traveling the longer distance from Osaka to Edo demonstrate the range of environments and waterways navigated. Taken as a whole, these prints hint at the mundanities of the process of shipping throughout the country.

Ferryboats

Ferryboats could perhaps be considered a subdivision of “shipping,” transporting people instead of goods. Creating a separate category focuses more on the idea of people on the move, a less passive action than commodity shipping. Several of these prints also give further insight into human interaction (or lack thereof) on the ferries. The ferryboats themselves appear to have

several designs, some with bluff bows (Figure 69) and some with a distinct stempost (Figure 144). Some are equipped with the slanted “ferry style” transom (Figure 132), allowing the boat to pull up to anywhere on shore and make for easy boarding. Kaempfer mentions that several fast-flowing rivers needed to be crossed with boats, “built to suit local conditions, with flat, thin hulls so they can bend when gliding over protruding rocks and simply be freed from the rocks without danger” (Kaempfer 1999:250). Surprisingly few scenes indicate any type of pier or dock. Bridge-building was rare along many of the fickle rivers, as heavy rains and shifting currents would regularly wash out the bridges (Vaporis 1994:49). Smaller docks or piers would be even more susceptible to destruction. Thus the environment dictated how the people adapted to crossing the rivers: the lack of permanent piers or docks resulted in the development of the ramp-like double ends of many of the ferry vessels.

A wide range of people can be seen on the ferries. Hokusai’s *Ferry on the Sumida River* (Figure 55) shows upper-class women, as signaled by their parasol and upswept hairstyles, a man who is probably a wealthy merchant dressed in blue, and the two commoners sailing the boat, discernible by their straw raincoats (Perez 2002:94-97). Both Hiroshige and Hokuju showed ferries landing at Kawasaki (Figure 69, 174), and both prints depict horses at the landing site. Here again there is no dock, but in the Hokuju print the boat pulls up directly to an enclosure on shore, and the Hiroshige print shows a fence and houses set slightly further back. A horse waits onshore in both pictures, laden with its own burdens, and in addition the Hokuju print has a horse on the ferry itself. There is little detail in the Hokuju print to determine whether the horses belonged to peasants or samurai, both of whom were allowed the use of horses. In the Hiroshige print, although there appears to be a samurai with the distinct topknot haircut on the ferry itself,

the sheer volume of luggage on the horse indicates that a wealthy peasant or merchant may be using the horse to transport goods on the ferry.



Figure 174. *Ferry over Rokugo River at Kawasaki on Tokaidō*, by Hokuju (Kikuchi 1968).

Ferryboat pictures are also one of the few venues in which some hint of the samurai infrastructure is shown. Four prints depict castles and even a *daimyō* (feudal lord's) boat, and are situated outside of Edo. Hokusai's *Lake Suwa in Shinano Province* (Figure 42) shows a rough-hewn log canoe crossing from shore toward the castle on the far shore, with several commoners and their luggage remaining behind, one waving at the boat. In contrast to this, the same artist's *Yodogawa* (Figure 75) shows Osaka Castle and a number of *takase*-style vessels with ramp bows approaching. Shuntei's *Zeze Castle, Eight Scenes of Ōmi* (Figure 136), depicts a *bezai*-type vessel sailing next to the lakeside castle. Although it is difficult to judge from only three prints, Shinano (modern-day Nagano prefecture) was further away from the market or political centers

of Japan, while Osaka was one of the hubs of central Japan. Lake Biwa in Ōmi was an important waterway for shipping from the Japan Sea coast to Kyoto and Osaka. The disparity between the relative hinterlands of Shinano and the idea of Kansai (Kyoto-Osaka-Kobe region) as a commercial hub may be reflected in the boats full of people and commodities, while Shinano is relegated to having only a single, more primitive-style vessel.

Finally, some idea of the pomp and circumstance under which a *daimyō* traveled is revealed in Hiroshige's *Arai* (Figure 4). This was the crossing along the Tokaidō that was so memorable to von Siebold in his records of the annual voyage to Edo. (von Siebold 1973:77). Although the print shows no hint of foreign passengers, the sides of the vessel are draped with cloth decorated with the crest of a samurai family. It appears to be similar to that of the Ishikawa family crest, but slightly altered, perhaps to conform to censorship rules of the time. An earlier album of woodblock prints depicting court ladies in the same volume as courtesans had been banned, as the members of the court were supposed to be above any sort of link with the lower classes and suggesting such a link was considered improper treatment of the noble class (Thompson 1992:46). A similar restriction may have been placed on specific depictions of samurai. This type of ship, however, is one of the few prints in which such identifying characteristics are shown. Others generally consist of pleasure boats with hanging placards identifying the names of the restaurants affiliated with boats. It is a measure of the importance of the *daimyō* (or the passengers on the ship, as in von Siebold's writing) that their presence be announced to the public.

Pleasure

The original focus of most woodblock prints was the “floating world,” depicting the pleasure quarters, their denizens, and the activities they enjoyed. As such, a great number of

artists depicted aspects of the floating world and other amusements. A surprising number of *bijin-ga* (beautiful women prints) incorporate watercraft, shedding light on the ways in which boats were used at play. These prints can be divided generally into daytime amusements, fireworks and festivals, and the suggestive nighttime amusement prints. Many of the boats depicted in these prints are more ornate than the fishing boats, as they were often used by a more upper-class clientele. Shipwrights expended more effort to create an aesthetically pleasing boat for this type of patron (Nobuji Udagawa 2007, pers. comm.).

The “daytime pleasure” pictures consist largely of a number of men and women on roomier vessels than any of the fishing craft depicted. Most are a type of *yane-bune*, “roofed boats” (a general term encompassing both *hiyoke-bune* and *yakata-bune*) These generally are not true deck houses in the Western sense, but are relatively sturdy roofs placed on removable wooden pillars and draped with bamboo blinds or cloth covering. Several are bedecked with paper lanterns. A number of prints depict a congregation of two or more boats, usually comprised of at least one *yane-bune* and several smaller vessels appearing to be ferries or catering boats. These are particularly noteworthy for the clues they give into aspects of gatherings on the river. The catering boats show scenes as varied as a cook tending the fire and an assistant rinsing a bowl in the river (Figure 54) (Forrer 1991:150), tea being heated and drunk (Figure 53, 175), and even a fish being laid out on a cutting board (Figure 83). The tea braziers and cups are shown on the *yane-bune* themselves, while the more intensive food preparation is done on the smaller adjacent open-air vessels.

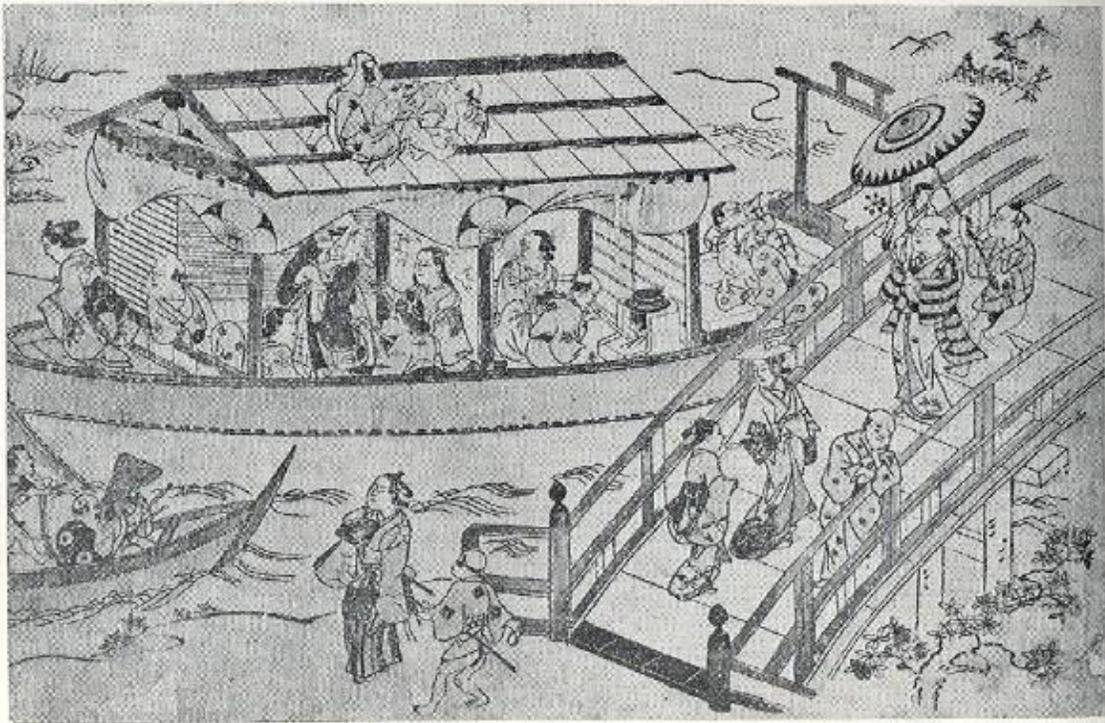


Figure 175. *Bridge and Boats*, by Unknown (Kikuchi 1968).

There are clues to social interactions in these prints as well. There appears to be limited interplay between the people on the two types of boats. One woman is shown peering over the shoulder of the chef preparing the fish in the Kiyonaga print, but the Hokusai print does not depict anyone from the *yakata-bune* paying attention to any of the action on the catering vessel. Kiyonaga's *Boat Moored Under a Bridge* (Figure 83) and Utamaro's *Night on the River* (Figure 176) show elaborately dressed women peering at the cook or fisherman in the print, almost as though they were some sort of exotic specimen – indeed, the Utamaro print shows an entire boatload of women pulled up to the fisherman's boat to observe him. The other prints show the sailors on the roof of the *yakata-bune* or in the stern behind the deck structure poling the boat ahead, while the geisha and samurai relax on the pleasure boats. Kiyonaga's print (Figure 83) does depict one samurai holding a boat pole, but the entire boat is filled with geisha and samurai.

Had it been a mixed-class boat, it is highly unlikely that the samurai would be pushing the boat himself. In general, the social strata present in the Edo period is upheld in these prints.

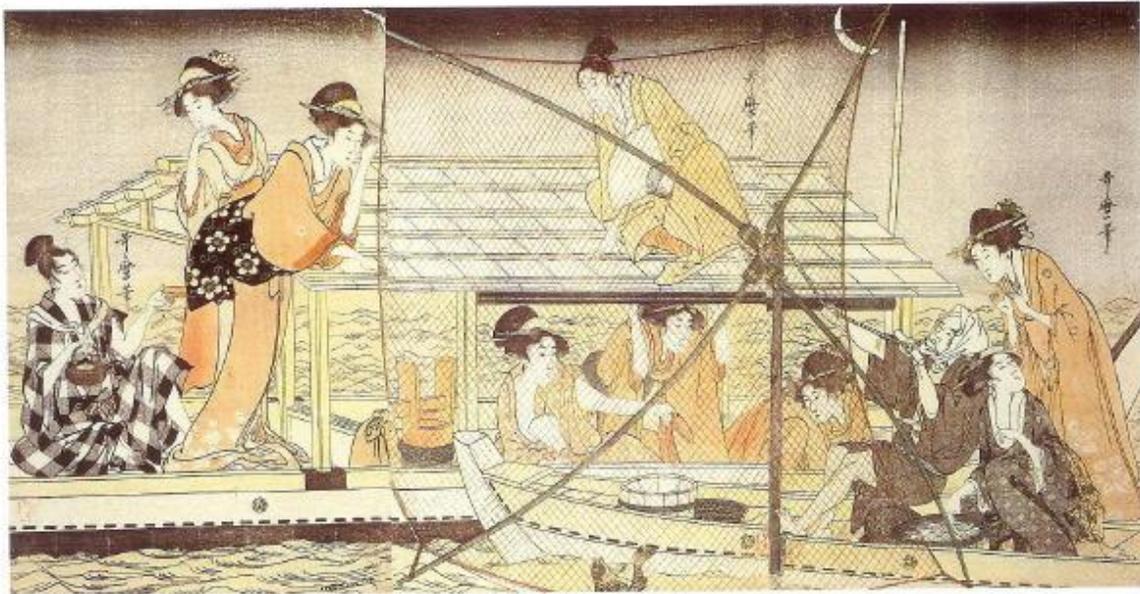


Figure 176. *Night on the River*, by Kitagawa Utamaro (Smith 1988:94).

Scenes that show only one boat imply a more intimate arrangement. Hiroshige's *Distant View of the Kinryuzan and Azumabashi Bridge* (Figure 177) is bisected by the bow of the vessel, with the merest hint of a geisha's kimono and hairstyle at the left of the scene. Flower petals waft through the air, suggesting spring and a cherry-blossom viewing excursion along the river. As most of the boisterous scenes show the boats entirely full, with people sitting in the bow, on the stern, and even on the roofs of the *yakata-bune*, it seems likely that this is a quiet interlude between the geisha and her companion, with perhaps a ferryman in the stern. In Kuniyoshi's *Teppōzu* (Figure 22) the focus is on the fishermen seated on the rocks, but a small boat is coming into view from the left side of the scene, its passenger hidden behind an extended parasol. Although the scene appears to be on the shore of a bay, with masted ships far in the distance, *Teppōzu* was actually on the shores of the Sumida River, the site of many pleasure boat

excursions. The decorated stempost and lack of a roof indicates that this is likely one of the “aesthetically pleasing” vessels used as ferryboats for the upper classes, and generally wealthy women (including geisha) carried parasols (Perez 2002:94). The passenger may have been en route to or from one of the pleasure quarters and attempting to keep some measure of privacy from onlookers on shore.

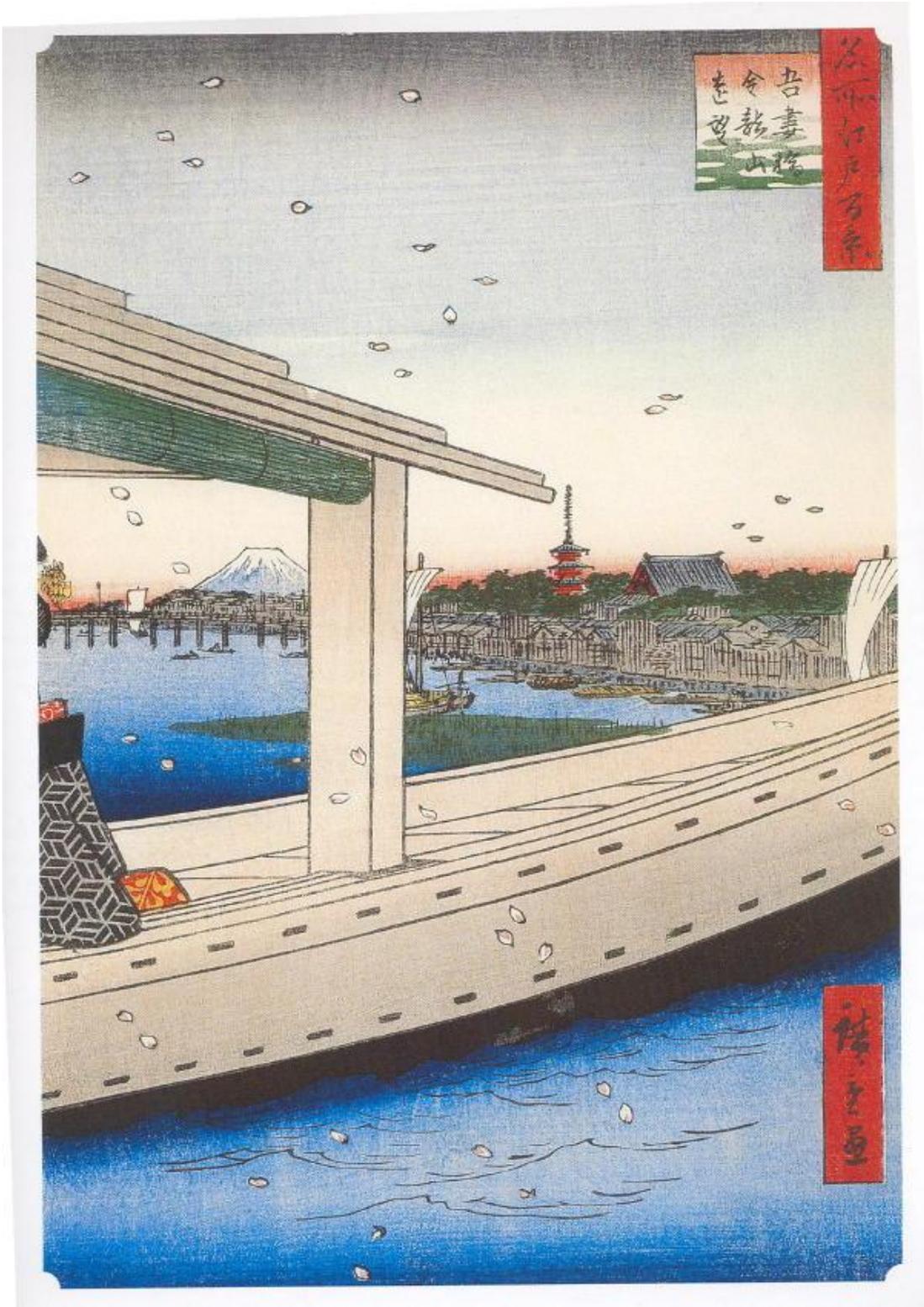


Figure 177. *Distant View of the Kinruyzan and Azumabashi Bridge*, by Andō Hiroshige (Uspensky 2005:95).

Many artists reproduced the popular scene of boats congregating on the Sumida River with fireworks exploding in the background (Figure 26, 76, 89, 91 141, 178 - 181). All except one print (Figure 89) specify the location as Ryōgoku Bridge, site of a major fireworks festival every year honoring the water god (*suijin matsuri* 水神祭り) and commemorating those who died in a cholera epidemic in 1732 (Yoshida Tadao 2008:386). In each scene the river is packed with *yanebune*, ferryboats and catering vessels, all contributing to a busy festival atmosphere that is further enhanced in the prints by depicting crowds of people and food stalls. It is difficult to determine the types of social classes watching from the boats or from the shore in most of the prints, but a Kuniyoshi print (*Summer Evening at Ryōgoku*, Figure 76) depicts samurai and geisha in the closest *hiyokebune*, while a Hiroshige print (*Scenes of Fireworks Show in Summer at Ryōgoku*, Figure 26) shows geisha in the two *yanebune*. This suggests, as might be expected, that it was the upper classes who were more likely to avail themselves of the pleasure boats, while the poorer classes would watch from shore.

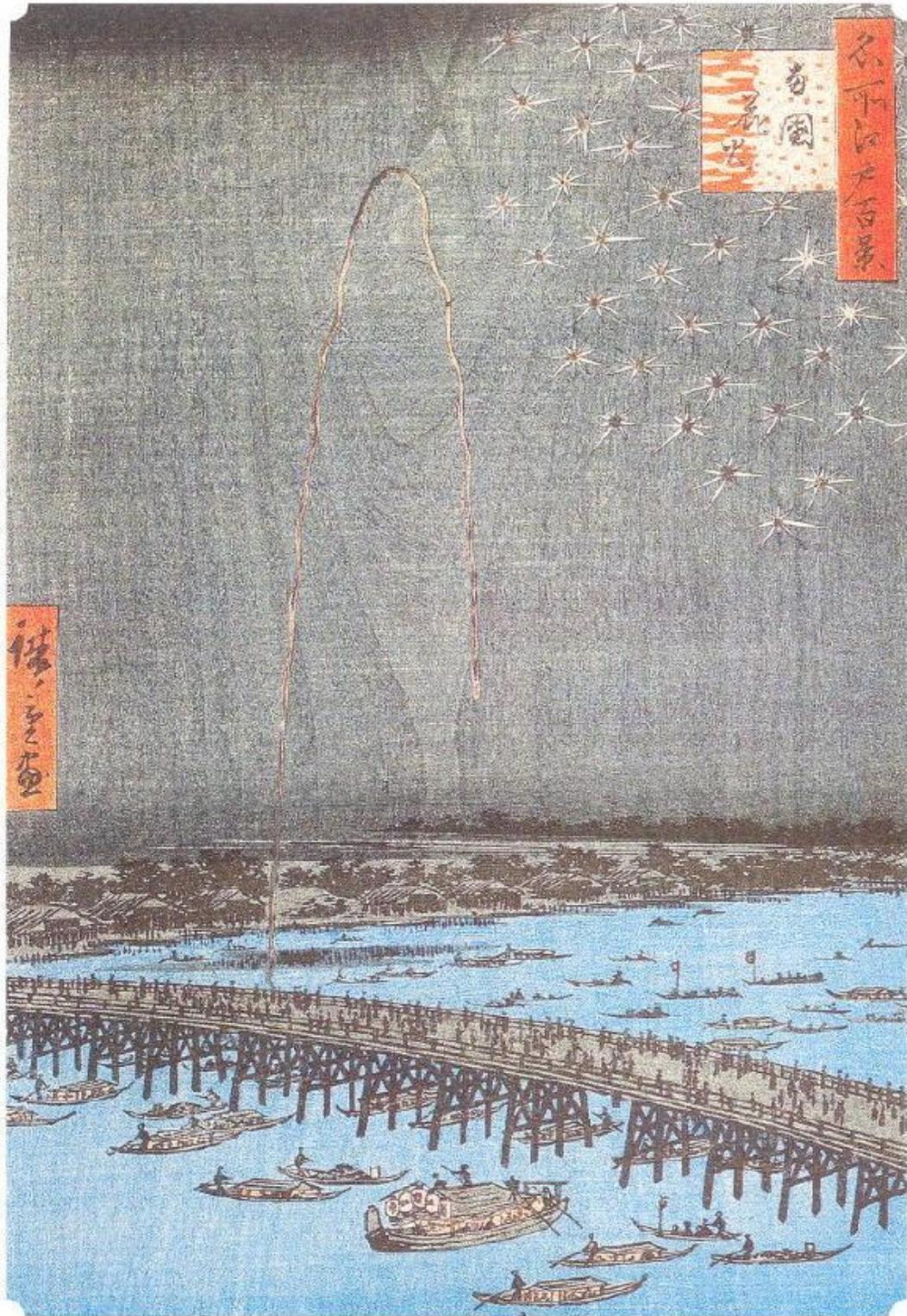


Figure 178. *Fireworks by the Ryōgokubashi Bridge*, by Andō Hiroshige (Uspensky 2005:213).

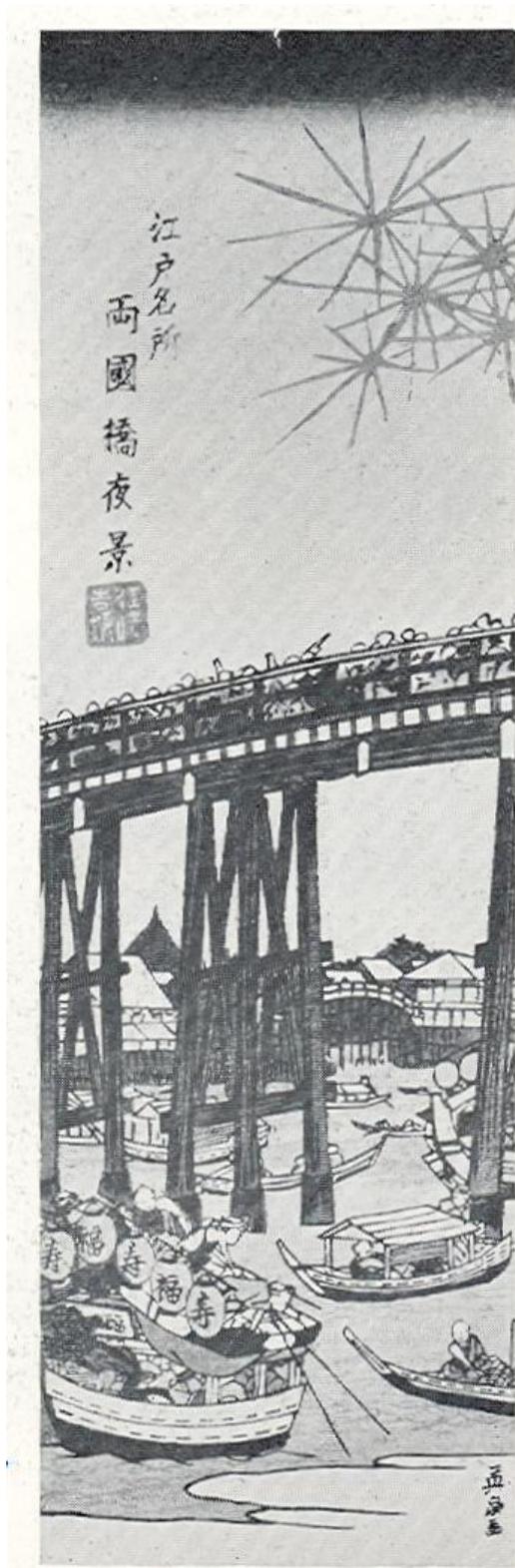


Figure 179. *Night Scene at Ryōgoku Bridge, one of Famous Spots in Edo*, by Keisai Eisen (Kikuchi 1968).

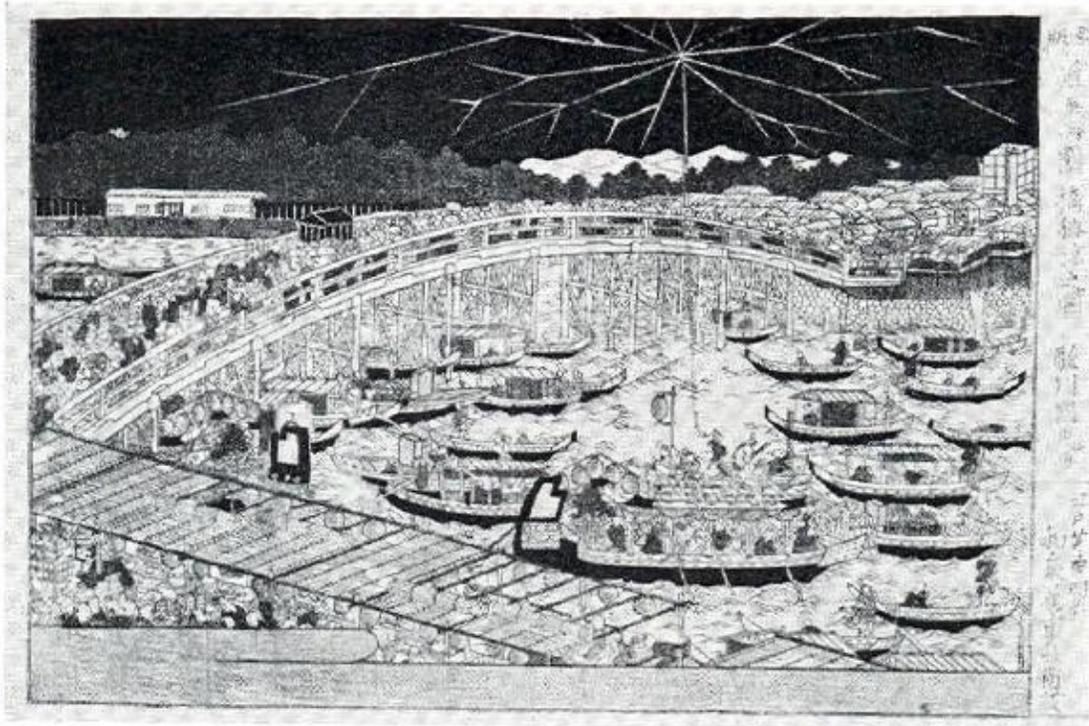


Figure 180. *Summer Evening at Ryōgoku Bridge*, by Kunimitsu (fl. 1800s – 1810s) (Kikuchi 1968).

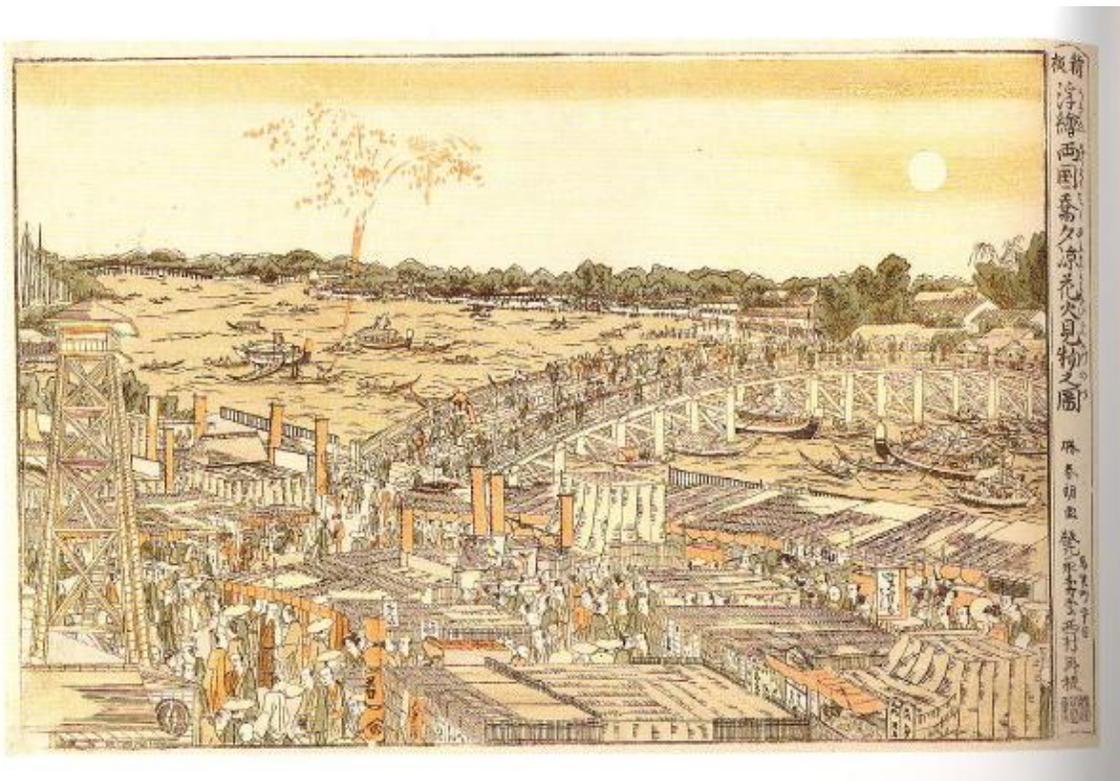


Figure 181. *View of Ryōgoku Bridge with Evening Breeze and Fireworks*, by Katsushika Hokusai (Calza 2003).

The nighttime amusement prints suggest some of the other enjoyments visitors to the pleasure quarters could enjoy. Outright erotic prints had long been subject to censorship in an effort to uphold the moral lifestyle of the Confucian ideology espoused by the shōgunate (Thompson 1992:31), but there was still a market for prints that implied more earthly scenes. Two prints by Hiroshige are set in Onmayagashi near the Ryōgoku Bridge, only slightly upriver from the Yoshiwara district. The first (Figure 51) shows a *hiyoke-bune* in the foreground, with the bamboo blinds lowered and two pairs of *geta* (wooden sandals) askew in the bow, leading the viewer to wonder at the activities going on within the deck structure. Several *choki-bune* (passenger boats) are in silhouette in the background. One of the many written guidebooks to maneuvering in the Yoshiwara mentions the *choki*, and the boats were so affiliated with the pleasure quarters that simply spying a *choki-bune* was said to “stir the blood of Edo men” (Seigle 1993:63). The combination of these two types of boats would leave no doubt as to the district or the activities pursued there. The second print (Figure 182) shows two women with white faces and drab clothing on an apparent ferryboat close to shore. These may have been “night hawks” or “boat tarts,” the lowest class of prostitute, distinguishable by their white masklike makeup and implied by the gloomy atmosphere in the print (Uspensky 2005:226). Hiroshige’s juxtaposition of the upper classes in the first print, implied by the *choki-bune* that would have been used by patrons with the wherewithal to afford a Yoshiwara visit, and lower classes as embodied by the “night hawks” of the second print emphasizes the wide range of society that sampled the nightlife along the river. Two other nighttime prints (Figure 28, 183) are similar to Hiroshige’s *Shubi-no-matsu* print (Figure 51), depicting *yakata-bune* with half-lowered blinds or drawn screens. Geisha peer out of the deck structures in both prints, accompanied by a samurai in one. Once again, *geta* have been discarded on the bow of both vessels. Though all the people visible

in these prints are clothed and nothing appears untoward, the implication of enjoying privacy on the river is clear.

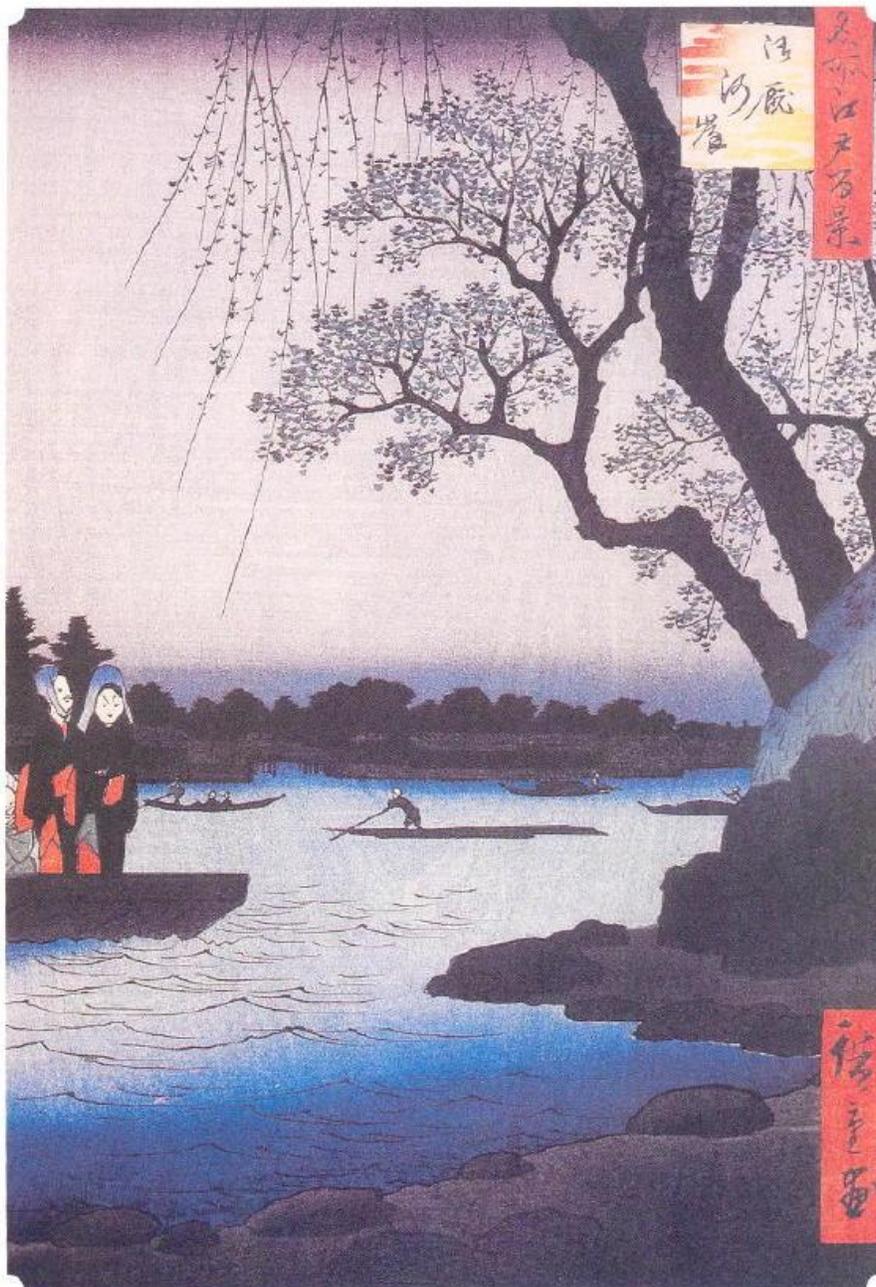


Figure 182. *Ommayagashi Embankment*, by Andō Hiroshige (Uspensky 2005:227).

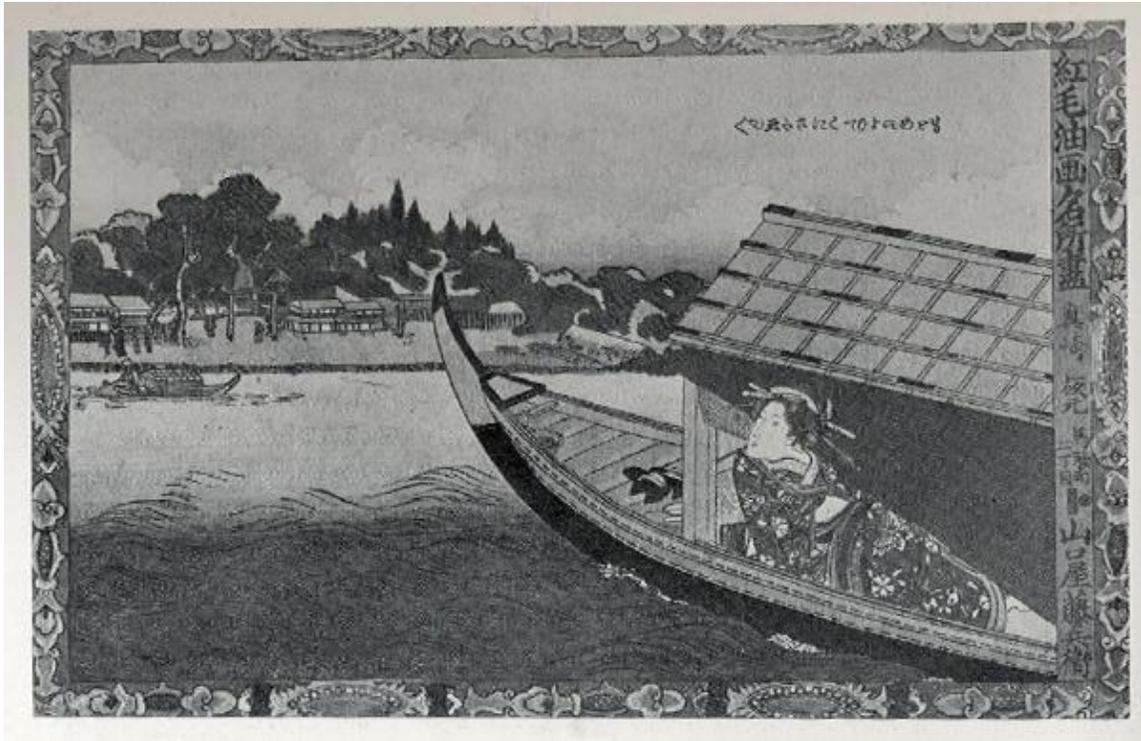


Figure 183. *Susaki*, from *Collection of Celebrated Places in European Oil-painting Style*, by Kunisada (Kikuchi 1968).

The pleasure boat prints, while often centering on the geisha or other upper-class women, also cross societal boundaries. The samurai or wealthy merchants are depicted enjoying the pleasure quarters, while the fireworks displays gather a multitude at the river to watch the spectacle. Watercraft form a medium for people to enjoy themselves, from innocently viewing blossoming flowers along the embankment to more clandestine pleasures.

Reuse

Building a boat was no small matter. Even when a vessel reaches the end of its sailing life, it can be deliberately discarded in such a way as to still be of use, either through salvage of its remains or through active reuse in a manner different from which it was originally intended.⁶

Though the vast majority of the prints show the watercraft actually in the water, two prints hint at

⁶ For a detailed discussion on the archaeological record and the deliberate discard of boats, see Nathan Richards, *Ship's Graveyards: Abandoned Watercraft and the Archaeological Site Formation Process* (University Press of Florida: Florida, 2008).

the extended life of retired vessels. Details of the stories behind the prints are unclear, but offer some interesting avenues for speculation. All are by Hokusai, though the subject matter differs wildly from one to the next. In the first, *A Noble's Villa: Fuji at Sunamura* (Figure 184), three fishermen are shown casting their lines offshore next to the prow of a vessel, upended and planted in the ground. It is impossible to tell if the boat has been dismantled or was purpose-built to hold a piece of driftwood that resembles a Buddhist deity (see detailed discussion in the next section). It does, however, attest to the role of boats in non-sailing settings.

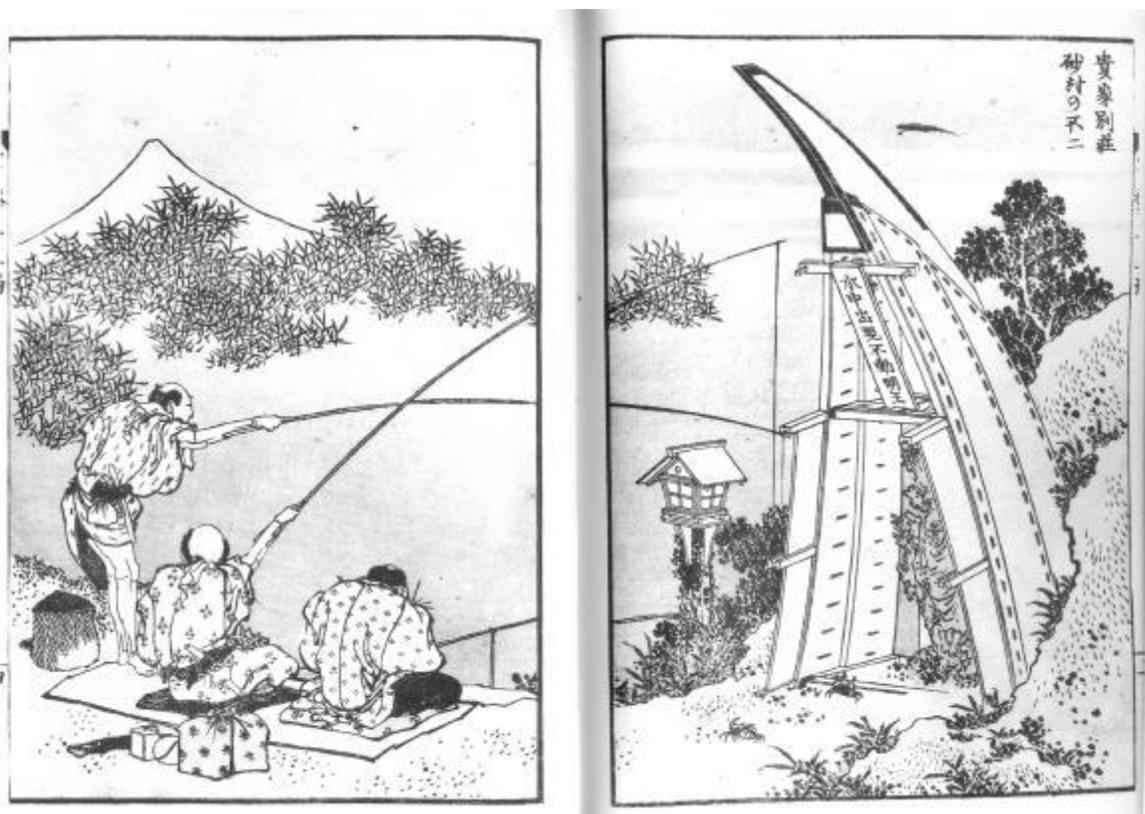


Figure 184. *A Noble's Villa: Fuji at Sunamura*, by Katsushika Hokusai. (Smith 1998:70-71).

In *Old Boat-Bridge at Sano in Kozuke Province* (Figure 1), a line of boats forms the platform for a floating bridge, sturdy enough for a mounted rider to cross on a winter's day. These types of pontoon bridges were rare, and in certain locations were only deployed for prestigious travelers, though the travelers on this bridge do not appear to be of particularly high

rank (Vaporis 1994:49). The bridge itself is a complex structure and was likely semipermanent, if only in the winter months when fishing may have been limited. Even if the bridge was dismantled and the boats used again in the warmer months, this print is another example of the temporary and permanent practices of watercraft reuse in the Edo period.

Religion

A small number of prints hint at the juxtaposition of religion and maritime life. Five simply show rooftops or entryways to Shinto shrines to gods of water or to the deity Benten, Hindu goddess of water later incorporated both into the Buddhist and Shinto pantheons. Temples dedicated to Benten (also known as Benzaiten) were found near many maritime communities from the early days of Buddhism's introduction into Japan. During the Edo period, however, Benten also became known as a goddess of luck (Uryu 1998:292). It is difficult to determine whether the buildings shown in these prints are representative of her particular status as water goddess or her more general role as a lucky deity.

Although in these prints the religious nature of the buildings is not particularly emphasized, other prints depict a bit more of the interplay of religion and the maritime culture. There were shrines to the Sumiyoshi deities (patrons of navigation) (Kalland 1995:47) throughout Japan, including one on Tsukudajima in Edo. Hiroshige portrays a cadre of people bearing a festival float at a Sumiyoshi shrine (Figure 159), apparently returning from one of the *bezai-sen* moored at the end of a small peninsula. No explanation is given of the details of the procession, though the flag flying in the center of the print gives the festival name and date. A second scene (Figure 185) does not focus on the religious buildings on shore, but instead depicts part of a purification ceremony. Two boats bearing decorated poles are on a pilgrimage to Mount Oyama, which set out from Ryogoku Bridge (Uspensky 2005:136). A priest stands in the bow of

one of the vessels blowing a shell horn. This is not unusual in Shinto festivals even today, as one account of the *mifune* (“sacred barge”) festival in Koza, Wakayama Prefecture, indicates. That festival, celebrating the fisherman’s prowess as a warrior and whaler, includes the priests blowing conch shells as the boats are purified (Davis 1977: 18, 26). In the Hiroshige print as well, the voyage is part of the purification ritual for the annual pilgrimage, emphasizing the common idea of cleansing oneself by traveling through the waterways before arriving at the destination shrine. Shunzan’s *People Along the Yodo River on Their Way to Visit Hachiman Shrine* (Figure 56) depicts a similar scene, though this shows members of society’s upper classes both on foot and in boats. These are likely simply day travelers, though, as there is no priest leading the procession and an object appearing to be a lunchbox is placed on the bow of one of the boats. The presence of the finely-dressed women and samurai and the lunchbox, often used for delicacies on a pleasure cruise, indicate that this may be less of a religious visit than an enjoyable outing.



Figure 185. *Asakusagawa River Okawabata Bank and Miyatogawa River*, by Andō Hiroshige (Uspensky 2005:137).

Perhaps one of the most unusual interfaces of the maritime world and religion is portrayed in Hokusai's *A Noble's Village: Fuji at Sunamura* (Figure 184). The prow of the boat

houses the “Fudō Myō-ō Appearing from the Water.” Fudō Myō-ō is a Buddhist deity known as the “Immovable One,” often depicted in sculpture and paintings as surrounded by flames said to burn away the impurities inherent in human longings (Frederic 1995:204). Although the object encased within the boat does not appear to be a carved statue, based on the appended “Appearing from the Water” name, it is likely that this was a piece of driftwood resembling Fudō Myō-ō that was found by the fishermen. There are other stories of statues of Buddhist deities appearing from the sea, including the famous Hase Kannon now enshrined in Kamakura (Hearn 2005). Sensōji’s main image, also a Kannon statue, is said to have been pulled whole from the Sumida River by a pair of fishermen (Hur 2000:5). Fisherfolk in southern Japan, particularly Kyushu and Shikoku, enshrined other flotsam including sake jugs and Noh masks as embodiments of Ebisu, wandering god of fishing and commerce. These, too, were usually simply placed in personal shrines with no mention of creating a boat-shaped structure to house them (Yoshida 1981: 93). Placing the driftwood “statue” within a ship’s bow, therefore, may indicate a particular importance of the sea to the finder. Fudō Myō-ō is not affiliated with the water or water transport; indeed, he is usually depicted as a fiery image. The Kannon statues (also not a deity associated with water) and Ebisu representatives were enshrined in more typical temple or shrine structures. To enshrine a piece of driftwood resembling Fudō Myō-ō in a boat, then, implies that the finder had reason to associate the wood with boats or waterways. The proximity of the fishermen to this small shrine enhances this hypothesis, suggesting that the fishermen themselves may be hoping for Fudō Myō-ō’s favor as they fish. A particular connection between water and religion is embodied in this print.

Conclusion

Although the woodblock prints provide insight into certain aspects of the maritime culture of Edo Japan, many mysteries still remain. The artists were not shipwrights or fishermen,

and it is difficult to interpret depictions made for aesthetic purposes at the expense of accuracy. The number of net fishing prints may reveal more about the artists' desire to show their technical prowess than the nets actually used. Names on the pleasure boats may have been designated not as names of actual restaurants, but as a nod to the publishers of the prints or other patrons. Although commoners are shown in a variety of poses, lower-class women are still largely left unrepresented, and there is no sign of the *eta* (outcast) society. Details of the religious ceremonies are lost, left with a brief glimpse of a priest blowing a horn, or pilgrims en route to a shrine for an unknown reason.

Those mysteries notwithstanding, the artists' choices of scenes to portray do still reveal much information. The mere fact that so many prints do show watercraft in some form indicate the prevalence of boats in the everyday world. Hokusai, Hiroshige, and their counterparts were not focused solely on drawing the unusual or exotic. The charm of the everyday was popular in the late Edo period as the aristocracy's power waned and the lower classes gained influence (Gerstle 1989). Gathering seaweed became a scene worth immortalizing in print, as did the mundane occurrence of a ferry landing at Kanagawa. Changing the focus of "beautiful women" prints from the top-class courtesans to the lowest-class "boat tarts" reveals a new look at the pleasure quarters, and the increasing number of prints depicting shipping or cargo shows the importance of the merchant classes in daily life. The woodblock prints cannot reveal all aspects about the ways in which watercraft were used in Edo Japan. Although they offer some tantalizing insights, there is still much more to explore about Japanese maritime culture.

CHAPTER 7: Conclusions

Woodblock prints cannot be a researcher's sole source of information when studying maritime practices of Edo Japan. They are, however, a doorway to that realm, and as such provide invaluable information about ship construction as well as societal interactions with the sea and waterways. The sheer number of woodblock prints that show boats in some form, ranging from small white sails on the horizon to detailed renditions of interior and exterior fasteners, demonstrates the omnipresence of maritime culture in what has long been seen as a land-based society. Nearly half of Hiroshige's "One Hundred Views of Edo" and one-third of his "Thirty-Six Views of the Tōkaidō" contain some sort of watercraft. Hokusai's "Thirty-Six Views of Mount Fuji" contains twelve prints with boats. Even those artists known for their "beautiful women" prints often show watercraft of some sort, either as the staging for their women's activities or as part of the background scene. The ubiquitous boats should no longer be ignored.

Information gleaned from the woodblock prints must, of course, be tempered by the historical context within which the prints were produced. The advance of print culture and its effect on travel customs and literature influenced the early nineteenth century shift to landscape prints, which may have led to more depictions of watercraft. The artists at the forefront of that movement, including Hokusai and Hiroshige, may have created more maritime images than their predecessors, but their realism may have been compromised by the need to produce great quantities of prints in a timely manner. Hokusai's recycled figures, such as the fisherman in Figures 8 - 10, as well as the lack of detail in some of Hiroshige's boats (Figures 186 – 187) may be manifestations of that trend. Artistic schools may also have influenced the depictions, as Hokusai's and his pupil Hokuju's renditions of *oshiokuri-bune* with straw matting draped over the washboard (Figures 16, 49, 123, 130, 151). With no other examples by other artists of this

practice, it cannot be said with certainty that this was a common occurrence; it may simply have been a convention of that group of artists. From the woodblock prints alone it is impossible to determine the exact form and function of the boats that traversed the inland and coastal waterways of Edo Japan and beyond.



Figure 186. *Massaki and the Suijin-no-Mori Shrine on the Sumidagawa*, by Andō Hiroshige (Uspensky 2005:87).

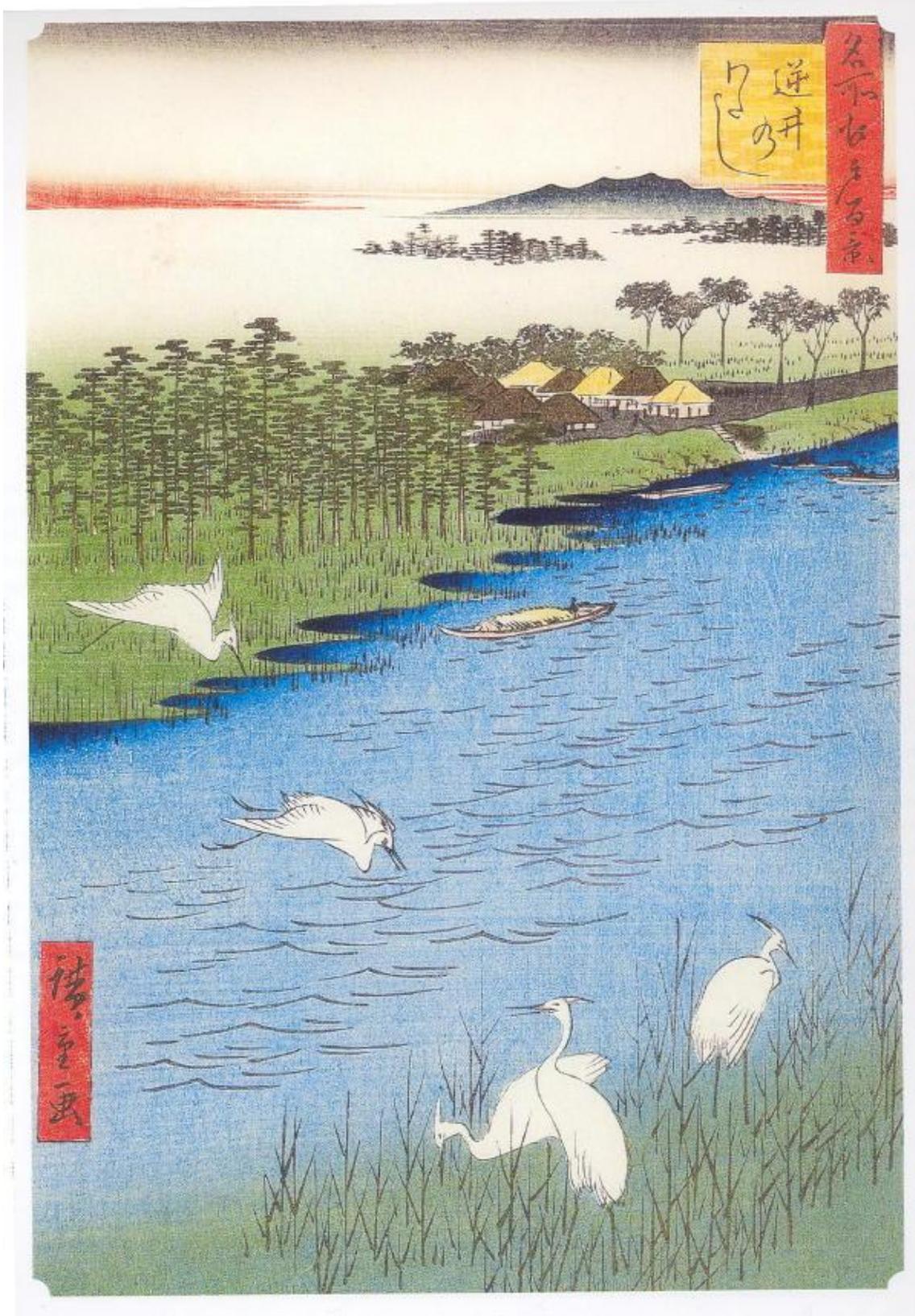


Figure 187. *Sakai-no-watashi Ferry*, by Andō Hiroshige (Uspensky 2005:151).

Other limitations in learning about ship construction from the woodblock prints stem from how the boats are depicted. By their very nature, the images show boats at sea or in the rivers, making it next to impossible to learn anything about ship construction below the waterline. The few examples of boat-building shown in the prints provide some important clues about the base of some of the smaller vessels (Figure 17), but there are no examples of the *bezai-sen*. Information about the base and rudder structure of the large shipping vessels comes from museum replicas and ship's models. The exact construction of the "hidden stempost" (*hako-oki*) type of boat remains a mystery if based solely on the woodblock prints. In cases such as these, the few extant documents such as the *Ship's Mirror* shed additional light on those questions, validating or invalidating the information from the woodblock prints. Archival records and material culture help to refine the hypotheses drawn from the images alone.

The commonalities within the artists, however, do lead to some reliable conclusions. The variety of watercraft is immense, with many distinguishable vessel types in the prints. The purpose of each type of vessel is evident in its construction, ranging from the sword-point stemposts allowing open-water fishing and pleasure boats to cut through waves, to the flat, raked transoms that enabled the ferries to pull up on shore, to the sheer size and massive propulsion mechanisms of the coastal trading vessels. This range of watercraft further indicates the importance of boats in daily life. Were they not an integral part in every aspect of society, shipwrights would not have developed such specialization. The very fact that so many distinguishable types of watercraft exist throughout each artist's work indicates the priority placed on creating purpose-built boats.

Though the vast majority of the prints are set in and around Edo, a scattering of prints reveal information about local traditions in outlying areas. The *sanjūkoku-bune* and the *yuzan-*

sen found only in the Kansai area are prime examples of location-specific construction types. The locations of the prints also reveal the waterways that captured the artists' imaginations, reinforced by marketing practices that promoted prints of popular tourist destinations or wayfaring stations. Long stretches of coastline go unremarked upon, yet a small area in present-day Shizuoka prefecture was the setting for four woodblock prints (Figure 48, 160, 164, 188), demonstrating the importance of that coastline. No fewer than fourteen prints center around Ryōgoku Bridge in Edo, fully half of which depict people celebrating by watching a fireworks display, indicating its role as a socializing center in Edo. Eight prints are set around Tsukuda Island at the mouth of the Sumida River, showing the range of shipping and fishing vessels congregating at the warehouses here. The major maritime centers of Edo Japan for work, play, and travel are revealed through the catalogue of woodblock prints.



Figure 188. *Yui*, by Andō Hiroshige (Andō 1965).

So many of the images of watercraft are part of various series prints along roads or in specific locales such as Edo or Lake Biwa (Ōmi). This type of series print was born in part out of the growing body of travel literature and souvenirs as recreational journeying became more commonplace during the Edo period. One guidebook even extolled woodblock prints as the “best gift” to bring home from one’s travels (Vaporis 1994:224). In her study of paintings of farmlands, LouAnn Wurst notes the presence of carriages traveling on roads in front of the homestead. The carriages are not integral to the scene; the focus of these prints was meant to be the farm itself and not necessarily the surrounding area. Wurst suggests, however, that the presence of the carriages conveys both movement and connection, implying travel to and from the place depicted (Wurst 2007:77). The boats in the woodblock prints likely served a similar function. Within the series prints, watercraft suggested the means to travel from point to point, indicating motion along the road or locale. Even in the non-series prints, the boats provided a common point of reference for the viewer. Without the proper means, an average person may not be able to take advantage of the goods and services the pleasure quarters had to offer, but on seeing a print with a *choki-bune* found along many Edo waterways, anyone could imagine themselves on the boat heading towards the Yoshiwara. Woodblock prints were created not only to show a technically accurate view of the boats and landscape, but also to inspire the viewer to see themselves in the scenes depicted in the image.

Modern scholarship is only just beginning to touch on maritime Japan during the Edo period. The woodblock prints provide an introduction into that world, but also leave room for further exploration. In using artwork as an artifact to extract information, it is important to note the absence of information as well – what is *not* being depicted (Goodwin 2007:63). The prints were commercial endeavors and as such do not hold any representation of the outcast members

of society (*eta* or *hinin*). Though there is evidence that they too used boats in their work, their activities and watercraft are not immortalized in the prints (Perez 2002:223). Future research should not be limited only to the boats that are introduced in the prints.

Another problem left unanswered is the role of gender in maritime activities. There is no lack of females in these images, in large part due to the tradition of beautiful women prints. That alone may skew any gender studies based on these prints, as it is unclear how likely women were to be on boats mostly by themselves or boarding small fishing vessels (Figure 176). Other tantalizing images include the *ama* divers at Ise (Figure 94), showing the women diving for abalone. Though the woodblock prints help raise the question of the role of women in maritime occupations, further work needs to be done to fully explore this issue.

The woodblock prints help show a more realistic view of the Japanese archipelago as a thriving maritime culture. They can not and should not, however, be used as the sole source of information on boats in Edo Japan. This study has but skimmed the surface, introducing the range of watercraft and their uses and demonstrating the very integral role of maritime culture in Japanese society. Much work remains to be done to further incorporate the historical and archaeological record into a fuller understanding of maritime Japan. To date, there have been no excavations of Edo-period Japanese vessels. Documents and records indicate the presence of boats in waterways throughout Japan. Future studies in historical archaeology can hopefully integrate the information from this study, using it as a stepping stone for further research on Japanese watercraft and maritime culture.

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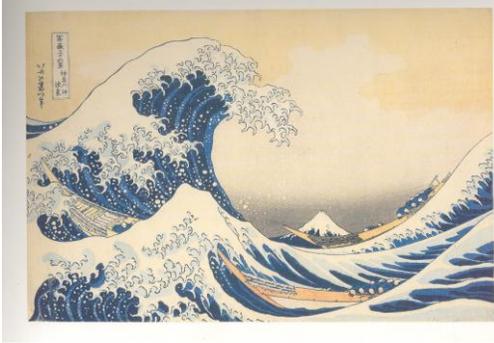
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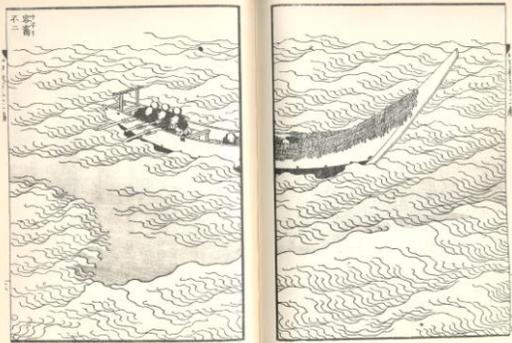
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APPENDIX: CATALOGUE OF PRINTS



CATALOGUE 1. *Choshi in Shimosa Province*, by Katsushika Hokusai (Forrer 1991).

Two *oshiokuri* boats ride through the waves, similar to the famous Great Wave print (Cat. 3). Rushes are draped over the bow area of the boat in the foreground. Deck beams protrude in both the bow and stern.



CATALOGUE 2. *Fuji on the Swell*, by Katsushika Hokusai. (Smith 1998:122-3).

Six oarsmen maneuver the *ro* in the stern of the *oshiokuri* boat, and two fishermen huddle midships. Rushes are draped over the sheer strake forward of midships.



CATALOGUE 3. *The Great Wave*, by Katsushika Hokusai (Forrer 1991).

Perhaps one of the best-known woodblock prints today, three *oshiokuri* boats face a massive wave in the bay. Each has rushes draped over the bow area. The rowers are in the stern of the boat and are shown moving in synch with each other. The leftmost vessel shows the interior of the bow, including what appear to be bundles aft of the bulkhead. The ship in the foreground shows a protruding deck beam in the bow.



CATALOGUE 4. *Cargo Boat Passing through Waves*, by Katsushika Hokusai (Calza 2003).

Three *oshiokuri* boats are being tossed in the massive waves. Rushes are draped over the gunwale near the bow. Three rowers on each side use the *ro* to propel the ship.

Catalogue of Woodblock Prints

Catalogue Number	Title	
1	Choshi in Shimosa Province	
Artist	Type of Boat	
Hokusai	Oshiokuribune	
Type of Print	Bow	
Fishing	Kenzaki-Miyoshi I	
Hull	Washboard	
Single Strake	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input checked="" type="checkbox"/>	No Interior View	
Propulsion	Mast	
Ro- Multiple	Mast stand on deck	
Stern	Transom	
Undecorated Wing Stern	Vertical Transom - Tiered	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1833 - 1833		

Catalogue Number 2	Title Fuji on the Swell	
Artist Hokusai	Type of Boat Oshiokuribune	
Type of Print Fishing	Bow Kenzaki-Miyoshi I	
Hull Overlapping strake(s)	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Ro- Multiple	Mast Mast stand on deck	
Stern Undecorated Wing Stern	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 3	Title The Great Wave	
Artist Hokusai	Type of Boat Oshiokuribune	
Type of Print Fishing	Bow Kenzaki-Miyoshi I	
Hull Overlapping strake(s)	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input checked="" type="checkbox"/>	Decking Athwartships	
Propulsion Ro- Multiple	Mast Mast stand on deck	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1830 - 1831		

Catalogue Number	Title	
4	Cargo Boat Passing through Waves	
Artist	Type of Boat	
Hokusai	Oshiokuribune	
Type of Print	Bow	
Fishing	Kenzaki-Miyoshi I	
Hull	Washboard	
Single Strake	No washboard	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Ro- Multiple	Mast stand on deck	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		



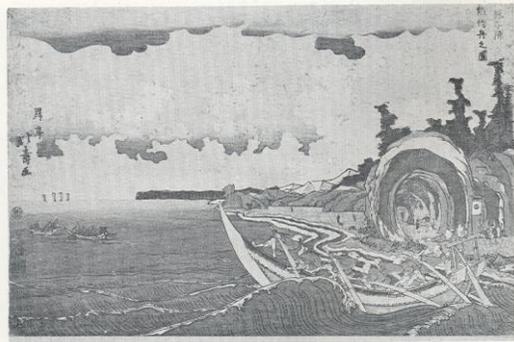
CATALOGUE 5. *Sketch of Tago Bay near Ejiri on Tokaido*, by Katsushika Hokusai (Calza 2003).

Two *oshiokuri* boats are shown here, with two men on each side pulling heavily on *ro*. The single upper strake also appears to overlap the stempost. A beam protrudes from the bow. One fisherman leans over the bow pulling up a fishing net.



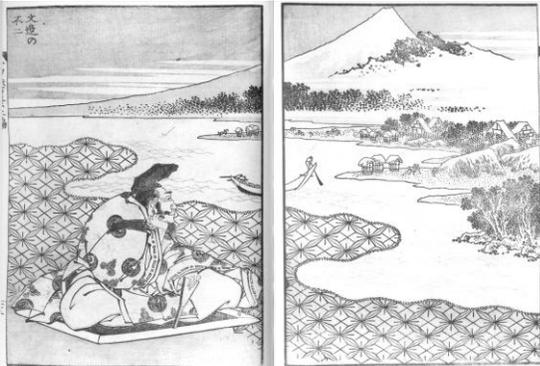
CATALOGUE 6. *Noboto Bay, from Thirty-Six Views of Mount Fuji*, by Katsushika Hokusai (Calza 2003).

The two vessels in the background are too small to reveal much construction detail, but the general shape (*kenzaki-miyoshi* stempost, lower dark strake, wing stern, and *ro*) and fisherman casting a net from the bow of the further vessel suggests that they are *oshiokuri*. In the foreground near the *torii* (gates to a Shinto shrine) others gather shellfish.



CATALOGUE 7. *Boats fishing for Bonito in the Bay of Choshi*, by Hokuju (Kikuchi 1968).

An *oshiokuri* boat sets out to sea, with several others already further offshore. Rushes may be draped over the gunwale of the entire vessel. The sheer strake appears to overlap the stempost slightly.



CATALOGUE 8. *Fuji of Letters*, by Katsushika Hokusai. (Smith 1998:88-89).

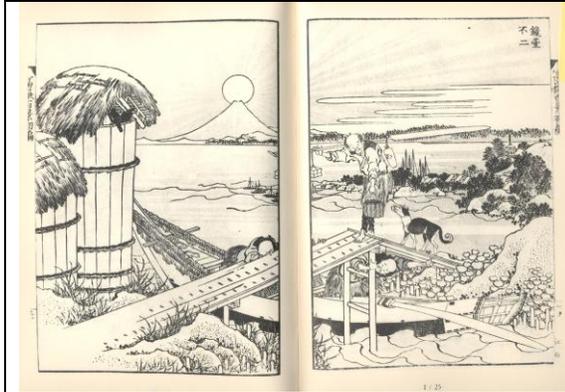
Two rowers man the stern of the *oshiokuri* and a third fisherman casts a net from the bow. A beam protrudes from the bow.

Catalogue Number 5	Title Sketch of Tago Bay near Ejiri on Tokaido	
Artist Hokusai	Type of Boat Oshiokuribune	
Type of Print Fishing	Bow Kenzaki-Miyoshi I	
Hull Single Strake	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input checked="" type="checkbox"/>	Decking Athwartships	
Propulsion Ro- Multiple	Mast Mast stand on deck	
Stern Undecorated Wing Stern	Transom Indistinct	
Superstructure None	Fishing Nets <input checked="" type="checkbox"/>	
Date of Print (Max/Min if known) 1830 - 1832		

Catalogue Number 6	Title Noboto Bay	
Artist Hokusai	Type of Boat Indistinct	
Type of Print Fishing	Bow Kenzaki-Miyoshi I	
Hull Single Strake	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Ro - Single	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input checked="" type="checkbox"/>	
Date of Print (Max/Min if known) 1830 - 1832		

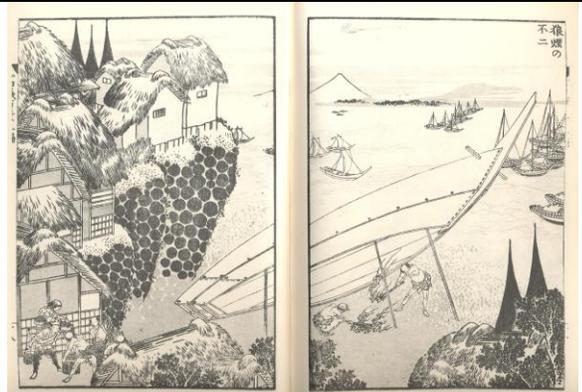
Catalogue Number 7	Title Boats fishing for Bonito in the Bay of Choshi	
Artist Hokuju	Type of Boat Oshiokuribune	
Type of Print Fishing	Bow Kenzaki-Miyoshi I	
Hull Overlapping strake(s)	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input checked="" type="checkbox"/>	Decking No Interior View	
Propulsion Ro- Multiple	Mast Mast stand on deck	
Stern Undecorated Wing Stern	Transom Vertical Transom - Flat	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number	Title	
8	Fuji of Letters	
Artist	Type of Boat	
Hokusai	Oshiokuribune	
Type of Print	Bow	
Fishing	Kenzaki-Miyoshi I	
Hull	Washboard	
Single Strake	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input checked="" type="checkbox"/>	Indistinct	
Propulsion	Mast	
Ro - Single	None	
Stern	Transom	
Undecorated Wing Stern	Indistinct	
Superstructure	Fishing Nets	
None	<input checked="" type="checkbox"/>	
Date of Print (Max/Min if known)		
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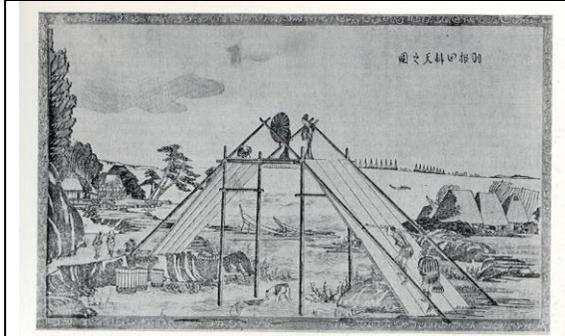
CATALOGUE 9. *Fuji as a Mirror Stand*, by Katsushika Hokusai. (Smith 1998:150-1).

Two fishermen push their boat under a plank bridge; a third fisherman crosses the bridge hanging his jug of sake and another package from his oar (*kai*). Two tubs for salt drying dominate the left side of the print (Smith 1998:201). The stern construction is clearly visible here, including the notch in which the rudder would be shipped. The *ro* protrudes from the port side and the lashing and *iriko* are visible from this angle. The tow rope is tied to the protruding deck beam in the bow. Rushes are draped over the gunwale.



CATALOGUE 10. *Fuji with a Rocket*, by Katsushika Hokusai. (Smith 1998:42-3).

The background of this print depicts a number of small single-masted vessels, some loaded with cargo and moored. The foreground, however, is a rare image of a ship under construction. The flat-bottom configuration without a Western-style keel is clearly visible, as is the stempost. There is a protruding beam at the bow of the ship. The two shipwrights are shown charring the base of the ship in an effort to protect it against rot or shipworms.



CATALOGUE 11. *Benten Shrine at Haneda*, by Hokusai (Kikuchi 1968).

Two small boats are propped up on the shore behind the bridge. The *kenzaki-miyoshi* stempost and two strakes suggest they are *oshiokuri*-type vessels.



CATALOGUE 12. *Autumn Moon on the Tamagawa, Eight Celebrated Scenes*, by Toyokuni II (Kikuchi 1968).

Two apparent *oshiokuri* boats are each manned by two fishermen. One maneuvers the vessel with a *ro* while the other casts a net from the bow.

Catalogue Number	Title	
9	Fuji as a Mirror Stand	
Artist	Type of Boat	
Hokusai	Oshiokuribune	
Type of Print	Bow	
Fishing	Undecorated Stempost	
Hull	Washboard	
Single Strake	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input checked="" type="checkbox"/>	Athwartships	
Propulsion	Mast	
Ro - Single	None	
Stern	Transom	
Undecorated Wing Stern	Chiri	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number 10	Title Fuji with a Rocket	
Artist Hokusai	Type of Boat Oshiokuribune	
Type of Print Fishing	Bow Undecorated Stempost	
Hull Overlapping strake(s)	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Rudder possible but not visible	Mast None	
Stern Undecorated Wing Stern	Transom Horizontal transom	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number	Title	
11	Benten Shrine at Haneda	
Artist	Type of Boat	
Hokusai	Oshiokuribune	
Type of Print	Bow	
Fishing	Kenzaki-Miyoshi I	
Hull	Washboard	
Single Strake	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Indistinct	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
12	Autumn Moon on the Tamagawa, Eight Celebrated Scenes	
Artist	Type of Boat	
Toyokuni II	Oshiokuribune	
Type of Print	Bow	
Fishing	Kenzaki-Miyoshi I	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Ro - Single	None	
Stern	Transom	
Undecorated Wing Stern	Indistinct	
Superstructure	Fishing Nets	
None	<input checked="" type="checkbox"/>	
Date of Print (Max/Min if known)		
-		



CATALOGUE 13. *Outing on the Beach at Enoshima*, by Utamaro (Kikuchi 1968).

A number of people stand at the seashore with fishing poles. Their clothing and the mixed-gender group suggests that they themselves are not fisherpeople by trade but instead are fishing as pleasure. In the background a boat puts to sea, apparently ferrying other members of the upper class, but construction details are indistinct. Also see Cat. 21, *Illustrated Book of Both Banks of the Sumida River at a Glance*, for pleasure fishing.



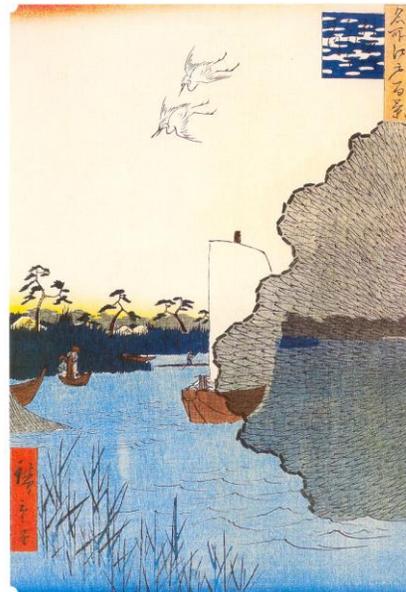
CATALOGUE 14. *Maisaka*, by Hiroshige (Andō 1965).

At the mouth of Lake Hamana, Maisaka was said to be unlucky for betrothed women travelers. Few construction details are visible save for the sails and masts at the right foreground. The angled bow of the smaller, stylized vessels in the background may suggest that these are *oshiokuri* boats.



CATALOGUE 15. *Lake Suwa in Shinano Province*, by Katsushika Hokusai (Forrer 1991).

A small fishing boat floats in the bay between a large hut and a settlement. It appears to be using a *yotsude-ami* (four-armed net) to fish. Ship construction details are indistinct.



CATALOGUE 16. *Scattered Pines on bank of the Tonegawa River*, by Andō Hiroshige (Uspensky 2005:159).

Three fishing boats of indeterminate type are shown casting their nets on the river. These nets are unframed (i.e., not the *yotsude-ami* common in other prints).

Catalogue Number	Title
13	Outing on the beach at Enoshima

Artist	Type of Boat
Utamaro	Indistinct

Type of Print	Bow
Fishing	Indistinct

Hull	Washboard
Indistinct	Indistinct

Exterior Fasteners	Interior Fasteners
Indistinct	<input type="checkbox"/>

Throughbeams	Decking
<input type="checkbox"/>	No Interior View

Propulsion	Mast
Indistinct	None

Stern	Transom
Indistinct	Indistinct

Superstructure	Fishing Nets
None	<input type="checkbox"/>

Date of Print (Max/Min if known)
-

Catalogue Number	Title	
14	Maisaka	
Artist	Type of Boat	
Hiroshige	Indistinct	
Type of Print	Bow	
Fishing	Indistinct	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
0 - 0		

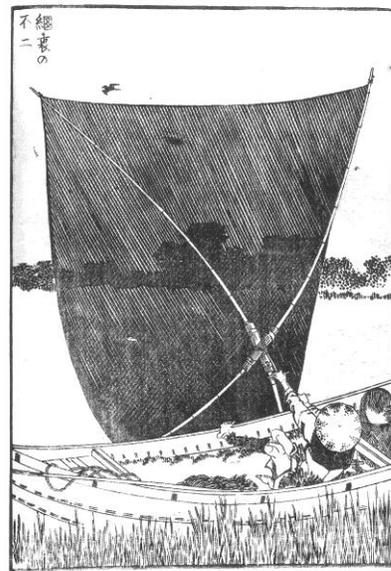
Catalogue Number 15	Title Lake Suwa in Shinano Province	
Artist Hokusai	Type of Boat Indistinct	
Type of Print Fishing	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Indistinct	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input checked="" type="checkbox"/>	
Date of Print (Max/Min if known) 1831 - 1831		

Catalogue Number	Title	
16	Scattered Pines on bank of Tonegawa River	
Artist	Type of Boat	
Hiroshige	Indistinct	
Type of Print	Bow	
Fishing	Indistinct	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail w/ Rudder	Rigging Visible	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input checked="" type="checkbox"/>	
Date of Print (Max/Min if known)		
1856 - 1856		



CATALOGUE 17. *Tone River in Shimosa Province*, by Katsushika Hokusai (Calza 2003).

These two images are a fully printed and a preliminary print of the same scene. A fisherman casts a *yotsude-ami* (four-armed net) from his boat while tied to mooring poles. The two poles are off the forward port side and the aft starboard side, with ropes tied to a forward deck beam and to one of the midships deck beams (not protruding). Similar to Cat. 19, *Fuji Behind a Net*, and the background figure in Cat. 149, *Fuji in the Evening Sun at Shimadagahana*.



CATALOGUE 18. *Sumida River*, by Katsushika Hokusai (Forrer 1991).

This snow scene shows a fisherman with his *yotsude-ami* (four-armed net) submerged in the water. The structure on the deck may be a permanent construct covered with rushes. The vessel may be tied to a mooring post aft of the port side of the stern.

CATALOGUE 19. *Fuji Behind a Net*, by Katsushika Hokusai. (Smith 1998:47).

A fisherman casts a *yotsude-ami* (four-armed net) from his boat. A tow rope is visible in the bow. Two baskets are visible midships and the interior of the vessel is lined with rushes. Similar to Cat. 17, *Tone River in Shimosa Province*, and the background figure in Cat. 149, *Fuji in the Evening Sun at Shimadagahana*.

Catalogue Number 17	Title Tone River in Shimosa Province	
Artist Hokusai	Type of Boat Karibune	
Type of Print Fishing	Bow Kenzaki-Miyoshi II	
Hull Single Strake	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input checked="" type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Ro - Single	Mast None	
Stern Keshoita	Transom Indistinct	
Superstructure None	Fishing Nets <input checked="" type="checkbox"/>	
Date of Print (Max/Min if known) 1833 - 1834		

Catalogue Number	Title	
18	Sumida River	
Artist	Type of Boat	
Hokusai	Oshiokuribune	
Type of Print	Bow	
Fishing	Kenzaki-Miyoshi I	
Hull	Washboard	
Single Strake	Washboard present	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Indistinct	
Propulsion	Mast	
Indistinct	None	
Stern	Transom	
Undecorated Wing Stern	Indistinct	
Superstructure	Fishing Nets	
Rushes	<input checked="" type="checkbox"/>	
Date of Print (Max/Min if known)		
1833 - 1833		

Catalogue Number	Title	
19	Fuji Behind a Net	
Artist	Type of Boat	
Hokusai	Indistinct	
Type of Print	Bow	
Fishing	Not Drawn	
Hull	Washboard	
Two Strakes	Washboard present	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input checked="" type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Indistinct	None	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
None	<input checked="" type="checkbox"/>	
Date of Print (Max/Min if known)		
-		



CATALOGUE 20. *Wild Geese Flying Down to Katada, Eight Scenes of Omi*, by Hokusai (Kikuchi 1968).

Several fishing vessels put to the water, possibly heading toward the sea grasses near shore. The foremost vessel has hung what may be fishing nets from its mast, possibly to dry.



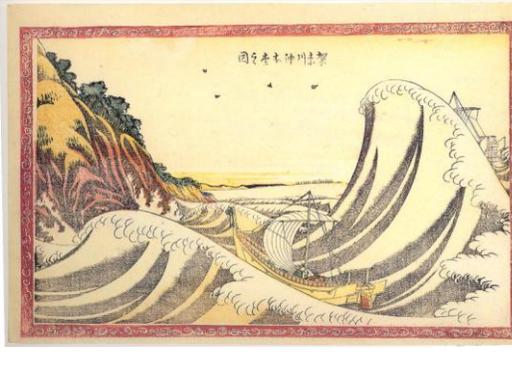
CATALOGUE 21. *Illustrated Book of Both Banks of the Sumida River at a Glance*, by Katsushika Hokusai (Calza 2003).

Two women and three men are shown fishing from a boat. Their clothing and the mixed-gender group suggests that they themselves are not fisherpeople by trade but instead are fishing as pleasure (also see Cat. 13, *Outing on the Beach at Enoshima*). Pilings along shore indicate that it might be a type of fish weir. A *ro* lies on its side, with both lashings and *ireko* visible.



CATALOGUE 22. *Women Divers Gathering Abalone in Ise*, by Kunisada (Kikuchi 1968).

An unusual image, showing the *ama* (female divers) searching for abalone. The ships are simple fishing vessels, using a *ro* for propulsion. The sheer strake appears to overlap the stempost, suggesting rabbit joinery.



CATALOGUE 23. *A Great Wave at Kanagawa*, by Katsushika Hokusai (Forrer 1991).

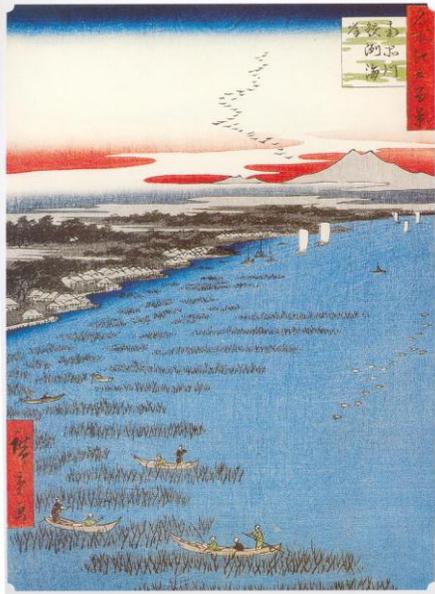
A vessel that is probably a *godairiki* rides in the trough of a wave, and a second one is shown behind the wave. The tall railing along the hull protrudes out slightly, forming a platform that sailors could use as a walkway when poling the vessel through shallower waters.

Catalogue Number	Title	
20	Wild Geese Flying Down to Katada, Eight Scenes of Omi	
Artist	Type of Boat	
Hiroshige	Karibune	
Type of Print	Bow	
Fishing	Kenzaki-Miyoshi I	
Hull	Washboard	
Indistinct	Washboard-only (no upper strakes)	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail w/ Rudder	Rigging Visible	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
21	Illustrated Book of Both Banks of the Sumida River at a Glance	
Artist	Type of Boat	
Hokusai	Karibune	
Type of Print	Bow	
Fishing	Kenzaki-Miyoshi II	
Hull	Washboard	
Single Strake	Washboard present	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Ro - Single	None	
Stern	Transom	
Keshoita	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1805 - 1805		

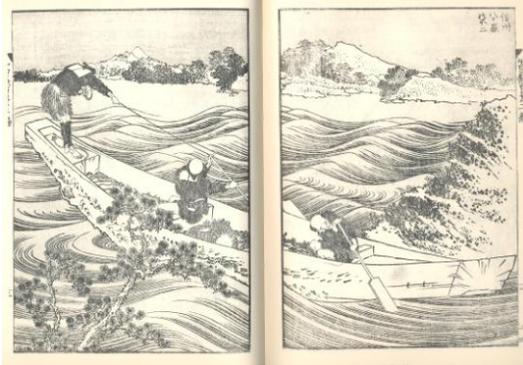
Catalogue Number	Title	
22	Women divers gathering abalone in Ise	
Artist	Type of Boat	
Kunisada	Karibune	
Type of Print	Bow	
Fishing	Kenzaki-Miyoshi I	
Hull	Washboard	
Overlapping strake(s)	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Ro - Single	None	
Stern	Transom	
Undecorated Wing Stern	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
23	A Great Wave at Kanagawa	
Artist	Type of Boat	
Hokusai	Godairiki	
Type of Print	Bow	
Fishing	Decorated Stempost	
Hull	Washboard	
Bezai-style	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input checked="" type="checkbox"/>	Athwartships	
Propulsion	Mast	
Sail w/ Rudder	Rigging Visible	
Stern	Transom	
Undecorated Wing Stern	Vertical Transom - Tiered	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1800 - 1805		



CATALOGUE 24. *Samezu Coast and Minami-Shinagawa*, by Andō Hiroshige (Uspensky 2005:235).

Fishermen are shown harvesting *nori* (seaweed). Construction details are not visible, but they appear to be relatively small, flat-bottom boats poled through the shallow water, possibly *beka-bune*.



CATALOGUE 25. *Fuji and Yatsugatake in Shinshu*, by Katsushika Hokusai. (Smith 1998:130-1).

This unusual image depicts three fishermen in a dugout canoe. It appears to have been hewn out of a single log (note the wood grain on the stern and in the bow where the fisherman is standing) and left with the bark intact. There appears to be some fasteners strengthening an area where the wood is splitting in the stern of the ship. The inside is lined with some sort of rushes or grasses. A rope is affixed to the bow interior.



CATALOGUE 26. *Kawado, Stages on the Kiso Highway*, by Keisai Eisen (Kikuchi 1968).

Several fishermen use cormorants to fish. Fire is dangled over the side of the boat to attract the fish, and leashed cormorants partially swallow the fish to regurgitate them in the boat. The cormorant basket (*kago*) is in the boat.



CATALOGUE 27. *Whaling off Goto*, from *One Thousand Images of the Sea*, by Katsushika Hokusai (Calza 2003).

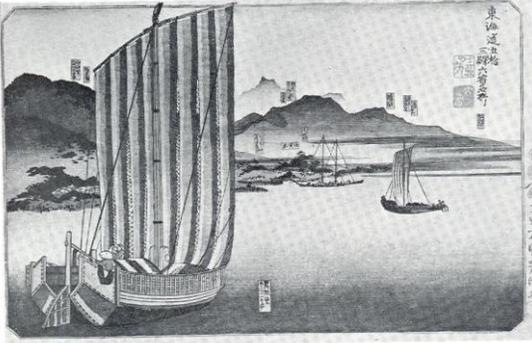
The vessels shown are probably a type of *oshiokuri*. Noteworthy here, though, is the sheer number of boats that formed a cooperative effort in whaling.

Catalogue Number 24	Title Samezu Coast and Minami-Shinagawa	
Artist Hiroshige	Type of Boat Indistinct	
Type of Print Fishing	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Poling	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		

Catalogue Number	Title	
25	Fuji and Yatsugatake in Shinshu	
Artist	Type of Boat	
Hokusai	Dugout	
Type of Print	Bow	
Fishing	Indistinct	
Hull	Washboard	
Dugout	No washboard	
Exterior Fasteners	Interior Fasteners	
--	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	None	
Propulsion	Mast	
Kai	None	
Stern	Transom	
Dugout	Dugout	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

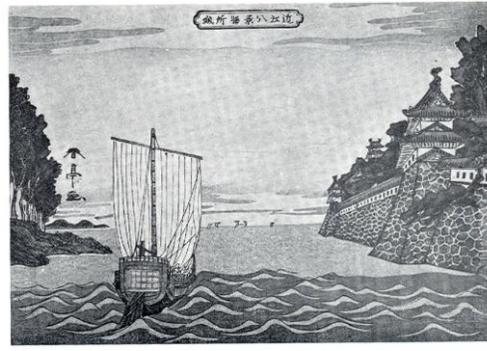
Catalogue Number	Title	
26	Kawado, Stages on the Kiso Highway	
Artist	Type of Boat	
Eisen	Coromorant	
Type of Print	Bow	
Fishing	Blunt Bow	
Hull	Washboard	
Single Strake	Washboard present	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Indistinct	None	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
27	Whaling off Goto	
Artist	Type of Boat	
Hokusai	Oshiokuribune	
Type of Print	Bow	
Fishing	Kenzaki-Miyoshi I	
Hull	Washboard	
Single Strake	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Indistinct	
Propulsion	Mast	
Ro- Multiple	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		



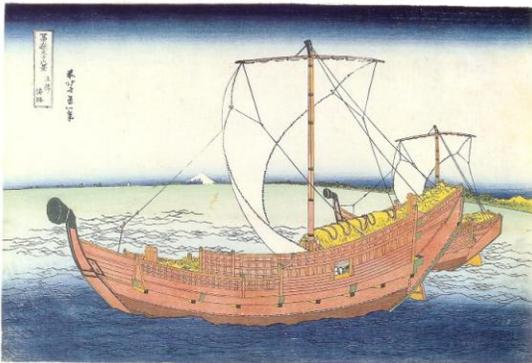
CATALOGUE 28. *Fifty-three Stages and Six Post-Towns along the Tokaidō*, by Kuniyoshi (Kikuchi 1968).

Several masted vessels are shown in the water. The lattice railing distinguishes the *bezaisen* in the foreground from the other vessels. A crewman mans the tiller. The sail shows the fibers that connect the pieces of individual cloth, leaving a gap for strong winds to pass through safely. Bands hold the mast timbers together.



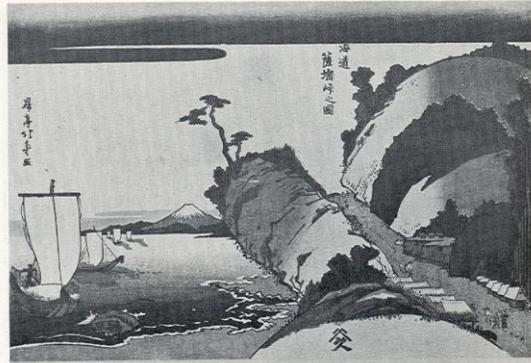
CATALOGUE 29. *Zeze Castle, Eight Scenes of Ōmi*, by Shuntei (Kikuchi 1968).

A *bezai*-type vessel sails away from castle on Lake Biwa. The transom is somewhat unusual, as it has a *chiri* and yet is closed off with the rudder stock fully enclosed. It appears to be a closed stern with a U-shaped transom, though the rudder is visible. Bands hold the mast timbers together.



CATALOGUE 30. *At Sea off Kazuza*, by Hokusai (Calza 2003).

This is the most detailed view of a *bezaisen* hull depicted in the woodblock prints. It clearly shows the removable *goshaku* section as well as a window into the cargo hold. The stempost has a typical *bezaisen* decoration at the tip. Rushes cover the aft deck house. Bands hold the mast timbers together.



CATALOGUE 31. *Satta Pass on the Tokaidō*, by Hokuju (Kikuchi 1968).

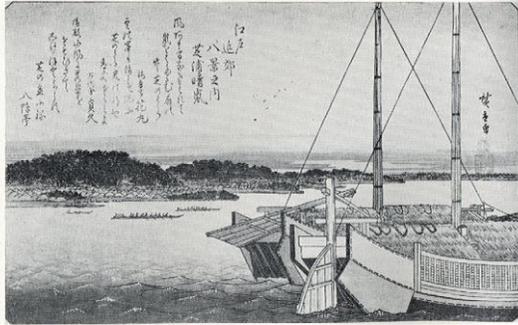
Sailing vessels approach a mountain village. The print quality does not allow for many construction details, but the stemposts have the elaborate protrusions characteristic of *bezaisen*.

Catalogue Number	Title	
28	Fifty-three Stages and Six Post-Towns along the Tokaido	
Artist	Type of Boat	
Kuniyoshi	Bezaisen	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Bezai-style	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail w/ Rudder	Rigging Visible	
Stern	Transom	
Bezai-type	Bezai-style, no chiri	
Superstructure	Fishing Nets	
Rushes	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
29	Zeze Castle, Eight Scenes of Omi	
Artist	Type of Boat	
Shuntei	Bezaisen	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Bezai-style	No washboard	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail w/ Rudder	Rigging Visible	
Stern	Transom	
Bezai-type	Chiri	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
30	At Sea off Kazuza	
Artist	Type of Boat	
Hokusai	Bezaisen	
Type of Print	Bow	
Cargo	Decorated Stempost	
Hull	Washboard	
Bezai-style	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input checked="" type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail w/ Rudder	Rigging Visible	
Stern	Transom	
Bezai-type	Indistinct	
Superstructure	Fishing Nets	
Rushes	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1830 - 1832		

Catalogue Number	Title	
31	Satta Pass on the Tokaido	
Artist	Type of Boat	
Hokuju	Bezaisen	
Type of Print	Bow	
Cargo	Decorated Stempost	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail	Rigging Visible	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
Rushes	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		



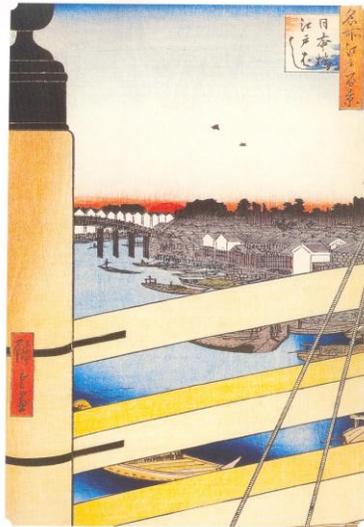
CATALOGUE 32. *Fine Breezy Day at Shibaura, Eight Scenes in the Suburbs of Edo*, by Hiroshige (Kikuchi 1968).

The sterns of two moored *bezai-sen*, distinguishable by the lattice railing, are visible here. One rudder is shipped while the other remains in the water. The planking of the stern is separate from that of the hull of the vessel, and the further ship shows the planking patterns of the underside of the stern. Bands hold the mast timbers together. Rushes cover the deck house.



CATALOGUE 33. *Year's First Song of the Cuckoo at Tsukudajima, Celebrated Places in the Eastern Capital*, by Hiroshige (Kikuchi 1968).

Many masted ships are moored near the warehouses of Tsukudajima. The foreground shows the joinery of the mast timbers. The *bezai-sen* in the foreground has a *chiri* at the stern.



CATALOGUE 34. *Nihonbashi and Edobashi Bridges*, by Andō Hiroshige (Uspensky 2005:103).

The warehouse district of Nihonbashi is pictured, with a plethora of boats. Few construction details are visible except for the upswept stern of a *bezai*-type boat below the top bridge railing and the bow planking of a transport vessel (foreground).



CATALOGUE 35. *Ushimachi Quarter in Takanawa*, by Andō Hiroshige (Uspensky 2005:179).

Many sailing vessels are depicted in background near Takanawa Gate (leaving the capital). At least one, with sail reefed, appears to be a *bezaisen* with the lattice railing on the hull. The others may be *bezai*- or *takase*-type vessels, based on general shape and size.

Catalogue Number	Title	
32	Fine breezy day at Shibaura, Eight Scenes in the Suburbs of Edo	
Artist	Type of Boat	
Hiroshige	Bezaisen	
Type of Print	Bow	
Cargo	Not Drawn	
Hull	Washboard	
Bezai-style	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail w/ Rudder	Rigging Visible	
Stern	Transom	
Bezai-type	Vertical Transom - Flat	
Superstructure	Fishing Nets	
Rushes	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
33	Year's First Song of the Cuckoo at Tsukudajima, Celebrated Places in the Eastern Capital	
Artist	Type of Boat	
Hiroshige	Bezaisen	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Bezai-style	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail w/ Rudder	Rigging Visible	
Stern	Transom	
Bezai-type	Chiri	
Superstructure	Fishing Nets	
Rushes	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title
34	Nihonbashi and Edobashi Bridges

Artist	Type of Boat
Hiroshige	Bezaisen

Type of Print	Bow
Cargo	Indistinct

Hull	Washboard
Bezai-style	Indistinct

Exterior Fasteners	Interior Fasteners
Bottom of strake	<input type="checkbox"/>

Throughbeams	Decking
<input type="checkbox"/>	No Interior View

Propulsion	Mast
Indistinct	None

Stern	Transom
Bezai-type	Chiri

Superstructure	Fishing Nets
Indistinct	<input type="checkbox"/>

Date of Print (Max/Min if known)
1857 - 1857

Catalogue Number 35	Title Ushimachi Quarter in Takanawa	
Artist Hiroshige	Type of Boat Bezaisen	
Type of Print Cargo	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail w/ Rudder	Mast Rigging Visible	
Stern Indistinct	Transom Indistinct	
Superstructure Indistinct	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		



CATALOGUE 36. *Shinagawa*, by Hiroshige (Andō 1965).

Cargo vessels piled high with goods pull up to the Tokaidō Road checkpoint area near Shinagawa. The ship nearest shore provides a clear view of the rudder half-pulled up into the stern. Shading suggests the joining of nine strips of cloth to form the sail.



CATALOGUE 37. *Evening glow at Atami, Eight Celebrated Scenes*, by Toyokuni II (Kikuchi 1968).

Boats are moored in the bay. It appears that one has at least a partially shipped rudder, though further details are indistinct. Other stylized ships sail beyond the bay.



CATALOGUE 38. *Kanagawa*, by Hiroshige (Andō 1965).

The checkpoint area faces the ocean, where several larger ships and some smaller fishing vessels are moored. A smaller lighter-like craft is pulling close to the *bezaisen* at anchor. The stern does not appear to have a *chiri*, though the additional lack of construction features on the rudder may simply suggest the artist's abbreviation of detail in this print.



CATALOGUE 39. *Ejiri*, (Andō 1965).

A harbor near Shimizu shows the mooring configuration of a number of vessels, likely including *bezai-sen* and smaller fishing or transport vessels. Construction details are indistinct.

Catalogue Number	Title	
36	Shinagawa	
Artist	Type of Boat	
Hiroshige	Takasebune	
Type of Print	Bow	
Cargo	Kenzaki-Miyoshi I	
Hull	Washboard	
Two Strakes	Indistinct	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail w/ Rudder	Rigging Visible	
Stern	Transom	
Indistinct	Horizontal transom	
Superstructure	Fishing Nets	
Indistinct	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
0 - 0		

Catalogue Number 37	Title Evening glow at Atami, Eight Celebrated Scenes	
Artist Toyokuni II	Type of Boat Bezaisen	
Type of Print Cargo	Bow Indistinct	
Hull Bezai-style	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail w/ Rudder	Mast Rigging Visible	
Stern Bezai-type	Transom Indistinct	
Superstructure Indistinct	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 38	Title Kanagawa	
Artist Hiroshige	Type of Boat Bezaisen	
Type of Print Cargo	Bow Undecorated Stempost	
Hull Bezai-style	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail w/ Rudder	Mast Rigging Visible	
Stern Bezai-type	Transom Bezai-style, no chiri	
Superstructure Rushes	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		

Catalogue Number 39	Title Ejiri	
Artist Hiroshige	Type of Boat Bezaisen	
Type of Print Cargo	Bow Undecorated Stempost	
Hull Bezai-style	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail	Mast Rigging Visible	
Stern Indistinct	Transom Indistinct	
Superstructure Rushes	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		



CATALOGUE 40. *Landscape of Tsukudajima*, by Hokujū (Kikuchi 1968).

Several boats are moored near the warehouses of Tsukudajima and a few sail in the bay. One provides a clear view of a *bezaisen* with closed stern and *chiri*. Several small *choki*-type vessels at right use *ro* to maneuver. Note the lack of a full pier or wharf near the warehouses, though several pilings are available to temporarily moor the vessel.



CATALOGUE 41. *Moon in the Gay Quarters at Shinagawa, one of Snow, Moon, and Flowers*, by Harushige (Kikuchi 1968).

Two women gaze at the river, two *bezai*-type vessels in the distance. Details of the boats are indistinct, but there may be a basket hanging from the bow of the closer vessel.



CATALOGUE 42. *Banquet in a Teahouse in Pleasure Quarters of Shinagawa*, by Utagawa Toyokuni (Kikuchi 1968).

A number of geisha and their patrons relax by the river. Each panel of the triptych has a number of masted vessels and one or two small lighter-like craft. Construction details are indistinct.

Catalogue Number 40	Title Landscape of Tsukudajima	
Artist Hokuju	Type of Boat Bezaisen	
Type of Print Cargo	Bow Indistinct	
Hull Bezai-style	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail w/ Rudder	Mast Rigging Visible	
Stern Bezai-type	Transom Chiri	
Superstructure Indistinct	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 40	Title Landscape of Tsukudajima	
Artist Hokuju	Type of Boat Oshiokuribune	
Type of Print Cargo	Bow Kenzaki-Miyoshi I	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Ro - Single	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		

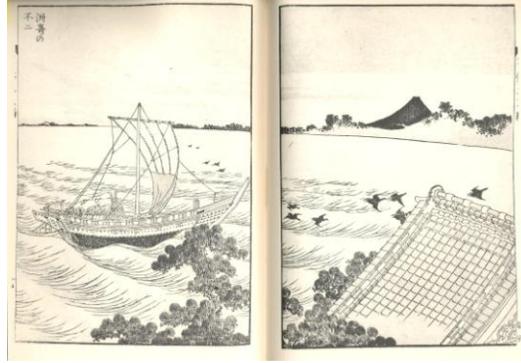
Catalogue Number	Title	
41	Moon in the gay quarters at Shinagawa, one of Snow, Moon, and Flowers	
Artist	Type of Boat	
Harushige	Bezaisen	
Type of Print	Bow	
Cargo	Decorated Stempost	
Hull	Washboard	
Bezai-style	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail	Rigging Visible	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
Indistinct	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
42	Banquet in a teahouse in pleasure quarters of Shinagawa	
Artist	Type of Boat	
Utagawa Toyokuni	Bezaisen	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail	Rigging Visible	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
Indistinct	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		



CATALOGUE 43. *Four Women, Twelve Months in Minami (Shinagawa)*, by Torii Kiyonaga (Kikuchi 1968).

Four women relax in front of beach. Two large *bezai*-type vessels, one with decorative stempost are moored. A small boat is beached in the shallows area. People are perhaps gathering seaweed or clams.



CATALOGUE 44. *Fuji from Susaki*, by Katsushika Hokusai. (Smith 1998:116-7).

Smith suggests that this represents a narrow split of land at the mouth of Sumida River in the Fukugawa district of Edo (Smith 1998:206). At the neck of the river is a Benten goddess shrine, protector of sources of water, as represented by the roof at the lower right. The vessel is a probably a *godairiki*, as it seems to have the protruding walkway. It also has a visible *goshaku* on the hull.



CATALOGUE 45. *Scene at Takanawa, Famous Spots in Edo*, by Keisai Eisen (Kikuchi 1968).

A group of vessels that seem to have the protruding walkway characteristic of the *godairiki* sails near Mount Fuji. All show the sails made from multiple pieces of cloth. The stempost seems to be decorated. There does not appear to be any kind of deck house; instead the ship is piled high with cargo.



CATALOGUE 46. *Boat Moored at Ushibori*, by Katsushika Hokusai (Forrer 1991).

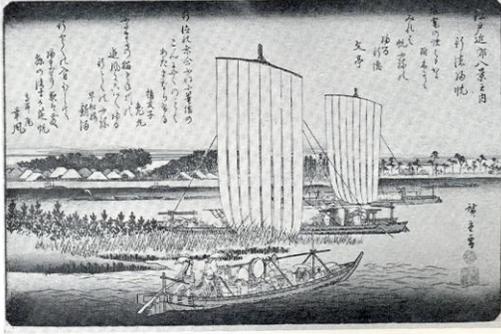
This print is a wonderful closeup of a moored *takase-bune*. The mast is unstepped and is braced to lie running fore and aft. Rushes are draped over the planked deckhouse and even over some of the mast. The roomy interior of the hull is plain in the amount of cargo that is stored. Supporting posts brace the deck beams from the bottom of the ship. At the bow is an example of the interior view of some of the blunt-ended sterns and bulkheads.

Catalogue Number	Title	
43	Four Women, Twelve Months in Minami (Shinagawa)	
Artist	Type of Boat	
Torii Kiyonaga	Bezaisen	
Type of Print	Bow	
Cargo	Decorated Stempost	
Hull	Washboard	
Bezai-style	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail	Rigging Visible	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
Indistinct	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number 44	Title Fuji from Susaki	
Artist Hokusai	Type of Boat Godairiki	
Type of Print Cargo	Bow Kenzaki-Miyoshi I	
Hull Bezai-style	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input checked="" type="checkbox"/>	Decking No Interior View	
Propulsion Sail w/ Rudder	Mast Rigging Visible	
Stern Keshoita	Transom Indistinct	
Superstructure Planked takase house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number	Title	
45	Scene at Takanawa, Famous Spots in Edo	
Artist	Type of Boat	
Keisai Eisen	Godairiki	
Type of Print	Bow	
Cargo	Kenzaki-Miyoshi II	
Hull	Washboard	
Bezai-style	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail	Rigging Visible	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
Indistinct	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
46	Boat Moored at Ushibori	
Artist	Type of Boat	
Hokusai	Takasebune	
Type of Print	Bow	
Cargo	Flat bow	
Hull	Washboard	
Single Strake	Washboard present	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input checked="" type="checkbox"/>	Athwartships	
Propulsion	Mast	
Sail	Mast stand on deck	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
Planked takase house	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1831 - 1831		



CATALOGUE 47. *Fishing boats putting into Gyotoku, Eight Scenes in the Suburbs of Edo*, by Hiroshige (Kikuchi 1968).

Two large masted vessels pole away from shore. Though construction details are difficult to make out in this copy, the sails clearly show the number of individual cloths sewn together to make a single sail, complete with gaps between the strips of cloth. The smaller *takase*-style vessel in the foreground appears to be carrying a drum of some sort.



CATALOGUE 48. *Tatekawa and Honjō District*, by Katsushika Hokusai (Forrer 1991).

A lumberyard is pictured, but there is a *takase*-like boat on the river in the background. There is a blunt bow in view, and the boat has a planked-over deck house.



CATALOGUE 49. *Massaki and the Suijin-no-Mori Shrine on the Sumidagawa*, by Andō Hiroshige (Uspensky 2005:87).

The *torii* gate and lanterns in the foreground mark the entrance to the Suijin-no-mori, or Grove of the Water God. It is dedicated to the Sumida River, and at one time this was the location of the mouth of the river (Uspensky 2005:86). Two masted vessels, likely *takase* based on hull shape and sail style and a lumber raft are shown on the water.



CATALOGUE 50. *The Shōheibashi Bridge, Temple of Confucious, and Kandagawa*, by Andō Hiroshige (Uspensky 2005:111).

A barge with timber from Yushima Yokochō poles between the hills (Uspensky 2005:110). Several more flat-bottomed transport vessels, likely *takase-bune*, are moored along shore, and a *hiyoke-bune* is shown coming underneath the bridge.

Catalogue Number	Title	
47	Fishing boats putting into Gyotoku, Eight Scenes in the Suburbs of Edo	
Artist	Type of Boat	
Hiroshige	Takasebune	
Type of Print	Bow	
Cargo	Kenzaki-Miyoshi I	
Hull	Washboard	
Single Strake	Washboard present	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Ro w/Rudder	None	
Stern	Transom	
Keshoita	Indistinct	
Superstructure	Fishing Nets	
Temporary house	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
48	Tatekawa and Honjo District	
Artist	Type of Boat	
Hokusai	Takasebune	
Type of Print	Bow	
Cargo	Flat bow	
Hull	Washboard	
Single Strake	Washboard present	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Indistinct	None	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
Planked takase house	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1835 - 1835		

Catalogue Number 49	Title Massaki and the Sujjin-no-Mori Shrine on the Sumidagawa	
Artist Hiroshige	Type of Boat Takasebune	
Type of Print Cargo	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail	Mast Rigging Visible	
Stern Indistinct	Transom Indistinct	
Superstructure Indistinct	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1856 - 1856		

Catalogue Number	Title	
50	Shoheibashi, Temple of Confucious, and Kandagawa	
Artist	Type of Boat	
Hiroshige	Takasebune	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail w/ Rudder	Mast stand on deck	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
Rushes	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1857 - 1857		



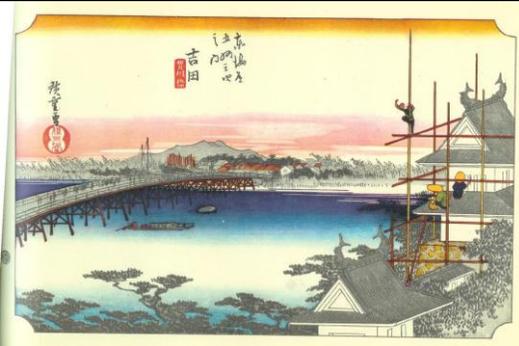
CATALOGUE 51. *Ekōin Monastery at Ryōgoku and the Moto-Yanagibashi Bridge*, by Andō Hiroshige (Uspensky 2005:27).

Though the details of the ships themselves are indistinct, the mixture of lumber rafts, masted vessels that are probably *takase*, and smaller boats using a *ro* for propulsion demonstrate the variety of watercraft on the river.



CATALOGUE 52. *Komakatado Temple and Azumabashi Bridge*, by Andō Hiroshige (Uspensky 2005:141).

Small boats ply the waters of the Sumida River in the background near temple. Some may be *takase-bune* with the mast unstepped. One is likely a lumber barge, and another has a tiller visible.



CATALOGUE 53. *Yoshida*, by Hiroshige (Andō 1965).

The castle of the town is undergoing repairs, and a small barge is shown in the river waters. No construction details are visible.



CATALOGUE 54. *Fuji and Edo seen from Nihonbashi*, by Katsushika Hokusai (Forrer 1991).

Warehouses flank both sides of the river, some with small piers to facilitate unloading cargo vessels. Merchants crowd the bridge. There are two types of vessels pictured: *oshiokuri*, here being used for cargo transport, and a single sharply curved one, possibly a *tsuchi-bune*, piled high with cargo. A plank is laid on top of the packages to allow the sailors to walk easily from stem to stern. All are being poled along the waterway. The scene is similar to Kiyonaga's *New Year's Scene at Nihon-bashi* (Cat. 100).

Catalogue Number	Title	
51	Eikoin Monastery at Ryogoku and the Moto-Yanagibashi Bridge	
Artist	Type of Boat	
Hiroshige	Takasebune	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail	Rigging Visible	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1857 - 1857		

Catalogue Number	Title	
52	Komakatado Temple and Azumabashi Bridge	
Artist	Type of Boat	
Hiroshige	Takasebune	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1857 - 1857		

Catalogue Number 53	Title Yoshida	
Artist Hiroshige	Type of Boat Takasebune	
Type of Print Cargo	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Poling	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure Rushes	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known)		
0 - 0		

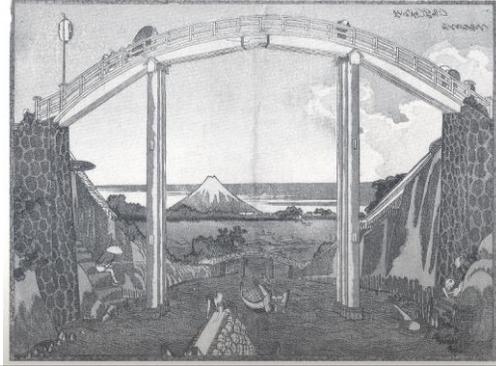
Catalogue Number 54	Title Fuji and Edo seen from Nihonbashi	
Artist Hokusai	Type of Boat Oshiokuribune	
Type of Print Cargo	Bow Undecorated Stempost	
Hull Overlapping strake(s)	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Poling	Mast None	
Stern Undecorated Wing Stern	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1834 - 1834		

Catalogue Number	Title	
54	Fuji and Edo seen from Nihonbashi	
Artist	Type of Boat	
Hokusai	Other	
Type of Print	Bow	
Cargo	Kenzaki-Miyoshi I	
Hull	Washboard	
Single Strake	Decorated	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
0 - 0		



CATALOGUE 55. *Sumida River seen from Azuma Bridge*, by Katsushika Hokusai (Forrer 1991).

Bridge piers frame the left side of the picture, and vessels of various sizes proceed out toward the bay. The boats in the foreground and then furthest in the background are likely *tsuchi-bune*.



CATALOGUE 56. *View of Fuji through Piers of a High-Arched Bridge*, by Katsushika Hokusai (Forrer 1991).

A tall bridge is pictured with boats passing underneath; fisherman sit on the rocks at left. Two cargo vessels are in the foreground with bales piled high. A plank rests atop the cargo to allow for easier poling. A *hiyoke-bune* is visible beyond the bridge.



CATALOGUE 57. *Tsukuda Island in Musashi Province*, by Katsushika Hokusai (Calza 2003).

Tsukudajima is shown here as a small island surrounded by boats; the variety suggests more activity than just fishing or ferries. Cargo is piled high on the foremost vessel, which has an almost-unbelievable curvature. One crewman poles the boat through the water, relying on a plank laid over the cargo to walk fore to aft. Other boats use a *ro* or, in the case of the right foreground boat, a *kai* to propel.



CATALOGUE 58. *Fuji seen through Piers of Mannenbashi*, by Katsushika Hokusai (Forrer 1991).

A fisherman with a rod sits in the right foreground while several boats pass underneath the large arch bridge. One is piled high with cargo with a plank laid atop it for the crew to traverse the ship when poling. The stern is constructed similar to blunt-end ferryboats that can be pulled onshore easily.

Catalogue Number 55	Title Sumida River seen from Azuma Bridge	
Artist Hokusai	Type of Boat Other	
Type of Print Cargo	Bow Kenzaki-Miyoshi I	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Ro - Single	Mast None	
Stern Undecorated Wing Stern	Transom Horizontal transom	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1800 - 1805		

Catalogue Number	Title	
56	View of Fuji through Piers of a High-Arched Bridge	
Artist	Type of Boat	
Hokusai	Other	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Single Strake	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Poling w/ Rudder	None	
Stern	Transom	
Keshoita	Horizontal transom	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1800 - 1805		

Catalogue Number 57	Title Tsukuda Island in Musashi Province	
Artist Hokusai	Type of Boat Other	
Type of Print Cargo	Bow Kenzaki-Miyoshi I	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Poling	Mast Mast stand on deck	
Stern Keshoita	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1830 - 1832		

Catalogue Number 58	Title Fuji seen through Piers of Mannenbashi	
Artist Hokusai	Type of Boat Other	
Type of Print Cargo	Bow Squared-off Stempost	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Poling	Mast None	
Stern Keshoita	Transom Vertical Transom - Ferry Style	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1831 - 1831		



CATALOGUE 59. *Fuji above Mist of Tamagawa*, by Katsushika Hokusai (Forrer 1991).

A single boat with fishermen poles from the shore towards Mount Fuji. The stern construction is very visible here, and is similar to the blunt-ended ferry boats that can be pulled up on shore easily. A rope is coiled in the bow of the ship. Reeds or rushes are piled up in the boat.



CATALOGUE 60. *Fireflies at Ochanomizu, Flower Calendar of the Eastern Capital*, by Keisai Eisen (Kikuchi 1968).

Cargo boats move upriver in a gorge near the bridge. A plank lies over the cargo to facilitate poling. Other construction details are indistinct.



CATALOGUE 61. *View from under Shin-Ohashi Bridge, from 36 Views of Mt. Fuji from the Eastern Capital*, by Kuniyoshi (Kikuchi 1968).

A cargo boat is poled between two bridge piers. The crewman has his hand on the tiller to steer. Cargo is piled high with a plank laid over it to allow the crewmen to traverse the length of the ship easily.



CATALOGUE 62. *Fuji from Suidōbashi*, by Katsushika Hokusai. (Smith 1998:63).

This watercraft, possibly a *tsuchi-bune*, appears to be piled high with sticks or rushes. A plank along the top of the cargo allows one of the two crewmen pictured to walk from end to end of the vessel to help pole it along the river. The perspective of this boat is skewed, as can be seen from the way in which the strakes meet the stempost. The port side suggests the strakes are flush, one on top of each other, but the small portion of the starboard side visible shows the strakes flaring outward. Smith further suggests that Hokusai is “indifferent to topographical accuracy” as the current of the Kanda River is depicted as running in the opposite direction of its true flow.

Catalogue Number	Title	
59	Fuji above Mist of Tamagawa	
Artist	Type of Boat	
Hokusai	Other	
Type of Print	Bow	
Cargo	Squared-off Stempost	
Hull	Washboard	
Two Strakes	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Indistinct	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Undecorated Wing Stern	Vertical Transom - Ferry Style	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1831 - 1831		

Catalogue Number	Title	
60	Fireflies at Ochanomizu, Flower Calendar of the Eastern Capital	
Artist	Type of Boat	
Eisen	Indistinct	
Type of Print	Bow	
Cargo	Blunt Bow	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Indistinct	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
61	View from under Shin-Ohashi Bridge, from 36 Views of Mt. Fuji from the Eastern Capital	
Artist	Type of Boat	
Kuniyoshi	Other	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Two Strakes	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Poling w/ Rudder	None	
Stern	Transom	
Undecorated Wing Stern	Horizontal transom	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
62	Fuji from Suidobashi	
Artist	Type of Boat	
Hokusai	Other	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Single Strake	Washboard present	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		



CATALOGUE 63. *Snowscape on the Fuji River*, by Hiroshige (Kikuchi 1968).

A boatsman poles a flat vessel with a rush-covered deckhouse along the river.



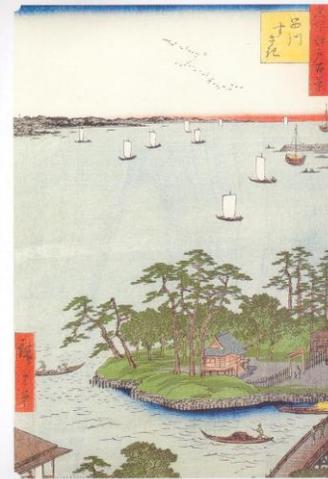
CATALOGUE 64. *Moonscape*, by Keisai Eisen (Kikuchi 1968).

A boatsman poles a single cargo vessel near a bridge. The type of vessel is difficult to determine from this angle, though the flat bow and stern suggest that it may be designed to pull up easily onto shore.



CATALOGUE 65. *Seba*, from *Sixty-Nine Stages of the Kiso Highway*, by Andō Hiroshige (Kikuchi 1968).

One boat carries rushes along a river, accompanied by a lumber raft. Both are being poled. The type of boat is indeterminate, but the flat bow and stern suggest that it may be designed to pull up easily onto shore.



CATALOGUE 66. *Sandbar in Susaki*, by Andō Hiroshige (Uspensky 2005:183).

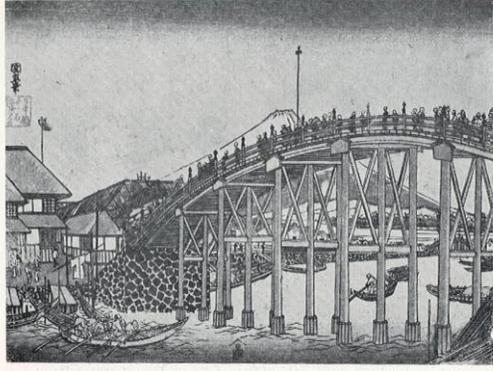
Stylized fishing boats are shown near Edo Bay, with three cargo vessels in the foreground. A shrine to Benzaiten (a sea god) rests on a manmade sandbar.

Catalogue Number 63	Title Snowscape	
Artist Eisen	Type of Boat Indistinct	
Type of Print Cargo	Bow Blunt Bow	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Poling	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure Rushes	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 64	Title Moonscape	
Artist Eisen	Type of Boat Other	
Type of Print Cargo	Bow Blunt Bow	
Hull Single Strake	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Poling	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

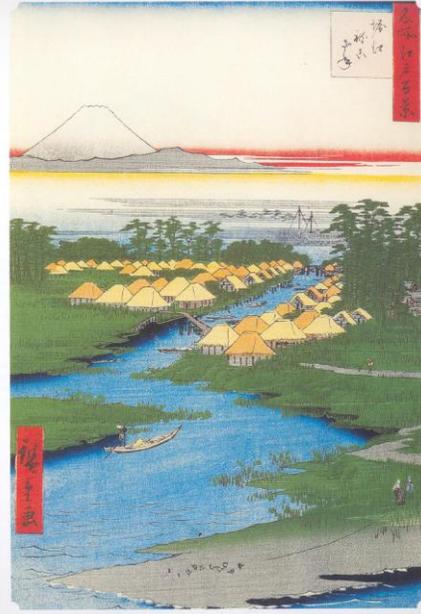
Catalogue Number 65	Title Seba, from 69 Stages of the Kiso Highway	
Artist Hiroshige	Type of Boat Double-ended	
Type of Print Cargo	Bow Blunt Bow	
Hull Single Strake	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Poling	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 66	Title Sandbar in Susaki	
Artist Hiroshige	Type of Boat Oshiokuribune	
Type of Print Cargo	Bow Kenzaki-Miyoshi I	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Poling	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1856 - 1856		



CATALOGUE 67. *Ikkoku Bridge Viewed from Nihonbashi*, by Kuninao (Kikuchi 1968).

Cargo boats travel under the bridge. The right foreground vessel uses four *ro* on one side for propulsion. Further details are indistinct.



CATALOGUE 68. *Horie and Nekozone*, by Andō Hiroshige (Uspensky 2005:209).

The two villages are famous for shellfish (Uspensky 2005:208). Some small vessels appear in the foreground, one being poled. Construction details are indistinct.

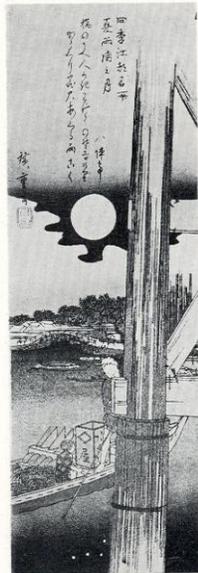


FIGURE 69. *Moon at Ryōgoku in Summer*, one of *Celebrated Places of Edo in the Four Seasons*, by Hiroshige (Kikuchi 1968).

A catering boat, probably a *choki-bune*, passes under a bridge with its identifying lantern and other indistinguishable cargo. Other construction details are indistinct.



CATALOGUE 70. *Fuji Reflected in Lake*, by Katsushika Hokusai (Forrer 1991).

A small boat of indeterminate type is in the foreground. The “parallelogram Fuji” is one example of Hokusai’s compromising reality in favor of aesthetics.

Catalogue Number 67	Title Ikkoku Bridge viewed from Nihonbashi	
Artist Kuninao	Type of Boat Oshiokuribune	
Type of Print Cargo	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Ro- Multiple	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number	Title	
68	Horie and Nekozone	
Artist	Type of Boat	
Hiroshige	Oshiokuribune	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Single Strake	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1856 - 1856		

Catalogue Number 69	Title Moon at Ryogoku in Summer, one of Celebrated Places of Edo in the Four Seasons	
Artist Hiroshige	Type of Boat Chokibune	
Type of Print Cargo	Bow Kenzaki-Miyoshi I	
Hull Indistinct	Washboard Washboard-only (no upper strakes)	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Poling	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 70	Title Fuji reflected in lake	
Artist Hokusai	Type of Boat Indistinct	
Type of Print Cargo	Bow Indistinct	
Hull Single Strake	Washboard No washboard	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Ro - Single	Mast None	
Stern Undecorated Wing Stern	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1834 - 1834		



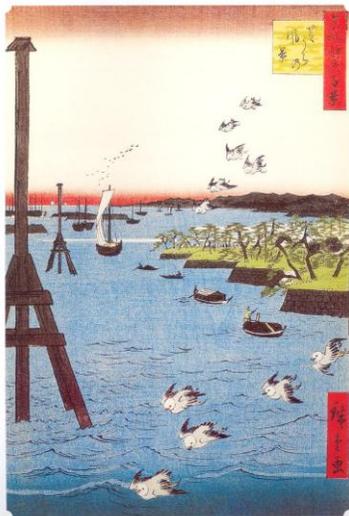
CATALOGUE 71. *Kuwana*, by Andō Hiroshige (Andō 1965).

Kuwana was an area along Ise Bay known for broiled clams. The boats in the foreground might be fishing vessels, as they are too small and lack the lattice railing of a *bezai-sen*. Though the size is similar to a *takase*, the bow is not in the *takase* style. The stempost does not protrude above the hull but instead the strakes are fitted into the post itself. Also unusual is the depiction of reefing the sails, since most prints show the ships either already in full sail or moored.



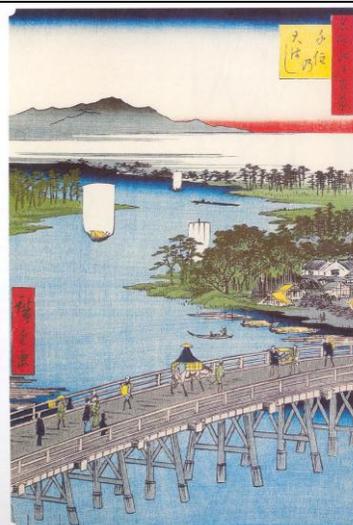
CATALOGUE 72. *View of Konodai Hill and the Tonegawa River*, by Andō Hiroshige (Uspensky 2005:169).

A number of cargo vessels sail south along the river. Though they appear to be similar to *bezai-sen*, the fact that they are in the river suggests that they may be shallow-draft *takase-bune*.



CATALOGUE 73. *View of Shibaura Inlet*, by Andō Hiroshige (Uspensky 2005:233).

A number of different kinds of vessels – cargo, pleasure, and probably fishing – enter the river. One small transport boat has a plank over the cargo for easy poling. The channel is marked by the wooden structures as in the left foreground.



CATALOGUE 74. *Ōhashi Bridge in Senjū*, by Andō Hiroshige (Uspensky 2005:223).

A typical bridge and river scene shows boats dotting the river. Actual usage and construction details are indistinct.

Catalogue Number	Title
71	Kuwana

Artist	Type of Boat
Hiroshige	Other

Type of Print	Bow
Cargo	Hako-oki

Hull	Washboard
Single Strake	Washboard present

Exterior Fasteners	Interior Fasteners
Bottom of strake	<input type="checkbox"/>

Throughbeams	Decking
<input type="checkbox"/>	No Interior View

Propulsion	Mast
Sail w/ Rudder	Rigging Visible

Stern	Transom
Indistinct	Indistinct

Superstructure	Fishing Nets
None	<input type="checkbox"/>

Date of Print (Max/Min if known)
0 - 0

Catalogue Number	Title	
72	View of Konodai Hill and the Tonegawa River	
Artist	Type of Boat	
Hiroshige	Indistinct	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail w/ Rudder	Rigging Visible	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1856 - 1856		

Catalogue Number 73	Title View of Shibaura Inlet	
Artist Hiroshige	Type of Boat Indistinct	
Type of Print Cargo	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail	Mast Rigging Visible	
Stern Indistinct	Transom Indistinct	
Superstructure Rushes	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		

Catalogue Number 74	Title Ohashi bridge in Senju	
Artist Hiroshige	Type of Boat Indistinct	
Type of Print Cargo	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Sail	Mast Rigging Visible	
Stern Indistinct	Transom Indistinct	
Superstructure Rushes	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1856 - 1856		



FIGURE 75. *Snowscape on the Fuji River*, by Hiroshige (Kikuchi 1968).

Small, stylized boats float through a gorge. Construction details are indistinct.



CATALOGUE 76. *Yui*, by Andō Hiroshige (Andō 1965).

Several masted cargo ships are shown sailing off the coast. No construction details are visible and sails are stylized.



CATALOGUE 77. *Autumn Moon at Takanawa, Eight Scenes in the Eastern Capital*, by Hiroshige (Kikuchi 1968).

The fan painting format of this print is unusual. Both stylized masted vessels and smaller watercraft are shown.



CATALOGUE 78. *Sumo Wrestling Tournament at Ryōgoku*, by Shunshō (Kikuchi 1968).

Boats provide atmosphere in the river scene behind the procession of sumo wrestlers crossing a bridge. Construction details are indistinct, though one appears to be piled high with cargo.

Catalogue Number	Title	
75	Snowscape on the Fuji River	
Artist	Type of Boat	
Hiroshige	Indistinct	
Type of Print	Bow	
Cargo	Indistinct	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Indistinct	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number 76	Title Yui	
Artist Hiroshige	Type of Boat Indistinct	
Type of Print Cargo	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail	Mast Rigging Visible	
Stern Indistinct	Transom Indistinct	
Superstructure Indistinct	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		

Catalogue Number 77	Title Autumn Moon at Takanawa, Eight Scenes in the Eastern Capital	
Artist Hiroshige	Type of Boat Indistinct	
Type of Print Cargo	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail	Mast Rigging Visible	
Stern Indistinct	Transom Indistinct	
Superstructure Indistinct	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number
78

Title
Sumo wrestling tournament at Ryogoku

Artist
Shunsho

Type of Boat
Indistinct

Type of Print
Cargo

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners

Throughbeams

Decking
No Interior View

Propulsion
Indistinct

Mast
None

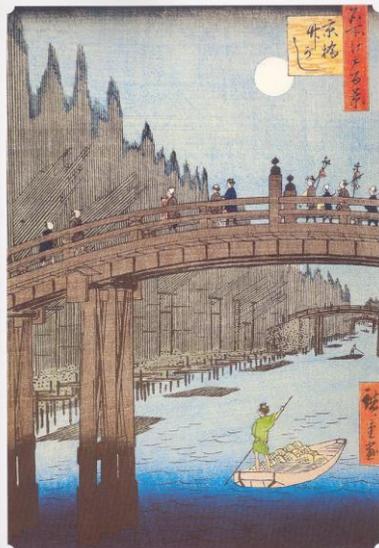
Stern
Indistinct

Transom
Indistinct

Superstructure
None

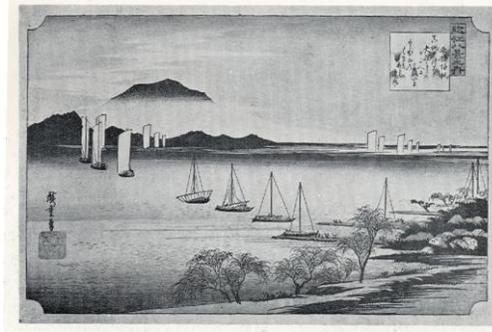
Fishing Nets

Date of Print (Max/Min if known)
-



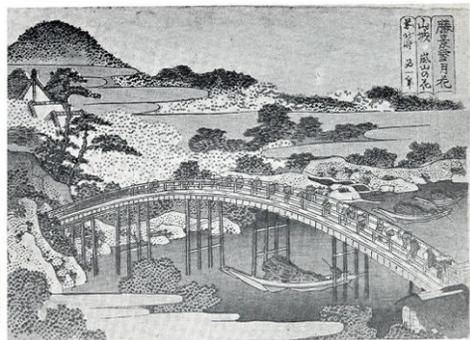
CATALOGUE 79. *Bamboo Bank by Kyōbashi Bridge*, by Andō Hiroshige (Uspensky 2005:169).

A sailor poles a cargo ferry underneath the bridge near bamboo stores on the opposite shores.



CATALOGUE 80. *Fishing Boats Putting into Yabashi, Eight Scenes of Ōmi*, by Hiroshige (Kikuchi 1968).

This print is interesting for its display of the various stages of putting to sea, from a moored ship through raising sail to full. Construction details are too small to be visible.



CATALOGUE 81. *Cherry Blossoms at Arashiyama in Yamashiro Province from Beautiful Scenes of Snow, Moon, and Flower*, by Hokusai (Kikuchi 1968).

Scenes set within Kyoto are relatively rare. Boats filled with rushes or bamboo are being poled under the bridge. The sharply raked bow is unusual; wider than most other bows with true stemposts yet not as flat as blunt-ended ferryboats. It is unclear whether this is a regional variant or simply stylization. Additional construction details are difficult to discern.



CATALOGUE 82. *Man and Two Women Boating*, by Harunobu (Kikuchi 1968).

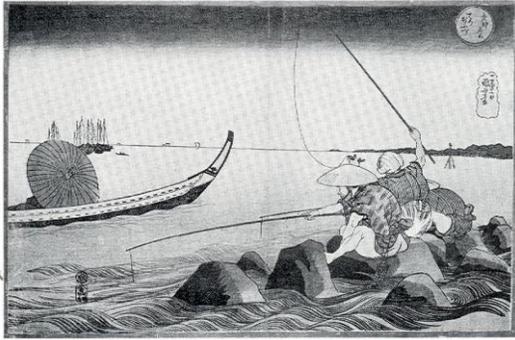
Two boats are shown, one with one man and the other with two women. Both ships have protruding deck beams and decorated stemposts. The hull planking of the women's boat is unusual, with a sheer strake and several other planks perpendicular to it.

Catalogue Number	Title	
79	Bamboo Bank by Kyobashi Bridge	
Artist	Type of Boat	
Hiroshige	Indistinct	
Type of Print	Bow	
Cargo	Blunt Bow	
Hull	Washboard	
Single Strake	No washboard	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Indistinct	Vertical Transom - Flat	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1857 - 1857		

Catalogue Number 80	Title Fishing Boats putting into Yabashi, Eight Scenes of Omi	
Artist Hiroshige	Type of Boat Indistinct	
Type of Print Cargo	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail	Mast Rigging Visible	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number	Title	
81	Cherry Blossoms at Arashiyama in Yamashiro Province from Beautiful Scenes of Snow, Moon, and Flower	
Artist	Type of Boat	
Hokusai	Indistinct	
Type of Print	Bow	
Cargo	Flat bow	
Hull	Washboard	
Single Strake	No washboard	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number 82	Title Man and Two Women Boating	
Artist Harunobu	Type of Boat Chokibune	
Type of Print Pleasure	Bow Kenzaki-Miyoshi II	
Hull Vertical bow strakes	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input checked="" type="checkbox"/>	Decking Both	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		



CATALOGUE 83. *Teppōzu, Celebrated Places in the Eastern Capital*, by Kuniyoshi (Kikuchi 1968).

Two fishermen fish with poles from shore. A person hidden by a parasol rides in a *choki*-style boat nearby. The stempost has some minimal decoration.



CATALOGUE 84. *A Friends' Boat of Verses*, by Utagawa Kunisada (Smith 1988:182).

A female passenger rides in the bow of a *choki-bune*. The gunwale overlaps the stempost.



CATALOGUE 85. *Meeting Pine from Genroku Poetry Shell Game*, by Katsushika Hokusai (Calza 2003).

One man relaxes and one man rows a *choki-bune*, possibly waiting for someone under the “meeting pine.” The stempost has a decorative covering.



CATALOGUE 86. *Tenma Bridge in Settsu Province*, by Katsushika Hokusai (Calza 2003).

A number of boats with lanterns cross under a bedecked bridge. The sheer strake and gunwale appear to overlap the stempost. Though at first glance similar to Hokusai’s *oshiokuri-bune*, the gunwale and hint of decoration on the stempost indicate that these are likely *choki-bune*.

Catalogue Number 83	Title Teppozu, Celebrated Places in the Eastern Capital	
Artist Kuniyoshi	Type of Boat Chokibune	
Type of Print Pleasure	Bow Kenzaki-Miyoshi II	
Hull Overlapping strake(s)	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number	Title	
84	A Friends' Boat of Verses	
Artist	Type of Boat	
Kunisada	Chokibune	
Type of Print	Bow	
Pleasure	Kenzaki-Miyoshi II	
Hull	Washboard	
Single Strake	Washboard present	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input checked="" type="checkbox"/>	
Throughbeams	Decking	
<input checked="" type="checkbox"/>	Indistinct	
Propulsion	Mast	
Indistinct	None	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1830 - 1830		

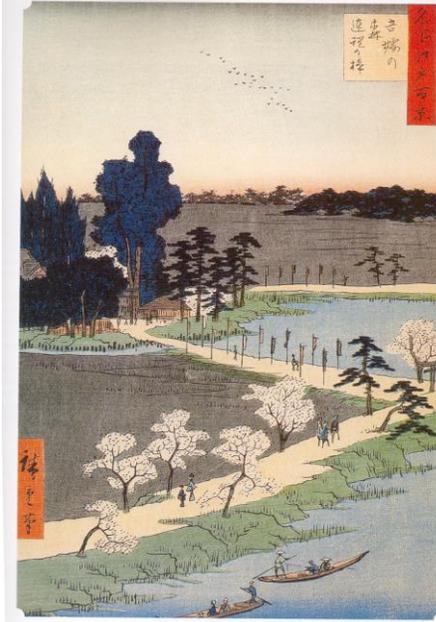
Catalogue Number 85	Title Meeting Pine from Genroku Poetry Shell Game	
Artist Hokusai	Type of Boat Chokibune	
Type of Print Pleasure	Bow Kenzaki-Miyoshi II	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Ro - Single	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1821 - 1821		

Catalogue Number 86	Title Tenma Bridge in Setsu Province	
Artist Hokusai	Type of Boat Chokibune	
Type of Print Pleasure	Bow Kenzaki-Miyoshi II	
Hull Overlapping strake(s)	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Ro - Single	Mast None	
Stern Undecorated Wing Stern	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1834 - 1834		



CATALOGUE 87. *Women in a Boat Cooling Themselves*, by Choki (Kikuchi 1968).

This is a view from inside a boat house, but it is difficult to see much detail about the boat itself. The scale of the gunwale fastener coverings is visible behind the women, giving an indication of the size of the boat house itself. The women cook over a brazier. Several other stylized vessels are also in the river.



CATALOGUE 88. *Conjoined Camphor Trees near Azuma-no-Mori Shrine*, by Andō Hiroshige (Uspensky 2005:79).

Two passenger ferries are depicted near a riverbank with the cherry blossoms. Construction details are indistinct.



CATALOGUE 89. *The Return of the Boats: Tsunagoro*, by Katsushika Hokusai (Calza 2003).

Two women ride in a boat poled by a single man. The construction of the interior bulkhead is visible. A few larger masted vessels are moored in the background.



CATALOGUE 90. *Lotus Flowers at Benten Shrine in Shinobazu Pond, Collection of Celebrated Places in Edo*, by Keisai Eisen (Kikuchi 1968).

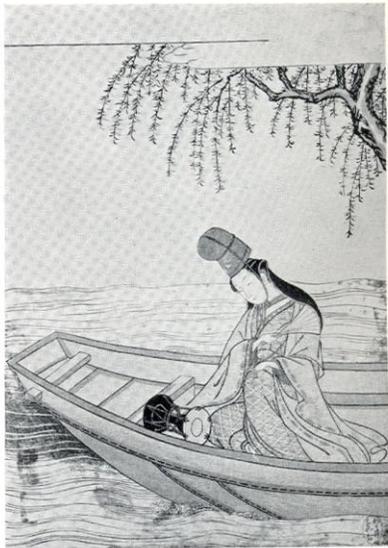
A small boat of indeterminate type rests among lotus flowers near the shrine. Benten is one of the gods of seafarers.

Catalogue Number 87	Title Women in a boat cooling themselves	
Artist Choki	Type of Boat Indistinct	
Type of Print Pleasure	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Indistinct	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure Indistinct	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 88	Title Conjoined Camphor Trees near Azuma-no-Mori Shrine	
Artist Hiroshige	Type of Boat Indistinct	
Type of Print Pleasure	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Poling	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1856 - 1856		

Catalogue Number	Title	
89	The Return of the Boats: Tsunagoro	
Artist	Type of Boat	
Hokusai	Indistinct	
Type of Print	Bow	
Pleasure	Not Drawn	
Hull	Washboard	
Single Strake	Washboard present	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1789 - 1789		

Catalogue Number	Title	
90	Lotus Flowers at Benten Shrine in Shinobazu Pond, Collection of Celebrated Places in Edo	
Artist	Type of Boat	
Eisen	Indistinct	
Type of Print	Bow	
Pleasure	Blunt Bow	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		



CATALOGUE 91. *In the Asazuma Boat*, by Harunobu (Kikuchi 1968).

A woman sits with a small *taiko* drum in a boat of indeterminate type. The bow is squared-off, with a beam protruding from the hull. There is no apparent stempost. The hull planking is unusual, with a sheer strake and several other planks perpendicular to it.



CATALOGUE 92. *Three Ladies in a Boat (Sketch)*, by Katsushika Hokusai (Forrer 1991).

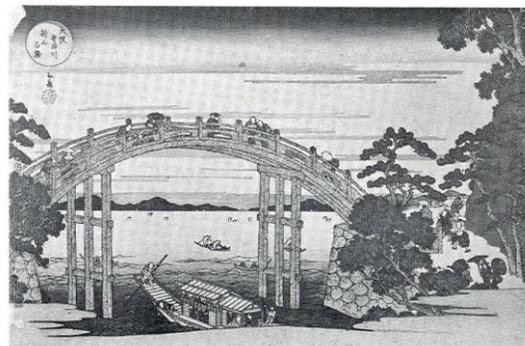
Three women in a boat propel themselves along the river. Pilings line the opposite shore. The bow is blunt-ended, with a tow-rope tied on the bulkhead planking.



1354. GOGAKU: *Moonlit night at Suehiro Bridge near Tempōzan.*

CATALOGUE 93. *Moonlit Night at Suehiro Bridge near Tempōzan*, by Gogaku (Kikuchi 1968).

One of the more detailed views of a small *yuzan-sen*, the ferryman uses what is probably a *kai* to propel the boat. The deckhouse is in two sections, with the aft part slightly narrower, and *shoji* panels are shown slid open. An interior ledge is along the midships sheer strake, and the male passenger is shown leaning on it. The *geta* sandals left on the bow suggest that the custom of removing one's footwear when entering a building applies on boats as well.



CATALOGUE 94. *Stone Bridge at Niiyama across Aji River in Osaka*, by Gogaku (Kikuchi 1968).

A *yuzan-sen* with its two-level deck house passes under a bridge. The aft section is narrower and shorter. An interior ledge is along the midships sheer strake. Ferryman are posted fore and aft, respectively poling and rowing the vessel.

Catalogue Number 91	Title In the Asazuma Boat	
Artist Harunobu	Type of Boat Other	
Type of Print Pleasure	Bow Blunt Bow	
Hull Vertical bow strakes	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input checked="" type="checkbox"/>	Decking Athwartships	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 92	Title Three Ladies in a Boat (Sketch)	
Artist Hokusai	Type of Boat Other	
Type of Print Pleasure	Bow Flat bow	
Hull Single Strake	Washboard No washboard	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input checked="" type="checkbox"/>	Decking Athwartships	
Propulsion Poling	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1797 - 1797		

Catalogue Number 93	Title Moonlit night at Suehiro Bridge near Tempoan	
Artist Gogaku	Type of Boat Hiyokebune	
Type of Print Pleasure	Bow Flat bow	
Hull Vertical bow strakes	Washboard No washboard	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Kai	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure 2-level house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 94	Title Stone Bridge at Niiyama across Aji River in Osaka	
Artist Gogaku	Type of Boat Hiyokebune	
Type of Print Pleasure	Bow Flat bow	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Poling	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure 2-level house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		



CATALOGUE 95. *Fishing boats putting into bay of Kanazawa, Eight Celebrated Scenes*, by Toyokuni II (Kikuchi 1968).

This print has an odd perspective, as the people on the bridge appear to be larger than the boat directly below them. There is a *hiyoke-bune* on either side of the bridge.



CATALOGUE 96. *Evening moon at Ryōgoku, Celebrated Places in the Eastern Capital*, by Hiroshige (Kikuchi 1968).

One *yane-bune* and several smaller vessels pass under the bridge in this print. They are in silhouette, making it difficult to discern details.



CATALOGUE 97. *Komagata, Eight Scenes around Kinryūzan Temple*, by Torii Kiyonaga (Kikuchi 1968).

A family on a river bank approaches a temple. Several stylized vessels, including one *yane-bune*, appear in the background.



CATALOGUE 98. *View from the Massaki Shrine of the Uchigawa Sekiya-no-sato Village and the Suijin-no-Mori Shrine*, by Andō Hiroshige (Uspensky 2005:89).

A *hiyoke-bune* and barge glide past the Grove of the Water God. The *ro* is used on the *hiyoke-bune*, and the bamboo blinds along the deck house are visible.

Catalogue Number
95

Title
Fishing boats putting into bay of Kanazawa, Eight Celebrated Scenes

Artist
Toyokuni II

Type of Boat
Hiyokebune

Type of Print
Pleasure

Bow
Undecorated Stempost

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
No Interior View

Propulsion
Ro - Single

Mast
None

Stern
Indistinct

Transom
Indistinct

Superstructure
6-post house

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
-

Catalogue Number
96

Title
Evening moon at Ryogoku, Celebrated Places in the Eastern Capital

Artist
Hiroshige

Type of Boat
Hiyokebune

Type of Print
Pleasure

Bow
Kenzaki-Miyoshi I

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
No Interior View

Propulsion
Indistinct

Mast
None

Stern
Indistinct

Transom
Indistinct

Superstructure
Indistinct post-house

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
-

Catalogue Number
97

Title
Komagata, Eight Scenes around Kinryuzan Temple

Artist
Torii Kiyonaga

Type of Boat
Hiyokebune

Type of Print
Pleasure

Bow
Kenzaki-Miyoshi I

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
No Interior View

Propulsion
Indistinct

Mast
None

Stern
Not Drawn

Transom
Not Drawn

Superstructure
Indistinct post-house

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
-

Catalogue Number
98

Title
View from Massaki

Artist
Hiroshige

Type of Boat
Hiyokebune

Type of Print
Pleasure

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
No Interior View

Propulsion
Ro - Single

Mast
None

Stern
Not Drawn

Transom
Not Drawn

Superstructure
Indistinct post-house

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1857 - 1857



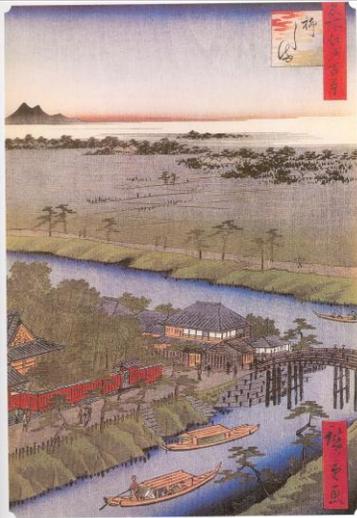
CATALOGUE 99. *Mokuboji Monastery, Uchigawa River, Gozensaihata Fields*, by Andō Hiroshige (Uspensky 2005:201).

Two women alight from a ferryboat to visit the Uehan restaurant (known for potatoes and shellfish) (Uspensky 2005:200). The bow of the *hiyoke-bune* is shown, including the bamboo blinds.



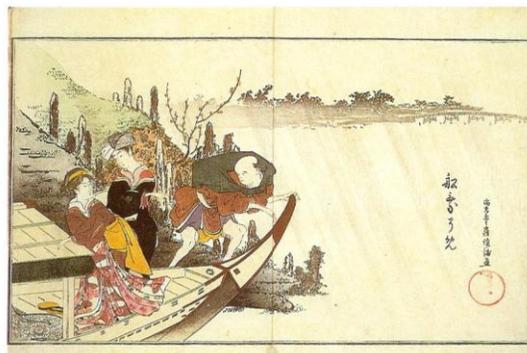
CATALOGUE 100. *New Year's Scene at Nihonbashi*, by Kiyonaga (Lane 1978:132).

Several women and a boy meet on a bridge near a warehouse district. A *hiyoke-bune* and what appear to be various cargo vessels are in the background. The scene is similar to Hokusai's *Fuji and Edo seen from Nihonbashi* (Cat. 54).



CATALOGUE 101. *Yanagishima*, by Andō Hiroshige (Uspensky 2005:81).

Boats departed from Yanagishima for the pleasure quarters of Edo (Uspensky 2005:80). The two *hiyoke-bune* here are probably being used for evening entertainments.



CATALOGUE 102. "A Hundred Twitterings," by Shumman. Ferry over the Sumida River in Edo (Smith 1988:172)

Two women are on the bow of a *hiyoke-bune* as a man pushes it away from shore. The stempost and gunwale have minimal decoration. The *geta* sandals left on the bow suggest that the custom of removing one's footwear when entering a building applies on boats as well.

Catalogue Number 99	Title Mokuboji Monastery, Uchigawa River, Gozensaihata Fields	
Artist Hiroshige	Type of Boat Hiyokebune	
Type of Print Pleasure	Bow Kenzaki-Miyoshi I	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure Indistinct post-house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		

Catalogue Number 100	Title New Year's Scene at Nihon-bashi	
Artist Kiyonaga	Type of Boat Other	
Type of Print Cargo/Pleasure	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Indistinct	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		

Catalogue Number	Title	
101	Yanagishima	
Artist	Type of Boat	
Hiroshige	Hiyokebune	
Type of Print	Bow	
Pleasure	Kenzaki-Miyoshi I	
Hull	Washboard	
Single Strake	No washboard	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Ro - Single	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
4-post house	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1857 - 1857		

Catalogue Number
102

Title
Ferry over the Sumida River in Edo, from "A Hundred Twitterings"

Artist
Shumman

Type of Boat
Hiyokebune

Type of Print
Pleasure

Bow
Kenzaki-Miyoshi II

Hull
Single Strake

Washboard
Decorated

Exterior Fasteners
Top of strake

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Athwartships

Propulsion
Indistinct

Mast
None

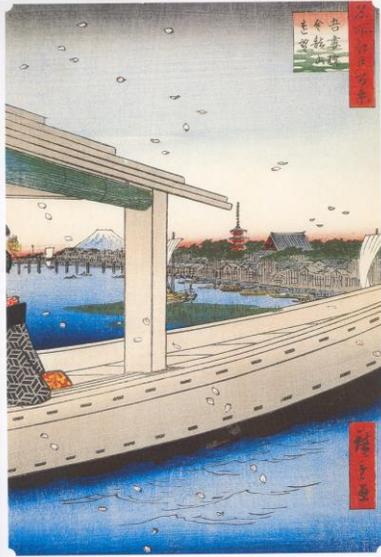
Stern
Not Drawn

Transom
Not Drawn

Superstructure
Indistinct post-house

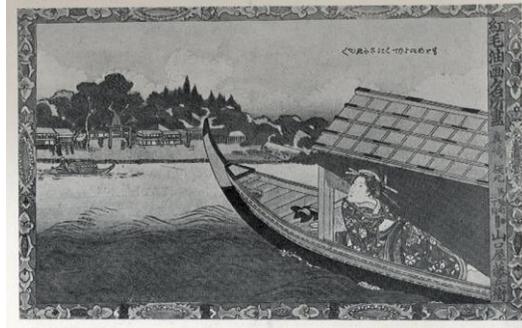
Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1796 - 1796



CATALOGUE 103. *Distant View of the Kinruyazan and Azumabashi Bridge*, by Andō Hiroshige (Uspensky 2005:95).

A geisha rides in a *hiyoke-bune* for *hanami* (cherry blossom viewing). The roofpost joinery into the hull is detailed. The background depicts several warehouses and other transport ships.



CATALOGUE 104. *Susaki*, from *Collection of Celebrated Places in European Oil-painting style*, by Kunisada (Kikuchi 1968).

A woman peers out from under the bamboo blinds of a *hiyoke-bune*. The stempost has minimal decoration. The *geta* sandals left on the bow suggest that the custom of removing one's footwear when entering a building applies on boats as well.



CATALOGUE 105. *Boat Moored under a Bridge*, by Kiyonaga (Kikuchi 1968).

A *hiyoke-bune* and a *choki-bune* are moored near bridge piers. Both have a gunwale with minimal decorations, and the *hiyoke-bune* stempost is also slightly enhanced. A man stands in the stern with a pole that appears to be tied to the boat. There is a brazier in the rear boat, and a man carves a fish in the front boat.

Catalogue Number 103	Title Distant View of the Kinruyzan and Azumabashi Bridge	
Artist Hiroshige	Type of Boat Hiyokebune	
Type of Print Pleasure	Bow Not Drawn	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure Indistinct post-house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		

Catalogue Number 104	Title Susaki, from Collection of Celebrated Places in European Oil-painting style	
Artist Kunisada	Type of Boat Hiyokebune	
Type of Print Pleasure	Bow Kenzaki-Miyoshi II	
Hull Two Strakes	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure Indistinct post-house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number
105

Title
Boat moored under a bridge

Artist
Kiyonaga

Type of Boat
Hiyokebune

Type of Print
Pleasure

Bow
Kenzaki-Miyoshi I

Hull
Single Strake

Washboard
Washboard present

Exterior Fasteners
Bottom of strake

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Indistinct

Propulsion
Indistinct

Mast
None

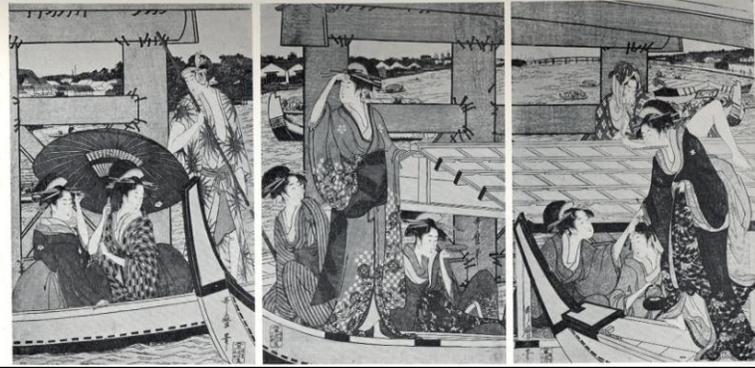
Stern
Indistinct

Transom
Indistinct

Superstructure
Indistinct post-house

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
-



CATALOGUE 106. *Under a Bridge*, by Utamaro (Kikuchi 1968).

Three pleasure boats (one *hiyoke-bune*, two indistinct) gather under an unnamed bridge. The view also shows construction details of the bridge piers. A man poles the leftmost boat. All three boats show a gunwale, but only the center, largest boat shows deck beam fastener coverings along the gunwale as well. The two bows that are visible show minimally decorated stemposts. The rightmost boat has a rope tied to a deck beam in the bow.



CATALOGUE 107. *Two Women Alighting from a Boat*, by Harunobu (Kikuchi 1968).

Two women alight from a *yane-bune*. The hull planking is unusual, with a sheer strake and several other planks perpendicular to it.



CATALOGUE 108. *"Meeting Pine"*, by Katsushika Hokusai (Calza 2003).

Three men and one woman ride in a *hiyoke-bune*; the woman trails a cloth in the water. The blinds are rolled up. The ferryman uses a *ro* to propel the boat, and the print clearly shows the placement of his leg and foot against the brace that would lie on deck.

Catalogue Number 106	Title Under a bridge	
Artist Utamaro	Type of Boat Hiyokebune	
Type of Print Pleasure	Bow Kenzaki-Miyoshi II	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure Indistinct post-house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number
107

Title
Two women alighting from a boat

Artist
Harunobu

Type of Boat
Hiyokebune

Type of Print
Pleasure

Bow
Kenzaki-Miyoshi I

Hull
Vertical bow strakes

Washboard
No washboard

Exterior Fasteners
Bottom of strake

Interior Fasteners

Throughbeams

Decking
Athwartships

Propulsion
Indistinct

Mast
None

Stern
Not Drawn

Transom
Not Drawn

Superstructure
Indistinct post-house

Fishing Nets

Date of Print (Max/Min if known)
-

Catalogue Number 108	Title "Meeting Pine"	
Artist Hokusai	Type of Boat Hiyokebune	
Type of Print Pleasure	Bow Kenzaki-Miyoshi I	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Ro - Single	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure 6-post house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1798 - 1798		



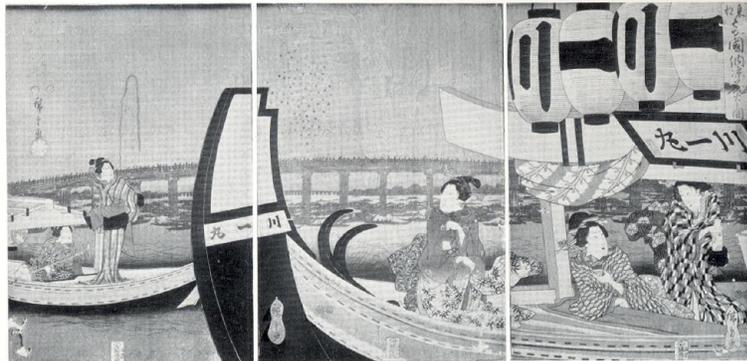
CATALOGUE 109. *Four Seasons of Fragrant Flowers in the Gay Quarters*, by Utamaro (Kikuchi 1968).

Three women relax in a *hiyoke-bune* with heavy copper adornments along the gunwale. It is not tied to the mooring post it rests against.



CATALOGUE 110. *Amusements of Actors on the Third Floor*, by Utagawa Toyokuni (Smith 1988:176).

Six people ride in a *yakata-bune*. The characters on both the placard and the stempost are both pronounced “Ichikawa.” These would usually refer to the restaurant or owner of the boat, but in this case refers to the family of actors depicted in the print. The stempost has additional decorative elements and is notched at the tip. The sheer strake overlaps the stempost. An anchor is visible in the bow.



CATALOGUE 111. *Scene of Fireworks Show in Summer at Ryōgoku, Edo*, by Hiroshige (Kikuchi 1968).

A *yakata-bune* labeled Maruichikawa dominates the print. The stempost is notched and decorated with a gourd design and the name of the vessel. The gunwale and strakes overlap the stempost, and an anchor rests in the bow. A smaller *hiyoke-bune* approaches on the left.

Catalogue Number	Title	
109	Four Seasons of Fragrant Flowers in the Gay Quarters	
Artist	Type of Boat	
Utamaro	Hiyokebune	
Type of Print	Bow	
Pleasure	Blunt Bow	
Hull	Washboard	
Indistinct	Decorated	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Indistinct	None	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
Indistinct post-house	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number 110	Title Amusements of Actors on the Third Floor	
Artist Utagawa Toyokuni	Type of Boat Yakatabune	
Type of Print Pleasure	Bow Notched Stempost	
Hull Overlapping strake(s)	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure Big house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1801 - 1801		

Catalogue Number
111

Title
Scene of fireworks show in summer at Ryogoku, Edo

Artist
Hiroshige

Type of Boat
Yakatabune

Type of Print
Pleasure

Bow
Notched Stempost

Hull
Single Strake

Washboard
Washboard present

Exterior Fasteners
Top of strake

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Indistinct

Propulsion
Indistinct

Mast
None

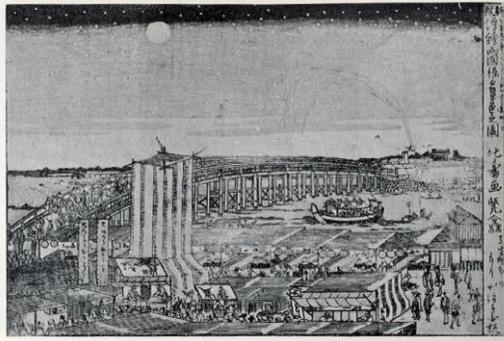
Stern
Not Drawn

Transom
Not Drawn

Superstructure
Big house

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
-



CATALOGUE 112. *Evening Sight at Ryōgoku Bridge*, by Hokujū (Kikuchi 1968).

A *yakata-bune* is maneuvered close to the bridge at Ryōgoku, with the polemen sitting on the roof. The stempost appears to be notched. Further details are difficult to discern.



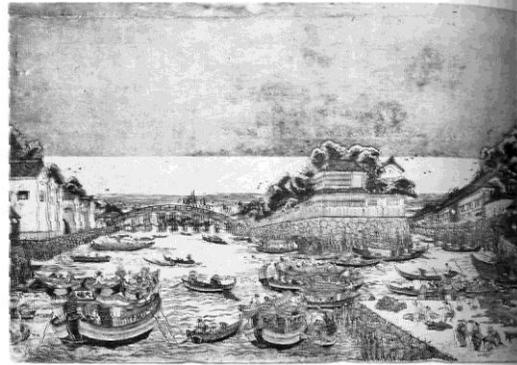
CATALOGUE 113. *Women in a Boat Cooling Themselves*, by Choki (Kikuchi 1968).

This is a view from inside a boat house, though it is difficult to see much detail about the boat itself. Several other stylized vessels are also in the river, including a *yakata-bune* with the characteristic notched stempost.



CATALOGUE 114. *Takao*, by Eijū (Kikuchi 1968).

Takao was the name of a famous courtesan who was killed by her customer in a boat. This boat is also labeled “Takao,” and here the fish appears to tell the story of the courtesan. The stempost is massive and is notched, with decorative designs. Copper sheathing is placed over the gunwale near the bow.



CATALOGUE 115. *Scene on the Sumida River*, by Toyoharu (Kikuchi 1968).

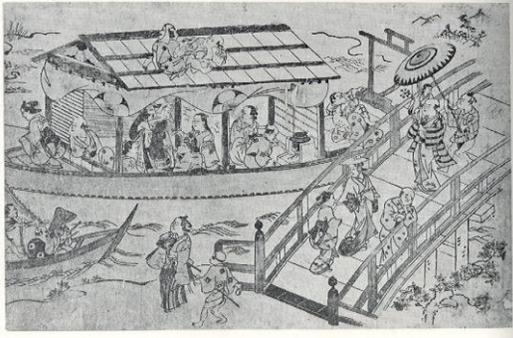
Several *yakata-bune* and other smaller vessels ply the river. Construction details are difficult to discern.

Catalogue Number 112	Title Evening Sight at Ryogoku Bridge	
Artist Hokuju	Type of Boat Yakatabune	
Type of Print Pleasure	Bow Notched Stempost	
Hull Single Strake	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Poling	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure Big house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 113	Title Women in a boat cooling themselves	
Artist Choki	Type of Boat Yakatabune	
Type of Print Pleasure	Bow Notched Stempost	
Hull Two Strakes	Washboard Washboard present	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Indistinct	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure Big house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 114	Title Takao, a famous courtesan who was killed by her customer in a boat	
Artist Eiju	Type of Boat Yakatabune	
Type of Print Pleasure	Bow Notched Stempost	
Hull Two Strakes	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure Big house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 115	Title Scene on the Sumidagawa	
Artist Toyoharu	Type of Boat Yakatabune	
Type of Print Pleasure	Bow Notched Stempost	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Poling	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure Big house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		



CATALOGUE 116. *Bridge and Boats*, by Unknown (Kikuchi 1968).

Two pleasure boats maneuver near a bridge in this picture. The construction on the stern of the larger vessel, usually used as a mast rest for unstepped masts, is unusually tall. It is unclear as to its use on this vessel as *yane-bune* generally did not have masts. A brazier is being used within the house, perhaps to prepare food.



CATALOGUE 117. *Boating in Summer*, by Kiyonaga (Kikuchi 1968).

Three women and one man are shown getting onto shore. Little of the boat is visible except for part of the hull. The gunwale has decorative round fastener coverings, and there are some additional design elements on the stempost.



CATALOGUE 118. *Nakasu and Shin Ohashi Bridge at Fukugawa in Edo*, by Toyoharu (Kikuchi 1968).

Many boats congregate in a river near fortifications. At least two *yakata-bune* are identifiable by the large deck houses and notched stemposts. At least two cargo vessels have a plank laid over the cargo for easier poling.



CATALOGUE 119. *Evening Glow at Ryōgoku, one of Eight Scenes of Edo*, by Toyohiro (Kikuchi 1968).

Boats approach the bridge from both sides. Construction details are indistinct, but a large *yakata-bune* at right has the typical notched stempost.

Catalogue Number	Title	
116	Bridge and Boats	
Artist	Type of Boat	
Unknown	Hiyokebune	
Type of Print	Bow	
Pleasure	Not Drawn	
Hull	Washboard	
Single Strake	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Indistinct	Mast stand on deck	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
6-post house	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number
117

Title
Boating in Summer

Artist
Kiyonaga

Type of Boat
Yakatabune

Type of Print
Pleasure

Bow
Indistinct

Hull
Two Strakes

Washboard
Washboard present

Exterior Fasteners
Bottom of strake

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
No Interior View

Propulsion
Indistinct

Mast
None

Stern
Not Drawn

Transom
Not Drawn

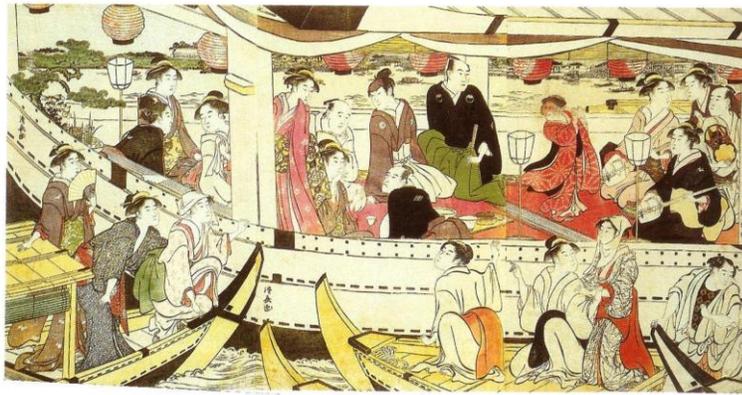
Superstructure
Big house

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
-

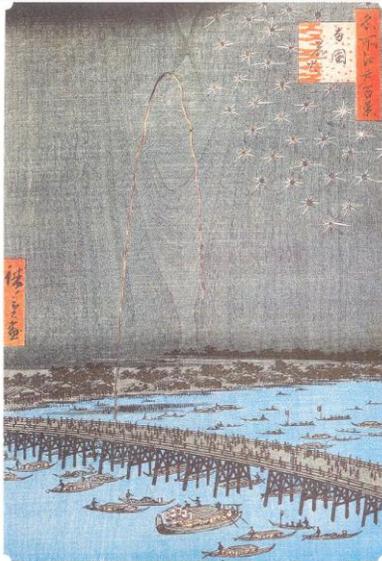
Catalogue Number 118	Title Nakasu and Shin Ohashi Bridge at Fukugawa in Edo	
Artist Toyoharu	Type of Boat Yakatabune	
Type of Print Pleasure	Bow Notched Stempost	
Hull Two Strakes	Washboard No washboard	
Exterior Fasteners Top of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Poling	Mast None	
Stern Undecorated Wing Stern	Transom Indistinct	
Superstructure Big house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 119	Title Evening Glow at Ryogoku, one of Eight Scenes of Edo	
Artist Toyohiro	Type of Boat Yakatabune	
Type of Print Pleasure	Bow Decorated Stempost	
Hull Single Strake	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure Big house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		



CATALOGUE 120. *A pleasure-boat on the Sumida River*, by Torii Kiyonaga (Smith 1988:82)

Four *choki*-style vessels congregate around a larger *yane-bune* (from its size and the scale of the forward posts, likely a *yakata-bune*). All vessels have decorative elements on the gunwales, and the rightmost and leftmost boats have additional decorations on the stempost. A tow rope rests in the bow of the foreground *choki-bune*.



CATALOGUE 121. *Fireworks by the Ryōgokubashi Bridge*, by Andō Hiroshige (Uspensky 2005:213).

A plethora of boats gather under the bridge to watch fireworks. Most in the foreground are *hiyoke-bune*. One *yakata-bune* is identifiable by the notched stempost and lanterns hanging from the deck house.



CATALOGUE 122. *Night Scene at Ryōgoku Bridge, one of Famous Spots in Edo*, by Keisai Eisen (Kikuchi 1968).

Pleasure boats gather under the bridge, watching fireworks. The boats are very stylized, but from left to right in the foreground are likely a *choki-bune*, a *hiyoke-bune* and a *yakata-bune*.

Catalogue Number 120	Title A pleasure-boat on the Sumida River	
Artist Torii Kiyonaga	Type of Boat Yakatabune	
Type of Print Pleasure	Bow Not Drawn	
Hull Two Strakes	Washboard Decorated	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure Big house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1785 - 1788		

Catalogue Number 120	Title A Pleasure-boat on the Sumida River	
Artist Torii Kiyonaga	Type of Boat Hiyokebune	
Type of Print Pleasure	Bow Kenzaki-Miyoshi II	
Hull Single Strake	Washboard Decorated	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Indistinct	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure 4-post house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		

Catalogue Number 121	Title Fireworks by the Ryogokubashi Bridge	
Artist Hiroshige	Type of Boat Yakatabune	
Type of Print Pleasure	Bow Notched Stempost	
Hull Two Strakes	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Poling	Mast Mast stand on deck	
Stern Indistinct	Transom Indistinct	
Superstructure Big house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1858 - 1858		

Catalogue Number
122

Title
Night Scene at Ryogoku Bridge, one of Famous Spots in Edo

Artist
Eisen

Type of Boat
Hiyokebune

Type of Print
Pleasure

Bow
Kenzaki-Miyoshi I

Hull
Two Strakes

Washboard
No washboard

Exterior Fasteners
Bottom of strake

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
No Interior View

Propulsion
Indistinct

Mast
None

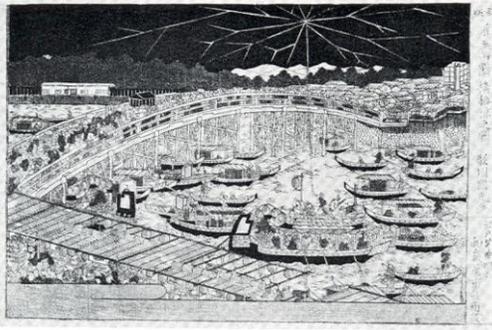
Stern
Indistinct

Transom
Indistinct

Superstructure
6-post house

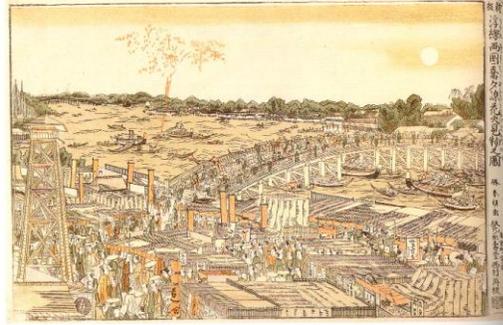
Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
-



CATALOGUE 123. *Summer Evening at Ryōgoku Bridge*, by Kunimitsu (Kikuchi 1968).

Many vessels gather by the bridge to watch fireworks. Two *yakata-bune* are identifiable by their notched stemposts, and are being maneuvered by polemen sitting on the roof. Most of the vessels are *hiyoke-bune*.



CATALOGUE 124. *View of Ryōgoku Bridge with Evening Breeze and Fireworks*, by Katsushika Hokusai (Calza 2003).

This print shows the bustling riverfront during a festival with fireworks. Many boats congregate near the bridge, including several *yakata-bune* identifiable by their notched stemposts and decorated with lanterns. A fire tower looms in the left foreground. The fireworks appear to be set off in the river.



CATALOGUE 125. *Arai*, by Andō Hiroshige (Andō 1965).

Arai was the site of a government checkpoint along the Tokaidō. The ferry ride from Maisaka to Arai was considered “dull” (note the yawning passenger in the right corner). Though few construction details of the ships themselves are visible, the smaller ferryboat appears to have a post in the bow that the mat is draped over, and a flag flies as well. This print is particularly noteworthy for its rare depiction of an official *daimyō*'s vessel, distinguished by the family crests and banners that adorn it.



CATALOGUE 126. *Ferry on Sumida River*, by Katsushika Hokusai (Forrer 1991).

A crowd of people rides on a ferryboat, with a woman's parasol obscuring some of the passengers. The bow is narrow with a slightly protruding stempost. The *ro* is attached to the port corner of the stern, and the stabilizing ties are visible.

Catalogue Number 123	Title Summer evening at Ryogoku Bridge	
Artist Kunimitsu	Type of Boat Yakatabune	
Type of Print Pleasure	Bow Notched Stempost	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Poling w/ Rudder	Mast None	
Stern Keshoita	Transom Indistinct	
Superstructure Big house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number	Title	
124	View of Ryogoku Bridge with Evening Breeze and Fireworks	
Artist	Type of Boat	
Hokusai	Yakatabune	
Type of Print	Bow	
Pleasure	Notched Stempost	
Hull	Washboard	
Single Strake	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
Big house	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1788 - 1789		

Catalogue Number
125

Title
Arai

Artist
Hiroshige

Type of Boat
Other

Type of Print
Ferries

Bow
Squared-off Stempost

Hull
Single Strake

Washboard
No washboard

Exterior Fasteners
Bottom of strake

Interior Fasteners

Throughbeams

Decking
Indistinct

Propulsion
Poling

Mast
None

Stern
Not Drawn

Transom
Not Drawn

Superstructure
None

Fishing Nets

Date of Print (Max/Min if known)
0 - 0

Catalogue Number
126

Title
Ferry on Sumida River

Artist
Hokusai

Type of Boat
Other

Type of Print
Ferries

Bow
Squared-off Stempost

Hull
Single Strake

Washboard
No washboard

Exterior Fasteners
Bottom of strake

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Athwartships

Propulsion
Ro - Single

Mast
None

Stern
Indistinct

Transom
Indistinct

Superstructure
None

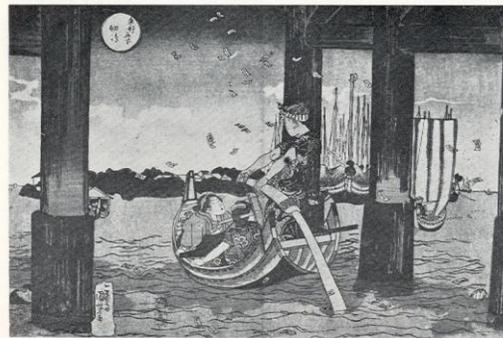
Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1802 - 1802



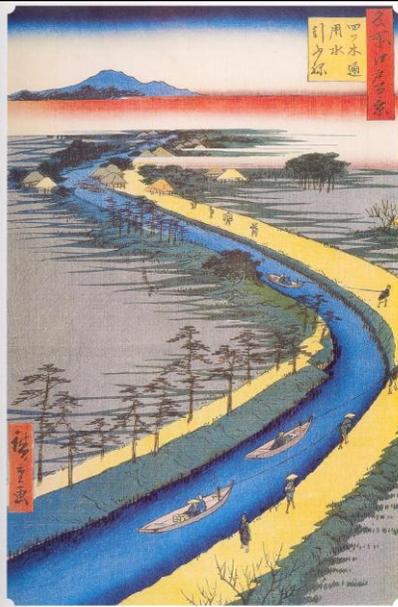
CATALOGUE 127. *Mitsuke*, by Andō Hiroshige (Andō 1965).

Mitsuke was the point for travelers to cross the Tenryū River from Edo to Kyoto. The strong current required ferries, not porters, to cross. Note the absence of any infrastructure (piers, docks) as the ferries were simply pulled up onto shore for easy boarding.



CATALOGUE 128. *Tsukudajima, Celebrated Places in the Eastern Capital*, by Kuniyoshi (Kikuchi 1968).

A ferryman uses a *ro* to transport his passengers under a bridge. The ferry is drastically curved, seeming to defy the natural configuration of a boat. Other masted boats appear in the background.



CATALOGUE 129. *Tow-boats on the Yotsugi-dori Canal*, by Andō Hiroshige (Uspensky 2005:83).

Three boats being towed by men walking along the canal are shown going both up and downstream. The distinctive feature here is that the tow-ropes are not attached to protruding deck beams, but to a feature similar to a Samson post that is affixed perpendicular to the bow bulkhead.



CATALOGUE 130. *Kawasaki*, by Andō Hiroshige (Andō 1965).

A ferryman poles a passenger ferry to the landing at Kawasaki. Note the lack of an actual pier; the ferry will simply be pulled up onto shore. The ferry itself has a double-ended blunt bow to allow either end to land easily. There are what may be fishing nets tented in the right foreground.

Catalogue Number	Title
127	Mitsuke

Artist	Type of Boat
Hiroshige	Other

Type of Print	Bow
Ferries	Squared-off Stempost

Hull	Washboard
Single Strake	No washboard

Exterior Fasteners	Interior Fasteners
Bottom of strake	<input checked="" type="checkbox"/>

Throughbeams	Decking
<input type="checkbox"/>	Athwartships

Propulsion	Mast
Poling	None

Stern	Transom
Not Drawn	Not Drawn

Superstructure	Fishing Nets
None	<input type="checkbox"/>

Date of Print (Max/Min if known)
0 - 0

Catalogue Number
128

Title
Tsukudajima, Celebrated Places in the Eastern Capital

Artist
Kuniyoshi

Type of Boat
Other

Type of Print
Ferries

Bow
Decorated Stempost

Hull
Two Strakes

Washboard
No washboard

Exterior Fasteners
Top of strake

Interior Fasteners

Throughbeams

Decking
Athwartships

Propulsion
Ro - Single

Mast
None

Stern
Undecorated Wing Stern

Transom
Vertical Transom - Flat

Superstructure
None

Fishing Nets

Date of Print (Max/Min if known)
-

Catalogue Number 129	Title Tow-boats on the Yotsugi-dori Canal	
Artist Hiroshige	Type of Boat Indistinct	
Type of Print Ferries	Bow Undecorated Stempost	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Indistinct	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		

Catalogue Number
130

Title
Kawasaki

Artist
Hiroshige

Type of Boat
Double-ended

Type of Print
Ferries

Bow
Blunt Bow

Hull
Single Strake

Washboard
No washboard

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Athwartships

Propulsion
Poling

Mast
None

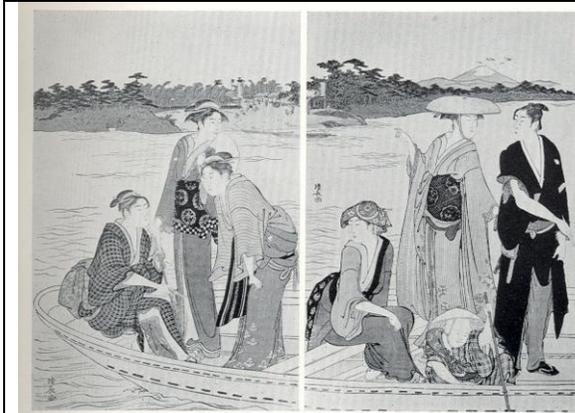
Stern
Not Drawn

Transom
Not Drawn

Superstructure
None

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
0 - 0



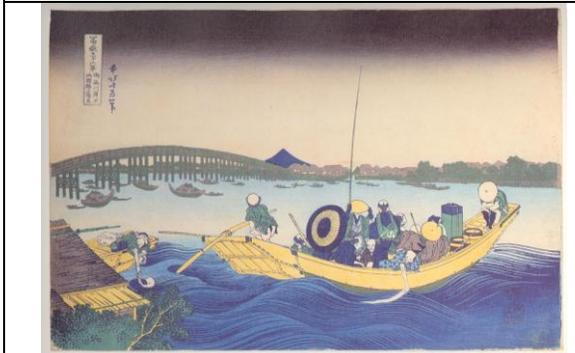
CATALOGUE 131. *Ferry at Rokugo*, by Kiyonaga (Kikuchi 1968).

Seven passengers ride in a ferryboat, with one man apparently poling the boat along. A woman sits on one of the deck beams and another at the bow bulkhead. The bow is rounded with no visible stempost.



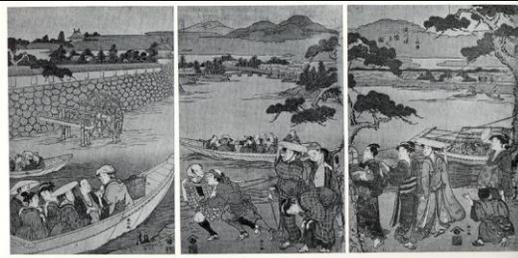
CATALOGUE 132. *Ferry over Rokugo River at Kawasaki on Tokaidō*, by Hokuju (Kikuchi 1968).

Ferrymen pole boats with passengers across the river. The bow is more upswept than many other artists portray, but it is still a design that enables it to be pulled onshore if necessary. The planking is also unusual, appearing to be three separate planks rising vertically from the bottom.



CATALOGUE 133. *Ferry Boat at Onmayagoshi*, by Katsushika Hokusai (Forrer 1991).

Two ferry boats are in the foreground of the picture, one just pushing off and the second still at the landing. Boats piled high with cargo are near the bridge in the background. The stern transom is angled gently away from the base of the boat, and the center seam of the base planking is just visible.



CATALOGUE 134. *People Along Yodo River on Their Way to Visit Hachiman Shrine*, by Shunzan (Kikuchi 1968).

People in the foreground are on shore pulling something, perhaps towing a boat that is not in the picture. Other boats with pilgrims are in the water. The left foreground boat and the center boat shows an unusual planking pattern, with several almost vertical staves near the bow. One deck beam overlaps the sheer stave slightly. The other boats in the picture have rounded or straight bows, with no visible stempost. The boat on the right is a *sanjūkoku-bune*, with the characteristic flat bow and a deck structure covered with rushes.

Catalogue Number 131	Title Ferry at Rokugo	
Artist Kiyonaga	Type of Boat Indistinct	
Type of Print Ferries	Bow Blunt Bow	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Poling	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 132	Title Ferry over Rokugo River at Kawasaki on Tokaido	
Artist Hokuju	Type of Boat Double-ended	
Type of Print Ferries	Bow Blunt Bow	
Hull Single Strake	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Poling	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 133	Title Ferry Boat at Onmayagoshi	
Artist Hokusai	Type of Boat Double-ended	
Type of Print Ferries	Bow Flat bow	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Ro - Single	Mast None	
Stern Undecorated Wing Stern	Transom Vertical Transom - Ferry Style	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1833 - 1833		

Catalogue Number
134

Title
People along Yodo River on their way to visit Hachiman Shrine

Artist
Shunzan

Type of Boat
Other

Type of Print
Ferries

Bow
Squared-off Stempost

Hull
Vertical bow strakes

Washboard
No washboard

Exterior Fasteners
Bottom of strake

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input checked="" type="checkbox"/>

Decking
Athwartships

Propulsion
Indistinct

Mast
None

Stern
Not Drawn

Transom
Not Drawn

Superstructure
None

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
-

Catalogue Number 134	Title People along Yodo River on their way to visit Hachiman Shrine	
Artist Shunzan	Type of Boat Sanjukokubune	
Type of Print Ferries	Bow Flat bow	
Hull Single Strake	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Fore-and-Aft	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure Rushes	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		

Catalogue Number 134	Title People along Yodo River on their Way to Visit Hachiman Shrine	
Artist Shunzan	Type of Boat Other	
Type of Print Ferries	Bow Indistinct	
Hull Vertical bow strakes	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Indistinct	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		



CATALOGUE 135. *On the Yodo River, Famous Spots in Kyoto*, by Andō Hiroshige (Kikuchi 1968).

A *sanjūkoku-bune* with revelers and a smaller catering boat float on the Yodo River. The boatsmen use poles to maneuver the boats. Thatching covers the temporary roof of the former. A woman prepares food in the stern of the smaller foreground vessel.



CATALOGUE 136. *Yodogawa*, by Katsushika Hokusai (Forrer 1991).

A number of boats approach the castle on Yodogawa. Three are being towed upriver by groups of men. The bows of the two *sanjūkoku-bune* in the foreground are wide and flat, allowing the crewmen to stand on it to pole the boat. A rush-covered deck house is present on the *sanjūkoku-bune* and the towed boats.



CATALOGUE 137. *Lake Suwa in Shinano Province*, by Katsushika Hokusai (Calza 2003).

This is a rare image of a log canoe, sailing from shore to the castle on far shore. The wood grain on the stern indicates that it is likely a single piece of wood that has been hewn out. It appears that the bark has been left on the sides of the ship. There do seem to be some form of deck beams in the interior.



CATALOGUE 138. *Fuji from the Bucket-Ferry on the Ōi River*, by Katsushika Hokusai. (Smith 1998:40).

On the upper reaches of the Ōi River, military restrictions prevented the use of bridges or ferryboats, so this unusual “tub ferry” was used to cross the river (Smith 1998: 219). Similar in appearance to a large barrel, it is apparently lashed together. Poles are used for propulsion as the ferrymen balance on planks laid across the top of the tub.

Catalogue Number 135	Title On the Yodo River, Famous Spots in Kyoto	
Artist Hiroshige	Type of Boat Sanjukokubune	
Type of Print Ferries	Bow Flat bow	
Hull Single Strake	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Fore-and-Aft	
Propulsion Poling	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure Rushes	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number
135

Title
On the Yodo River, Famous Spots in Kyoto

Artist
Hiroshige

Type of Boat
Other

Type of Print
Ferries

Bow
Squared-off Stempost

Hull
Single Strake

Washboard
No washboard

Exterior Fasteners
Bottom of strake

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Athwartships

Propulsion
Ro - Single

Mast
None

Stern
Indistinct

Transom
Indistinct

Superstructure
None

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
0 - 0

Catalogue Number 136	Title Yodogawa	
Artist Hokusai	Type of Boat Sanjukokubune	
Type of Print Ferries	Bow Flat bow	
Hull Single Strake	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input checked="" type="checkbox"/>	Decking Both	
Propulsion Poling w/ Rudder	Mast None	
Stern Undecorated Wing Stern	Transom Indistinct	
Superstructure Temporary house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1833 - 1833		

Catalogue Number	Title	
137	Lake Suwa in Shinano Province	
Artist	Type of Boat	
Hokusai	Dugout	
Type of Print	Bow	
Ferries	Indistinct	
Hull	Washboard	
Dugout	No washboard	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Kai	None	
Stern	Transom	
Dugout	Dugout	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1834 - 1834		

Catalogue Number	Title	
138	Fuji from the Bucket-Ferry on the Oi River	
Artist	Type of Boat	
Hokusai	Tub Ferry	
Type of Print	Bow	
Ferries	-	
Hull	Washboard	
-	No washboard	
Exterior Fasteners	Interior Fasteners	
Lashing	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	-	
Propulsion	Mast	
Poling	None	
Stern	Transom	
-	-	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		



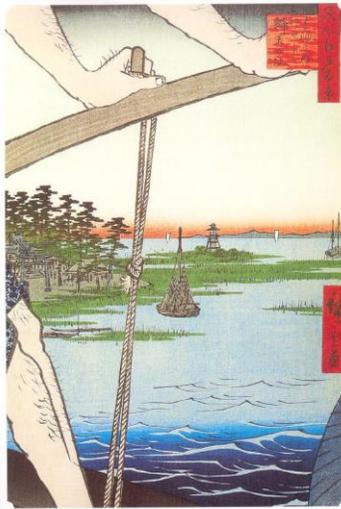
CATALOGUE 139. *Gohonmatsu Pine on Onagigawa Canal*, by Andō Hiroshige (Uspensky 2005:211).

Hiroshige intentionally curved the river to show other landscape features; the actual river is straight (Uspensky 2005:210). The passenger ferry is being poled through the water, and clearly shows the blunt, wide bow that lets passengers step onto the ship from shore.



CATALOGUE 140. *Tile Kilns by the Hashiba-no-Watashi Ferry on Sumidagawa*, by Andō Hiroshige (Uspensky 2005:91).

Two ferryboats cross the river. There may be fish weirs in the background. Construction details are indistinct.



CATALOGUE 141. *Benten Shrine by Haneda-no-Watashi Ferry*, by Andō Hiroshige (Uspensky 2005:143).

Though the boat itself is nearly invisible in this print, the ferryman's hands gripping the *ro* handle, the stabilizing rope, and his leg braced against the edge of the boat are shown, providing some insight into the manipulation of the *ro*. The parasol in the lower right corner suggests an upper-class passenger. In the background are a channel marker and a shrine to Benten, a water deity.



CATALOGUE 142. *Ommayagashi Embankment*, by Andō Hiroshige (Uspensky 2005:227).

The clothing of the two women on the boat and nighttime scene suggest that they are likely prostitutes being ferried across the river. Construction details are indistinct.

Catalogue Number	Title
139	Gohonmatsu Pine on Onagigawa Canal

Artist	Type of Boat
Hiroshige	Other

Type of Print	Bow
Ferries	Blunt Bow

Hull	Washboard
Single Strake	No washboard

Exterior Fasteners	Interior Fasteners
Indistinct	<input type="checkbox"/>

Throughbeams	Decking
<input type="checkbox"/>	Athwartships

Propulsion	Mast
Poling	None

Stern	Transom
Indistinct	Indistinct

Superstructure	Fishing Nets
None	<input type="checkbox"/>

Date of Print (Max/Min if known)
1856 - 1856

Catalogue Number 140	Title Tile Kilns by the Hashiba-no-Watashi Ferry on Sumidagawa	
Artist Hiroshige	Type of Boat Indistinct	
Type of Print Ferries	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Ro - Single	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		

Catalogue Number
141

Title
Benten Shrine by Haneda-no-Watashi Ferry

Artist
Hiroshige

Type of Boat
Indistinct

Type of Print
Ferries

Bow
Not Drawn

Hull
Not Drawn

Washboard
Not Drawn

Exterior Fasteners
Not Drawn

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
No Interior View

Propulsion
Ro - Single

Mast
None

Stern
Not Drawn

Transom
Not Drawn

Superstructure
None

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1858 - 1858

Catalogue Number
142

Title
Onmayagashi Embankment

Artist
Hiroshige

Type of Boat
Indistinct

Type of Print
Ferries

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
No Interior View

Propulsion
Indistinct

Mast
None

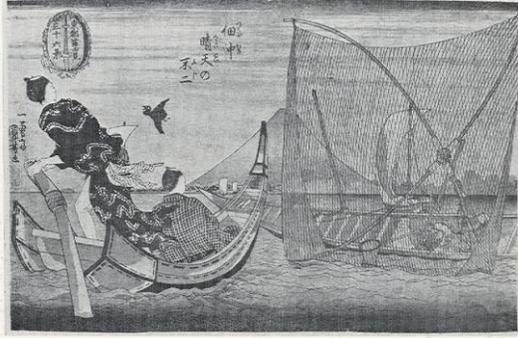
Stern
Not Drawn

Transom
Not Drawn

Superstructure
None

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1857 - 1857



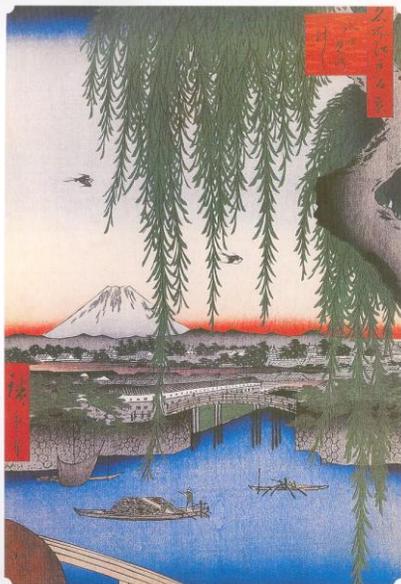
CATALOGUE 143. *Fuji Viewed from Coast of Tsukuda, from 36 Views of Mt. Fuji from the Eastern Capital*, by Kuniyoshi (Kikuchi 1968).

A fishing vessel casts off a *yotsude-ami* (four-armed net) while two men on another boat watch. Two strakes have horizontal fastener coverings lining the top edge, an unusual configuration. There may be a rope coiled at the bow tip. A masted vessel sails behind the open net.



CATALOGUE 144. *Night on the River*, by Kitagawa Utamaro (Smith 1988:94)

Women in a *hiyoke-bune* watch a fisherman deploy a *yotsude-ami* (four-armed net). A bucket rests in the bow of the fishing vessel.



CATALOGUE 145. *Yatsumi Bridge*, by Andō Hiroshige (Uspensky 2005:107).

Three boats near the merchant district. Two are fishing, but one is transporting goods, with a plank resting over the piles of cargo. Both fishing boats appear to be using the *yotsude-ami* (four-armed net), one in the water and one in the process of being pulled out. Construction details of the ships are not visible.



CATALOGUE 146. *Nishi-Honganji Monastery at Tsukiji, Teppozu*, by Andō Hiroshige (Uspensky 2005:173).

A number of fishing boats gather in front of the temple. Some fishermen are using individual poles, and one has a throw net. The cargo vessel is probably a type of *takase-bune*.

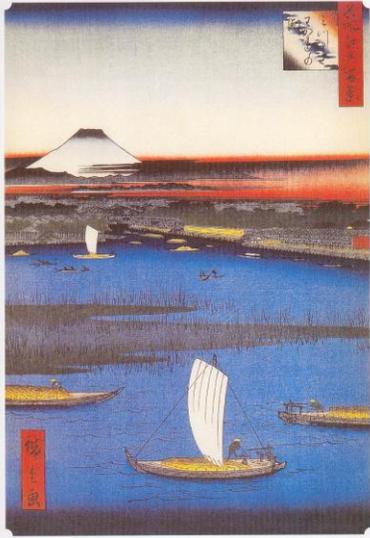
Catalogue Number	Title	
143	Fuji viewed from coast of Tsukuda, from 36 Views of Mt. Fuji from the Eastern Capital	
Artist	Type of Boat	
Kuniyoshi	Chokibune	
Type of Print	Bow	
Pleasure/Fishing	Kenzaki-Miyoshi II	
Hull	Washboard	
Two Strakes	No washboard	
Exterior Fasteners	Interior Fasteners	
Top of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Ro - Single	None	
Stern	Transom	
Undecorated Wing Stern	Horizontal transom	
Superstructure	Fishing Nets	
None	<input checked="" type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number 144	Title Night on the River	
Artist Utamaro	Type of Boat Hiyokebune	
Type of Print Pleasure/Fishing	Bow Kenzaki-Miyoshi I	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure 6-post house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		

Catalogue Number 144	Title Night on the River	
Artist Utamaro	Type of Boat Kawabune	
Type of Print Pleasure/Fishing	Bow Squared-off Stempost	
Hull Single Strake	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Poling	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure None	Fishing Nets <input checked="" type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		

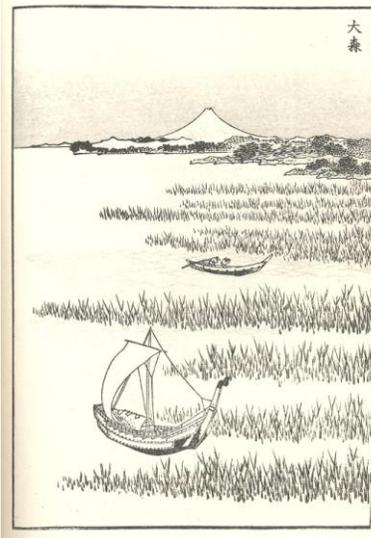
Catalogue Number 145	Title Yatsumi Bridge	
Artist Hiroshige	Type of Boat Indistinct	
Type of Print Fishing/Cargo	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Poling w/ Rudder	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure Indistinct	Fishing Nets <input checked="" type="checkbox"/>	
Date of Print (Max/Min if known) 1856 - 1856		

Catalogue Number 146	Title Nishi-Honganji Monastery at Tsukiji, Teppozu	
Artist Hiroshige	Type of Boat Takasebune	
Type of Print Fishing/Cargo	Bow Kenzaki-Miyoshi I	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail w/ Rudder	Mast Rigging Visible	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input checked="" type="checkbox"/>	
Date of Print (Max/Min if known) 1858 - 1858		



CATALOGUE 147. *Channels at Mitsumata Wakarenofuchi*, by Andō Hiroshige (Uspensky 2005:131).

This image shows various fishing and cargo ships at the bend of river where fresh and sea water divide. The *takase*-like boats in the foreground have bundles on board, and at least one fishing vessel in the background appears to be using a net.



CATALOGUE 148. *Omori*, by Katsushika Hokusai. (Smith 1998:199).

Two boats are depicted as harvesting seaweed. Smith notes that neither boat was actually used to harvest seaweed in Omori, and certainly the *bezai-sen* pictured in the foreground is much too large to cut the seaweed. The smaller boat appears to be an *oshiokuri*, which is atypical of the type of vessel used for seaweed harvesting (*beka-bune*). The *bezai-sen* has a decorated stempost and a visible *goshaku*.



CATALOGUE 149. *Fuji in the Evening Sun at Shimadagahana*, by Katsushika Hokusai. (Smith 1998:102-3).

This image shows a fish weir or pier remnants in the foreground, with individuals with fishing rods taking advantage of the site. There are approximately eight smaller vessels on the opposite shore (possibly *takase-bune*, due to the masts that lie flat above the small “cabin” roofs). A vessel piled with an unidentifiable cargo is shown in the right foreground. A small *hiyoke-bune* sails behind the cargo ship. In the left background a fisherman deploys a *yotsude-ami* (four-armed net), from a small fishing vessel. Also see Cat. 19, *Fuji Behind a Net* and Cat. 17, *Tone River in Shimoso Province*, for similar fishing figures.



CATALOGUE 150. *Tsukudajima Island from Eitaibashi Bridge*, by Andō Hiroshige (Uspensky 2005:25).

Tsukudajima lies at the mouth of the Sumida River, and was the location of a large market area. Large *bezai-sen* are moored for the night. This picture gives a clear view of the upswept stern and the open area through which the rudder would be lowered. On the left side of the print the bows of two smaller fishing vessels are shown, dangling lanterns over the water to attract fish at night and catching them with the *yotsude-ami* (four-armed net). The edge of another vessel’s stern and a *ro* dominate the right foreground.

Catalogue Number 147	Title Channels at Mitsumata Wakarenofuchi	
Artist Hiroshige	Type of Boat Takasebune	
Type of Print Fishing/Cargo	Bow Kenzaki-Miyoshi I	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Poling w/ Rudder	Mast Rigging Visible	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		

Catalogue Number 148	Title Omori	
Artist Hokusai	Type of Boat Bezaisen	
Type of Print Fishing/Cargo	Bow Decorated Stempost	
Hull Bezai-style	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Sail	Mast Rigging Visible	
Stern Undecorated Wing Stern	Transom Indistinct	
Superstructure Rushes	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number
149

Title
Fuji in the Evening Sun at Shimadagahana

Artist
Hokusai

Type of Boat
Other

Type of Print
Fishing/Cargo

Bow
Kenzaki-Miyoshi I

Hull
Single Strake

Washboard
Washboard present

Exterior Fasteners
Bottom of strake

Interior Fasteners

Throughbeams

Decking
No Interior View

Propulsion
Poling w/ Rudder

Mast
None

Stern
Keshoita

Transom
Horizontal transom

Superstructure
None

Fishing Nets

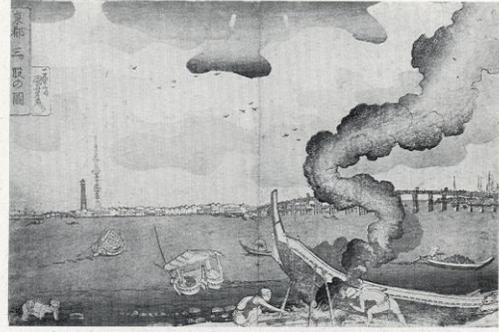
Date of Print (Max/Min if known)
-

Catalogue Number 150	Title Tsukudaijima Island from Eitaibashi Bridge	
Artist Hiroshige	Type of Boat Bezaisen	
Type of Print Fishing/Cargo	Bow Not Drawn	
Hull Bezai-style	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail w/ Rudder	Mast Rigging Visible	
Stern Bezai-type	Transom Chiri	
Superstructure Rushes	Fishing Nets <input checked="" type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		



CATALOGUE 151. *Women Strolling at Shibaura*, by Eishi (Kikuchi 1968).

The focus of the print is the women on shore, though there are a number of vessels in the background including a *hikoye-bune*. It is difficult to determine much detail.



CATALOGUE 152. *Sight at Mitsumata in the Eastern Capital*, by Kuniyoshi (Kikuchi 1968).

A *hiyoke-bune*, *choki-bune*, and a cargo vessel appear in the background here, but the compelling figure is a boat in the final stages of construction in the foreground. It is propped up on supports, and two men have lit a fire under it to char the bottom of the boat in an effort to protect it from decay.



CATALOGUE 153. *Eitai Bridge*, from *Collection of Celebrated Places in European Oil-painting style*, by Kunisada (Kikuchi 1968).

A woman peers out from under the bamboo blinds of a *hiyoke-bune* while a second woman stands in the bow. The gunwale and strake appear to overlap with the stempost, which is decorated.



CATALOGUE 154. *Night Rain at Hashiba*, by Bunchō (Kikuchi 1968).

A woman looks down at the river and boats below her. A woman with parasols rides in a *choki-bune*. The second boat is a *takase*-style vessel with a rush-covered deck structure, being poled up the river.

Catalogue Number 151	Title Women strolling at Shibaura	
Artist Eishi	Type of Boat Hiyokebune	
Type of Print Cargo/Pleasure	Bow Kenzaki-Miyoshi I	
Hull Two Strakes	Washboard No washboard	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Indistinct	Mast None	
Stern Undecorated Wing Stern	Transom Indistinct	
Superstructure Indistinct post-house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

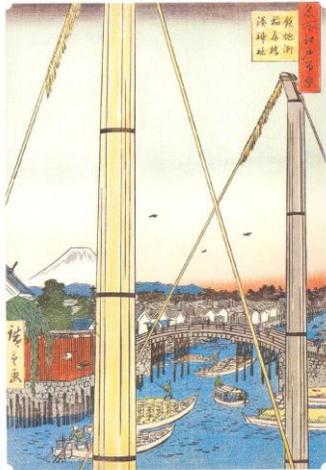
Catalogue Number 152	Title Sight at Mitsumata in the Eastern Capital	
Artist Kuniyoshi	Type of Boat Hiyokebune	
Type of Print Cargo/Pleasure	Bow Kenzaki-Miyoshi II	
Hull Two Strakes	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Indistinct	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure 4-post house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 152	Title Sight at Mitsumata in the Eastern Capital	
Artist Kuniyoshi	Type of Boat Chokibune	
Type of Print Pleasure/Fishing	Bow Kenzaki-Miyoshi I	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Indistinct	Mast None	
Stern Undecorated Wing Stern	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		

Catalogue Number	Title	
153	Eitai Bridge, from Collection of Celebrated Places in European Oil-painting style	
Artist	Type of Boat	
Kunisada	Hiyokebune	
Type of Print	Bow	
Cargo/Pleasure	Decorated Stempost	
Hull	Washboard	
Single Strake	Decorated	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Indistinct	
Propulsion	Mast	
Indistinct	None	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
Indistinct post-house	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

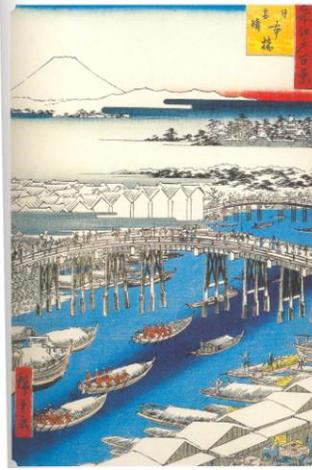
Catalogue Number	Title	
154	Night rain at Hashiba	
Artist	Type of Boat	
Buncho	Chokibune	
Type of Print	Bow	
Cargo/Pleasure	Kenzaki-Miyoshi I	
Hull	Washboard	
Indistinct	Washboard-only (no upper strakes)	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Ro - Single	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number	Title	
154	Night Rain at Hashiba	
Artist	Type of Boat	
Buncho	Takasebune	
Type of Print	Bow	
Cargo/Pleasure	Flat bow	
Hull	Washboard	
Single Strake	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
Rushes	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
0 - 0		



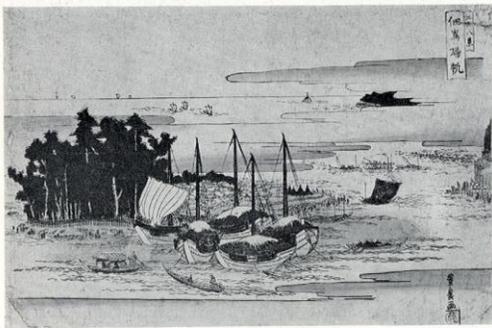
CATALOGUE 155. *Minato-jinja Shrine and Inaribashi Bridge at Teppozu*, by Andō Hiroshige (Uspensky 2005:171).

This print shows a view of Mount Fuji and the warehouse district through the mast tops of other vessels. It provides a clear view of the mast construction, showing the bands that join the individual mast timbers and the angled mast tip for the rigging connections. In the background are a number of shipping vessels, transporting what appears to be tea and possibly rice. A *hiyoke-bune* also maneuvers between the cargo boats.



CATALOGUE 156. *A Bright Morning after a Fall of Snow by the Nihonbashi Bridge*, by Andō Hiroshige (Uspensky 2005:19).

Fishing vessels bring in the morning catch to the market district near Nihonbashi, one of the most famous bridges in Edo. The two foremost boats have unstepped their masts. Flatter transport boats are moored alongside the market. Most of the boats have protective coverings of rushes over the deck. A single *hiyoke-bune* maneuvers amongst the cargo vessels.



CATALOGUE 157. *Fishing Boats Putting into Tsukudajima, one of Eight Scenes of Tokyo*, by Toyohiro (Kikuchi 1968).

These *bezai*-type vessels are piled high with some kind of covered cargo. One vessel is reefing its sail. A smaller *hiyoke-bune* and *choki-bune* approach the vessels in the foreground.



CATALOGUE 158. *Kanasugibashi and Shibaura*, by Andō Hiroshige (Uspensky 2005:177).

A number of boats are shown in the background behind a festival procession. Construction details are indistinct.

Catalogue Number
155

Title
Minato-jinja Shrine and Inaribashi Bridge at Teppozu

Artist
Hiroshige

Type of Boat
Takasebune

Type of Print
Cargo/Pleasure

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Indistinct

Propulsion
Poling w/ Rudder

Mast
None

Stern
Indistinct

Transom
Indistinct

Superstructure
None

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1857 - 1857

Catalogue Number
156

Title
A Bright Morning after a Fall of Snow by the Nihonbashi Bridge

Artist
Hiroshige

Type of Boat
Takasebune

Type of Print
Cargo/Pleasure

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Indistinct

Propulsion
Ro- Multiple

Mast
Mast stand on deck

Stern
Indistinct

Transom
Indistinct

Superstructure
Rushes

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1856 - 1856

Catalogue Number 157	Title Fishing Boats putting into Tsukudajima, one of Eight Scenes of Tokyo	
Artist Toyohiro	Type of Boat Bezaisen	
Type of Print Cargo/Pleasure	Bow Decorated Stempost	
Hull Bezai-style	Washboard Indistinct	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Sail w/ Rudder	Mast Rigging Visible	
Stern Bezai-type	Transom Indistinct	
Superstructure Rushes	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number	Title	
158	Kanasugibashi and Shibaura	
Artist	Type of Boat	
Hiroshige	Indistinct	
Type of Print	Bow	
Cargo/Pleasure	Indistinct	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1857 - 1857		



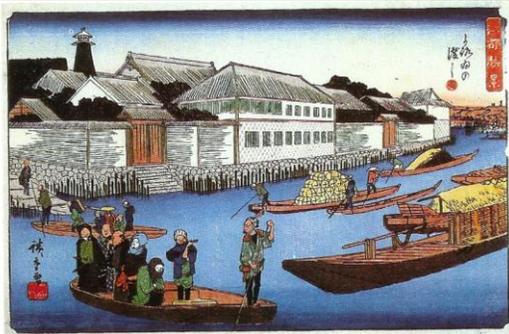
CATALOGUE 159. *Scene off the Coast of Tsukuda, one of Famous Spots in Edo*, by Keisai Eisen (Kikuchi 1968).

Fishing boats of various sizes gather near shore. The foreground smaller vessels may be ferrying the men towards the larger moored vessels. The *bezai-sen* in the center of the print has a decorated stempost.



CATALOGUE 160. *Yoroi-no-Watashi Ferry to Koamicho Quarter*, by Andō Hiroshige (Uspensky 2005:109).

A geisha watches transport vessels in front of warehouses. Tea is loaded on one of the boats in the background, and a ferry transports passengers at left. The rope stabilizing the *ro* is visible on the center *choki-bune*.



CATALOGUE 161. *Crossing the Yoroi Waterway*, by Andō Hiroshige (Smith 1988:147)

This print shows a fire watchtower and warehouses in the background. Ferryboats and cargo vessels cross the river. One of the *takase-bune* at right shows a shipped rudder. Mooring stakes line the water's edge outside the buildings, and a ferry landing slopes into the river. It is unclear whether the landing is a natural or manmade structure.



CATALOGUE 162. *Nijuku-no-watashi Ferry*, by Andō Hiroshige (Uspensky 2005:203).

This actually shows the ferry landing, not simply the ferry en route as most of Hiroshige's other prints do. One is moored and the other launched. Note that there is no pier, but simply a sandbar. The blunt raked end of the boat is pulled up onto the sandbar for debarking.

Catalogue Number	Title	
159	Scene off the coast of Tsukuda, one of Famous Spots in Edo	
Artist	Type of Boat	
Eisen	Oshiokuribune	
Type of Print	Bow	
Ferry/Cargo	Not Drawn	
Hull	Washboard	
Single Strake	No washboard	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Ro - Single	None	
Stern	Transom	
Keshoita	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number 160	Title Yoroi-no-Watashi Ferry to Koamicho Quarter	
Artist Hiroshige	Type of Boat Chokibune	
Type of Print Ferry/Cargo	Bow Kenzaki-Miyoshi I	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Ro - Single	Mast None	
Stern Undecorated Wing Stern	Transom Horizontal transom	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		

Catalogue Number
161

Title
Crossing the Yoroi Waterway

Artist
Hiroshige

Type of Boat
Takasebune

Type of Print
Ferry/Cargo

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Athwartships

Propulsion
Sail w/ Rudder

Mast
Mast stand on deck

Stern
Not Drawn

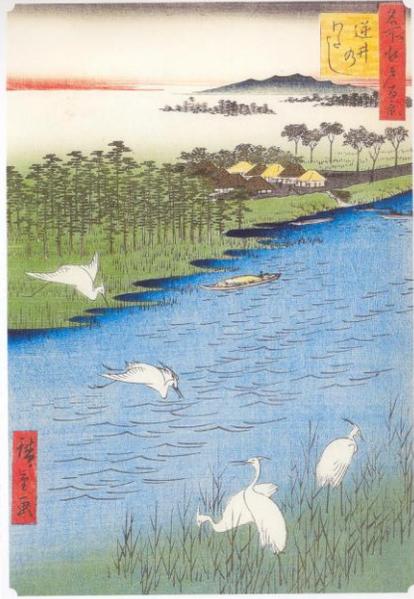
Transom
Not Drawn

Superstructure
Rushes

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1837 - 1837

Catalogue Number 162	Title Nijuku-no-watashi Ferry	
Artist Hiroshige	Type of Boat Takasebune	
Type of Print Ferry/Cargo	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Sail w/ Rudder	Mast Rigging Visible	
Stern Indistinct	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		



CATALOGUE 163. *Sakasai-no-watashi Ferry*, by Andō Hiroshige (Uspensky 2005:151).

The foreground boat is likely a *takase*-style vessel, based on its shape and the rush-covered deck structure. Ferryboats cross to and from the shoreline settlement on the Naka River in the background. Construction details are indistinct.



CATALOGUE 164. *Boating on the Sumida River*, by Unknown, (Kikuchi 1968).

Two *hiyoke-bune* are shown men on the roofs, poling the larger boat. The stemposts of both are decorated with tassels. The bow of the third vessel is rounded, perhaps indicating a ferryboat.



CATALOGUE 165. *Fireworks on the Sumida River*, by Shunzan (Kikuchi 1968).

The watercraft in this print provide atmosphere for the summer festival scene. There are *hiyoke-bune* and smaller vessels, some with decorations. Construction details are not visible for most of these. Two *yakatabune* are shown, with notched stemposts.

Catalogue Number 163	Title Sakai-no-watashi ferry	
Artist Hiroshige	Type of Boat Takasebune	
Type of Print Ferry/Cargo	Bow Indistinct	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Indistinct	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure Rushes	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		

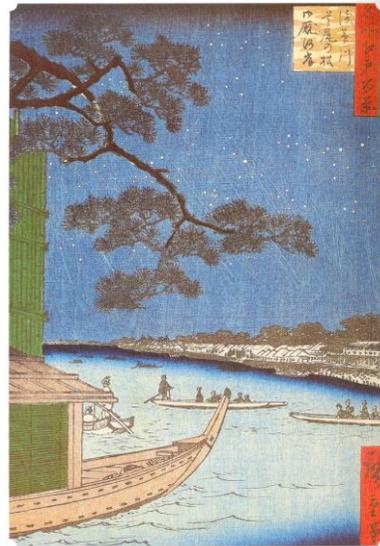
Catalogue Number 164	Title Boating on the Sumida River	
Artist Unknown	Type of Boat Hiyokebune	
Type of Print Pleasure/Ferry	Bow Kenzaki-Miyoshi II	
Hull Overlapping strake(s)	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Indistinct	
Propulsion Poling	Mast None	
Stern Indistinct	Transom Indistinct	
Superstructure 6-post house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number	Title	
165	Fireworks on the Sumida River	
Artist	Type of Boat	
Shunzan	Yakatabune	
Type of Print	Bow	
Pleasure/Ferry	Notched Stempost	
Hull	Washboard	
Two Strakes	Washboard present	
Exterior Fasteners	Interior Fasteners	
Top of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Poling	None	
Stern	Transom	
Not Drawn	Not Drawn	
Superstructure	Fishing Nets	
Big house	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		



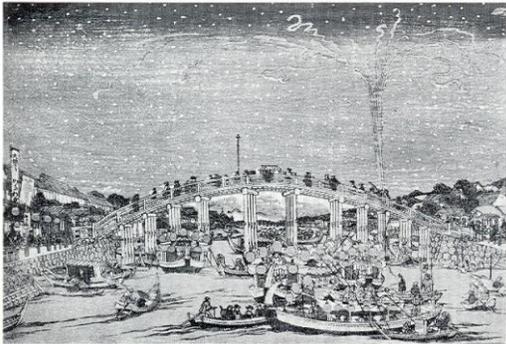
CATALOGUE 166. *Kiyowara no Fukayabu*, by Katsushika Hokusai (Forrer 1991).

Pleasure boats are shown on the Sumida River. The two smaller boats may be supplying the larger boat, used for entertainment on the river and marked with the lanterns. The small foreground boat is poled by one of the crewmen. A lantern decorated with an image of an anchor rests in the center. The background *hiyoke-bune* and the foreground *choki-bune* both have similar, slightly decorated stemposts. Most distinctive, however, is the *yakata-bune*, with its typical notched, decorated stempost. An anchor with rope coiled at its foot sits at the bow.



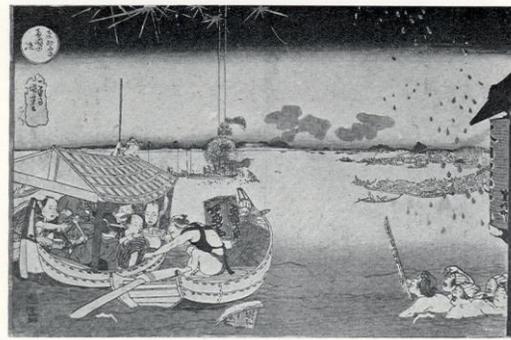
CATALOGUE 167. *Shubi-no-Matsu Pine and Ommayagashi Bank on the Asakusagawa River*, by Andō Hiroshige (Uspensky 2005:139).

The boats in this print are likely traveling to the Yoshiwara pleasure quarters. The *hiyoke-bune* in the foreground hints at possible pleasures, with the *geta* sandals discarded in the bow and blinds drawn. The stempost is minimally decorated. Other vessels are open-air ferryboats.



CATALOGUE 168. *Fireworks Show at Ryōgoku*, by Toyoharu (Kikuchi 1968).

Many boats congregate near the bridge at Ryōgoku to watch a fireworks display. The majority of these are pleasure boats, though some ferries may be bringing people to and from the larger vessels. Unfortunately the quality of the black and white print makes it difficult to distinguish many details. The foremost large vessel is probably a *yakata-bune*, though the stempost does not appear to be notched.



CATALOGUE 169. *Summer Evening at Ryōgoku, Celebrated Places in the Eastern Capital*, by Kuniyoshi (Kikuchi 1968).

Swimmers approach a *hiyoke-bune* that is home to a gathering to watch fireworks. The stempost is decorated. A catering boat is alongside the *hiyoke-bune*, bearing its identifying lantern.

Catalogue Number 166	Title Kiyowara no Fukayabu	
Artist Hokusai	Type of Boat Yakatabune	
Type of Print Pleasure/Ferry	Bow Notched Stempost	
Hull Single Strake	Washboard Decorated	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure Big house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1835 - 1836		

Catalogue Number	Title	
166	Kiyowara no Fukayabu	
Artist	Type of Boat	
Hokusai	Hiyokebune	
Type of Print	Bow	
Pleasure/Ferry	Kenzaki-Miyoshi II	
Hull	Washboard	
Overlapping strake(s)	Washboard present	
Exterior Fasteners	Interior Fasteners	
Bottom of strake	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Ro - Single	Mast stand on deck	
Stern	Transom	
Keshoita	Vertical Transom - Tiered	
Superstructure	Fishing Nets	
6-post house	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
0 - 0		

Catalogue Number 166	Title Kiyowara no Fukayabu	
Artist Hokusai	Type of Boat Chokibune	
Type of Print Pleasure/Ferry	Bow Kenzaki-Miyoshi II	
Hull Overlapping strake(s)	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input checked="" type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Poling and Ro	Mast None	
Stern Keshoita	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		

Catalogue Number
167

Title
Shubi-no-Matsu and Onmayagashi Bank on the Asakusagawa River

Artist
Hiroshige

Type of Boat
Hiyokebune

Type of Print
Pleasure/Ferry

Bow
Kenzaki-Miyoshi II

Hull
Two Strakes

Washboard
No washboard

Exterior Fasteners
Bottom of strake

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Athwartships

Propulsion
Indistinct

Mast
None

Stern
Not Drawn

Transom
Not Drawn

Superstructure
Indistinct post-house

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1856 - 1856

Catalogue Number
167

Title
Shubi-no-Matsu and Onmayagoshi Bank of the Akakusagawa River

Artist
Hiroshige

Type of Boat
Chokibune

Type of Print
Pleasure/Ferry

Bow
Not Drawn

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
No Interior View

Propulsion
Ro - Single

Mast
None

Stern
Keshoita

Transom
Indistinct

Superstructure
None

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
0 - 0

Catalogue Number 168	Title Fireworks Show at Ryogoku	
Artist Toyoharu	Type of Boat Yakatabune	
Type of Print Pleasure/Ferry	Bow Notched Stempost	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Top of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Poling	Mast Mast stand on deck	
Stern Indistinct	Transom Indistinct	
Superstructure Big house	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number
169

Title
Summer evening at Ryogoku, Celebrated Places in the Eastern Capital

Artist
Kuniyoshi

Type of Boat
Hiyokebune

Type of Print
Pleasure/Ferry

Bow
Kenzaki-Miyoshi II

Hull
Two Strakes

Washboard
No washboard

Exterior Fasteners
Top of strake

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
No Interior View

Propulsion
Poling

Mast
None

Stern
Indistinct

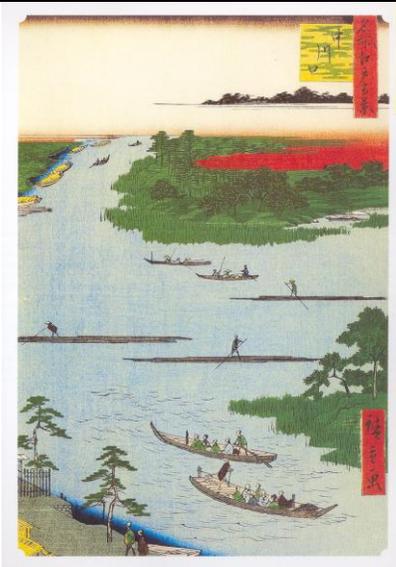
Transom
Indistinct

Superstructure
Indistinct post-house

Fishing Nets
<input type="checkbox"/>

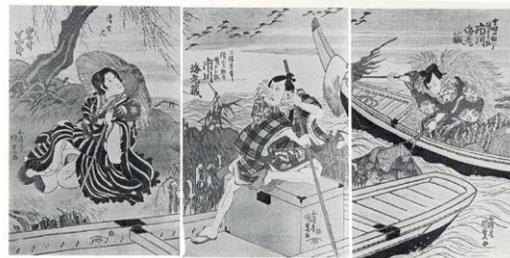
Date of Print (Max/Min if known)
-

Catalogue Number 169	Title Summer Evening at Ryogoku, Celebrated Places in the Eastern Capital	
Artist Kuniyoshi	Type of Boat Chokibune	
Type of Print Pleasure/Ferry	Bow Indistinct	
Hull Two Strakes	Washboard No washboard	
Exterior Fasteners Top of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Ro - Single	Mast None	
Stern Undecorated Wing Stern	Transom Horizontal transom	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		



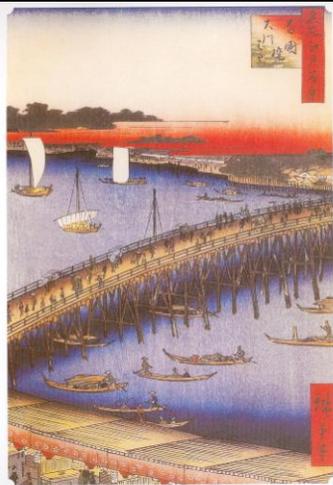
CATALOGUE 170. *Mouth of the Nakagawa River*, by Andō Hiroshige (Uspensky 2005:157).

Three rivers meet at this point, and a number of different boats are shown. The foreground shows two passenger ferryboats, then three lumber rafts, and several fishing and cargo vessels. Both ferryboats have Samson post-like timbers in the bow, suggesting that they may be towed in other waterways. Construction details are mostly indistinct on the rest of the boats.



CATALOGUE 171. *Actor Prints*, by Kunisada (Kikuchi 1968).

Kunisada immortalizes three actors in this print, two in boats and one on shore. The actor in the *choki-bune* in the background uses a handheld net perhaps to try to fish.



CATALOGUE 172. *Ryōgokubashi Bridge and Okawabata Bank*, by Andō Hiroshige (Uspensky 2005:135).

Passenger and freighter boats sail the river near the bridge. There are a few *hiyoke-bune*, but most appear to be working boats. One is shown reefing its sail. The opposite shore depicts the remnants of the "Hundred Piers" breakwater (Uspensky 2005:134).



CATALOGUE 173. *Zenkoji Monastery by Kawaguchi Ferry*, by Andō Hiroshige (Uspensky 2005:57).

Four rafts made of lumber lashed together and with makeshift shelters on them are poled down the river. A passenger ferry is depicted in the foreground. Construction details are indistinct.

Catalogue Number	Title	
170	Mouth of the Nakagawa River	
Artist	Type of Boat	
Hiroshige	Chokibune	
Type of Print	Bow	
Fishing/Ferry/Cargo	Undecorated Stempost	
Hull	Washboard	
Indistinct	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	Athwartships	
Propulsion	Mast	
Ro - Single	None	
Stern	Transom	
Indistinct	Indistinct	
Superstructure	Fishing Nets	
None	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1857 - 1857		

Catalogue Number 171	Title Actor prints	
Artist Kunisada	Type of Boat Indistinct	
Type of Print Fishing/Ferry	Bow Blunt Bow	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input checked="" type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Poling	Mast None	
Stern Not Drawn	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number 171	Title Actor Prints	
Artist Kunisada	Type of Boat Chokibune	
Type of Print Fishing/Ferry	Bow Kenzaki-Miyoshi II	
Hull Single Strake	Washboard Washboard present	
Exterior Fasteners Bottom of strake	Interior Fasteners <input checked="" type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 0 - 0		

Catalogue Number
172

Title
Ryogokubashi Bridge and Okawabata Bank

Artist
Hiroshige

Type of Boat
Chokibune

Type of Print
Cargo/Ferry/Pleasure

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Indistinct

Propulsion
Ro - Single

Mast
None

Stern
Indistinct

Transom
Indistinct

Superstructure
None

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1856 - 1856

Catalogue Number
173

Title
Zenkoji Monastery by Kawaguchi Ferry

Artist
Hiroshige

Type of Boat
Raft

Type of Print
Rafts

Bow
-

Hull
-

Washboard
-

Exterior Fasteners
-

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
-

Propulsion
Poling

Mast
-

Stern
-

Transom
-

Superstructure
-

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1857 - 1857



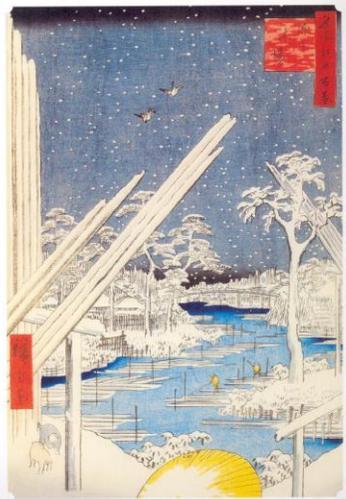
CATALOGUE 174. *Snow on the Sumida River in Winter, Celebrated Places of Edo in the Four Seasons*, by Hiroshige (Kikuchi 1968).

A man poles a raft downriver in the snow. Though lashings are not visible, it gives an idea of the construction of such lumber rafts.



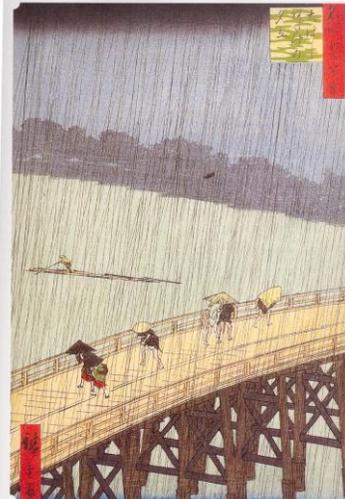
CATALOGUE 175. *Ayasegawa River and Kanegafuchi*, by Andō Hiroshige (Uspensky 2005:143).

A man on a log raft crosses the river. Unlike the lumber rafts this looks to be a more solid work. Another boat is moored at left. Uspensky notes that the location got its name when in the mid-18th century a bell cast in 1735 was being carried across the river when the boat overturned and the bell sank, never to be recovered. Thus the name Kanegafuchi, or “Bell Deep.” (Uspensky 2005:142)



CATALOGUE 176. *Fukugawa Timberyards*, by Andō Hiroshige (Uspensky 2005:229).

Though there are no boats in this image, the scene shows lumber being floated in the water and possibly prepared for lashing into rafts for transport downriver.



CATALOGUE 177. *Sudden Shower on the Ōhashi Bridge and Atake*, by Andō Hiroshige (Uspensky 2005:133).

A man poling a makeshift raft of lumber appears in the background of this print.

Catalogue Number	Title	
174	Snow on the Sumida River in Winter, Celebrated Places of Edo in the Four Seasons	
Artist	Type of Boat	
Hiroshige	Raft	
Type of Print	Bow	
Rafts	-	
Hull	Washboard	
-	-	
Exterior Fasteners	Interior Fasteners	
-	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	-	
Propulsion	Mast	
-	-	
Stern	Transom	
-	-	
Superstructure	Fishing Nets	
-	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
-		

Catalogue Number
175

Title
Ayasegawa River and Kanegafuchi

Artist
Hiroshige

Type of Boat
Raft

Type of Print
Rafts

Bow
-

Hull
-

Washboard
-

Exterior Fasteners
-

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
-

Propulsion
Poling

Mast
-

Stern
-

Transom
-

Superstructure
-

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1857 - 1857

Catalogue Number
176

Title
Fukugawa Timberyards

Artist
Hiroshige

Type of Boat
Raft

Type of Print
Rafts

Bow
-

Hull
-

Washboard
-

Exterior Fasteners
-

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
-

Propulsion
-

Mast
-

Stern
-

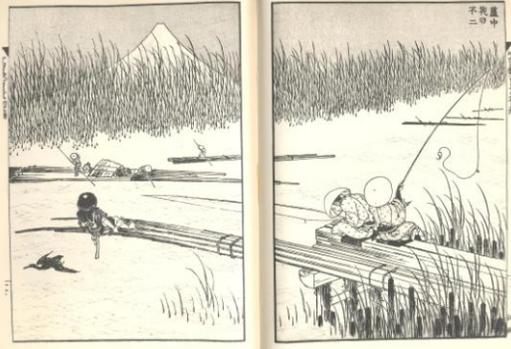
Transom
-

Superstructure
-

Fishing Nets
<input type="checkbox"/>

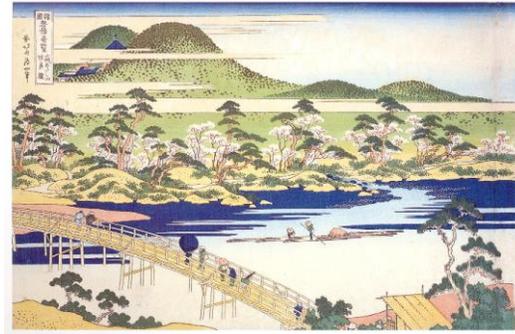
Date of Print (Max/Min if known)
1856 - 1856

Catalogue Number 177	Title Sudden Shower on the Ohashi Bridge and Atake	
Artist Hiroshige	Type of Boat Raft	
Type of Print Rafts	Bow -	
Hull -	Washboard -	
Exterior Fasteners -	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking -	
Propulsion Poling	Mast -	
Stern -	Transom -	
Superstructure -	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		



CATALOGUE 178. *Fuji with Rafts in the Rushes*, by Katsushika Hokusai. (Smith 1998:156-7).

Five rafts made of lumber lashed together are poled down the river, likely being transported from the mountain forests to the ports at the river's end. Some of the rafts are large enough to have makeshift shelters on them as well. Two fishermen and a young boy sit on the pier, the boy resting on another set of timbers ready to be floated down the river.



CATALOGUE 179. *Crossing Moon Bridge at Arashiyama*, by Katsushika Hokusai (Calza 2003).

Lumber rafts pole by the Arashiyama Bridge in Kyoto. There appears to be a makeshift shelter on the raft.



CATALOGUE 180. *Old Boat-Bridge at Sano in Kozuke Province*, by Katsushika Hokusai (Forrer 1991).

Travelers on foot and on horseback cross a pontoon bridge in snow. While construction details of the boats are not visible, it provides insight into reuse of the vessels as they are lined up and made into the bridge.



CATALOGUE 181. *Sumiyoshi Shrine Festival on Tsukudajima*, by Andō Hiroshige (Uspensky 2005:127).

The deity of the Sumiyoshi shrine is the protector of seafarers. *Bezai*-type vessels and *hiyoke-bune* are in the water here. A festival procession moves along the shoreline.

Catalogue Number 178	Title Fuji with rafts in the rushes	
Artist Hokusai	Type of Boat Raft	
Type of Print Rafts	Bow -	
Hull -	Washboard -	
Exterior Fasteners -	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking -	
Propulsion -	Mast -	
Stern -	Transom -	
Superstructure -	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number
179

Title
Crossing Moon Bridge at Arashiyama

Artist
Hokusai

Type of Boat
Raft

Type of Print
Rafts

Bow
-

Hull
-

Washboard
-

Exterior Fasteners
-

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
-

Propulsion
Poling

Mast
-

Stern
-

Transom
-

Superstructure
-

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1834 - 1834

Catalogue Number
180

Title
Old Boat-Bridge at Sano in Kozuke Province

Artist
Hokusai

Type of Boat
Indistinct

Type of Print
Indistinct

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Indistinct

Propulsion
Indistinct

Mast
None

Stern
Indistinct

Transom
Indistinct

Superstructure
None

Fishing Nets
<input type="checkbox"/>

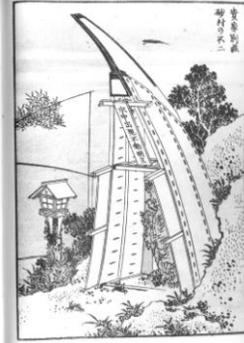
Date of Print (Max/Min if known)
1834 - 1834

Catalogue Number	Title	
181	Sumiyoshi Shrine Festival on Tsukudajima	
Artist	Type of Boat	
Hiroshige	Bezaisen	
Type of Print	Bow	
Religious	Not Drawn	
Hull	Washboard	
Bezai-style	Indistinct	
Exterior Fasteners	Interior Fasteners	
Indistinct	<input type="checkbox"/>	
Throughbeams	Decking	
<input type="checkbox"/>	No Interior View	
Propulsion	Mast	
Sail w/ Rudder	Rigging Visible	
Stern	Transom	
Bezai-type	Chiri	
Superstructure	Fishing Nets	
Rushes	<input type="checkbox"/>	
Date of Print (Max/Min if known)		
1857 - 1857		



CATALOGUE 182. *Asakusagawa River Okawabata Bank and Miyatogawa River*, by Andō Hiroshige (Uspensky 2005:137).

A variety of boats take to the river during a purification festival. Most appear to be passenger ferries or *hiyoke-bune*, though there are some cargo vessels as well. A priest in the prow of one boat blows a seashell horn.



CATALOGUE 183. *A Noble's Villa: Fuji at Sunamura*, by Katsushika Hokusai. (Smith 1998:70-71).

Three fishermen cast their poles into the water next to a religious structure. A bow of a boat has been upended and planted into the earth, and houses a gnarled piece of wood. The placard reads “Immoveable Lord (Fudō-Myō) that Appeared From the Water” 水中出現不動明王. Fudō-Myō is a Buddhist deity said to personify the desire to destroy evil (Frederic 1995:203). It is likely that the statue is driftwood or other flotsam that resembled other statues of the deity and was rescued from the water and enshrined. It is unclear whether the boat-shrine was purpose-built or if an older, retired vessel was reused.



FIGURE 184. *Wild Geese Flying Down to Miho, Eight Celebrated Scenes*, by Toyokuni II (Kikuchi 1968).

A number of boats are shown both moored and sailing. They are too small to make out many construction details, but there are both larger masted vessels and smaller lighter-like craft.



FIGURE 185. *Fine Breezy Day at Awazu, Eight Scenes of Ōmi*, by Hiroshige (Kikuchi 1968).

Both masted vessels and smaller watercraft are depicted near shore. They are stylized, without visible construction details.

Catalogue Number 182	Title Asakusagawa River Okwabata Bank and Miyatogawa River	
Artist Hiroshige	Type of Boat Double-ended	
Type of Print Religious	Bow Blunt Bow	
Hull Indistinct	Washboard Indistinct	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) 1857 - 1857		

Catalogue Number
183

Title
A Noble's Villa: Fuji at Sunamura

Artist
Hokusai

Type of Boat
Chokibune

Type of Print
Religious

Bow
Kenzaki-Miyoshi I

Hull
Overlapping strake(s)

Washboard
Washboard present

Exterior Fasteners
Bottom of strake

Interior Fasteners

Throughbeams

Decking
Indistinct

Propulsion
-

Mast
-

Stern
-

Transom
-

Superstructure
None

Fishing Nets

Date of Print (Max/Min if known)
-

Catalogue Number
184

Title
Wild Geese Flying Down to Miho, Eight Celebrated Scenes

Artist
Toyokuni II

Type of Boat
Indistinct

Type of Print
Indistinct

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners

Throughbeams

Decking
Indistinct

Propulsion
Indistinct

Mast
Rigging Visible

Stern
Indistinct

Transom
Indistinct

Superstructure
Indistinct

Fishing Nets

Date of Print (Max/Min if known)
-

Catalogue Number
185

Title
Fine breezy day at Awazu, Eight Scenes of Omi

Artist
Hiroshige

Type of Boat
Indistinct

Type of Print
Indistinct

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners

Throughbeams

Decking
Indistinct

Propulsion
Indistinct

Mast
Rigging Visible

Stern
Indistinct

Transom
Indistinct

Superstructure
None

Fishing Nets

Date of Print (Max/Min if known)
-



FIGURE 186. *Scene at Oiso*, by Keisai Eisen (Kikuchi 1968).

The primary focus of this print is the woman bathing. Several boats are shown in the background, but they are small and details are indistinct. Some may be harvesting seaweed.



FIGURE 187. *Hanging-Armour Pine and Hakkeizaka*, by Andō Hiroshige (Uspensky 2005:69).

A shoreline scene near a teahouse shows masted boats in the background, some moored at the opposite shore or in the village nearby. Construction details are indistinct.



FIGURE 188. *Pulling the Boat*, by Torii Kiyomitsu (Smith 1988:63)

Men are shown pulling small vessels along a towpath. Ropes are tied to a Samson post in the bow, and to the torsos of two men per boat to haul it.

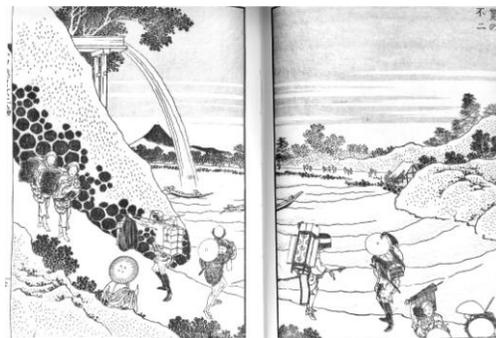


FIGURE 189. *Fuji Under a Sluice*, by Katsushika Hokusai. (Smith 1998:94-5).

Two *oshiokuri*-like boats float near a sluice. Smith notes that there are no historical records of such a construct and that perhaps Hokusai “just dreamed it up (Smith 1998:209).”

Catalogue Number
186

Title
Scene at Oiso

Artist
Keisai Eisen

Type of Boat
Indistinct

Type of Print
Indistinct

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Indistinct

Propulsion
Indistinct

Mast
Rigging Visible

Stern
Indistinct

Transom
Indistinct

Superstructure
Indistinct

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
-

Catalogue Number
187

Title
Hanging-Armour Pine and Hakkeizaka

Artist
Hiroshige

Type of Boat
Indistinct

Type of Print
Indistinct

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Indistinct

Propulsion
Sail

Mast
Rigging Visible

Stern
Indistinct

Transom
Indistinct

Superstructure
Indistinct

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
1856 - 1856

Catalogue Number
188

Title
Pulling the Boat

Artist
Kiyomitsu

Type of Boat
Indistinct

Type of Print
Indistinct

Bow
Indistinct

Hull
Single Strake

Washboard
Washboard-only (no upper strakes)

Exterior Fasteners
Indistinct

Interior Fasteners

Throughbeams

Decking
Athwartships

Propulsion
Indistinct

Mast
None

Stern
Not Drawn

Transom
Not Drawn

Superstructure
Indistinct

Fishing Nets

Date of Print (Max/Min if known)
-

Catalogue Number
189

Title
Fuji under a sluice

Artist
Hokusai

Type of Boat
Indistinct

Type of Print
Indistinct

Bow
Indistinct

Hull
Indistinct

Washboard
Indistinct

Exterior Fasteners
Indistinct

Interior Fasteners

Throughbeams

Decking
Indistinct

Propulsion
Ro - Single

Mast
None

Stern
Indistinct

Transom
Indistinct

Superstructure
None

Fishing Nets

Date of Print (Max/Min if known)
-



FIGURE 190. *Folk tale illustration*, by Unknown (Kikuchi 1968).

This folk tale shows a quarrel between a rabbit and a badger on boat. The vessel has an unusual fastener covering pattern, with the fasteners on the upper edge of the top strake instead of the lower. The rabbit figure seems to be using a *ro*, based on the lashings visible, but it is very distorted.

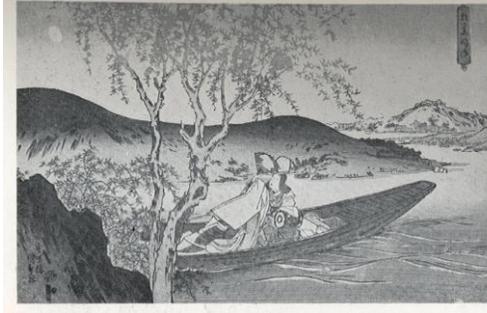


FIGURE 191. *Parody of Kabuki Dance Azasumabune*, by Kunisada (Kikuchi 1968).

A woman with fan and hand-held *taiko* swoons on a boat of indeterminate type. There is no visible stempost; the bow is blunt and it is unclear how the boat is propelled.



FIGURE 192. *Actor Onoe Matsusuke as Tsuta-ya Omatsu*, by Bunchō (Kikuchi 1968).

The actor stands in the bow of a boat. The “deck house” has a thatched roof. A rope ties a deck beam to the mooring post.



FIGURE 193. *Poem by Sangi-no-Takamura, One Hundred Ancient Poems Told by a Nurse*, by Hokusai (Kikuchi 1968).

This rather macabre scene shows several people drowning, with a *bezaisen* in the background and a fishing vessel at the foreground. Rushes are draped over the sides of the latter.

Catalogue Number
190

Title
Folk tale illustration

Artist
Unknown

Type of Boat
Indistinct

Type of Print
Indistinct

Bow
Blunt Bow

Hull
Single Strake

Washboard
No washboard

Exterior Fasteners
Top of strake

Interior Fasteners

Throughbeams

Decking
Athwartships

Propulsion
Ro - Single

Mast
None

Stern
Not Drawn

Transom
Not Drawn

Superstructure
None

Fishing Nets

Date of Print (Max/Min if known)
-

Catalogue Number 191	Title Parody of Kabuki Dance Azasuma-bune	
Artist Kunisada	Type of Boat Indistinct	
Type of Print Indistinct	Bow Blunt Bow	
Hull Two Strakes	Washboard No washboard	
Exterior Fasteners Indistinct	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking Athwartships	
Propulsion Indistinct	Mast None	
Stern Not Drawn	Transom Not Drawn	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

Catalogue Number
192

Title
Actor Onoe Matsusuke as Tsuta-ya Omatsu

Artist
Buncho

Type of Boat
Indistinct

Type of Print
Indistinct

Bow
Not Drawn

Hull
Single Strake

Washboard
No washboard

Exterior Fasteners
Bottom of strake

Interior Fasteners
<input type="checkbox"/>

Throughbeams
<input type="checkbox"/>

Decking
Athwartships

Propulsion
Indistinct

Mast
None

Stern
Not Drawn

Transom
Not Drawn

Superstructure
Rushes

Fishing Nets
<input type="checkbox"/>

Date of Print (Max/Min if known)
-

Catalogue Number 193	Title Poem by Sangi-no-Takamura, One Hundred Ancient Poems Told by a Nurse	
Artist Hokusai	Type of Boat Oshiokuribune	
Type of Print Indistinct	Bow Kenzaki-Miyoshi I	
Hull Two Strakes	Washboard No washboard	
Exterior Fasteners Bottom of strake	Interior Fasteners <input type="checkbox"/>	
Throughbeams <input type="checkbox"/>	Decking No Interior View	
Propulsion Ro - Single	Mast None	
Stern Undecorated Wing Stern	Transom Indistinct	
Superstructure None	Fishing Nets <input type="checkbox"/>	
Date of Print (Max/Min if known) -		

