Tsuneneno in Edo
Context: Popular Culture as Reflection of Tokugawa Peace and it’s Contradictions
A Scene from the Akō Vendetta by Utagawa Kuniyoshi (ca. 1831-1832)
Why did Edoites Care?

- Samurai idealized
- Urbanization and commercialization
- Commoner fantasy and protest
The Rise of *Chōnin* (townspeople)
“High City” (Yamanote) vs. “Low City” (Shitamachi)
The Culture of *Ukiyo* (Floating World)

- Buddhist: “impermanence”
- Transition of fashion in Edo
- Key theme: pursuit of pleasure
Pleasure Quarters

Edo: Yoshiwara
Kabuki theater
“A maid looking at a kabuki theater program.”

In the red text box: “Can't Wait to See it Soon.” （「早く見たい」）

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Tea Houses, Bath Houses
Temples: Asakusa
Literature

- “Books of the floating world” (ukiyo-zōshi)
- Ihara Saikaku (1642-93)
- Haiku
- Matsuo Bashō
- Bunraku
- Puppet theater
- *Giri* (duty) vs. *ninjō* (human feeling)
Ukiyo-e: “Pictures of the Floating World”

Kitagawa Utamaro (1753-1806)  
Katsushika Hokusai (1760-1849)
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