Within dora-e considered as a genre of Western-style painting, we distinguish the Edo-style dora-e depicting Edo scenarios. They depict feudal lords’ residences with Mount Fuji in the distance. Distant views of feudal warriors’ residences such as the Mito Tokugawa family’s main residence were often chosen as subjects, as well as views outside Sakurada Gate with the Edo Castle. The main characteristic of dora-e is the cool and dry Prussian blue pigment occupying the whole surface. It is said that indigo pigment obtained from Asiatic dayflowers was initially used, but since the importation of blue pigment made in Prussia in the late 1820s, foreign-made chemical pigments were deemed more practical. The reason is that they suited the cheap dora-e. With the horizon line set low within the frame, the scenery is depicted from a bird’s-eye view according to Western one-point perspective. The buildings of the warriors’ residences are standardized, and the human figures are simplified to the point of being comparable with squids or mushrooms. The upper part of the works is covered with a dark indigo sky, while the horizon line is blunted in white. As with the simplified painting of Mount Fuji decorating public baths, dora-e with characteristically stereotyped forms depict the city as a concept transcending time. Such conceptual images of urban scenarios were bought by provincials upon their return from Edo. Dora-e disappeared after the Meiji Restoration. This meant the disappearance of Edo as an eternal city.

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