

Day 3 Mishima → Kambara → Yui (Satta Pass) → Okitsu Distance and elevation

Total walking distance: ~ 12 km/7.5 miles
Total elevation gain ~ 115m/380 ft.

Good Morning! "Ohayo Gozaimasu!"

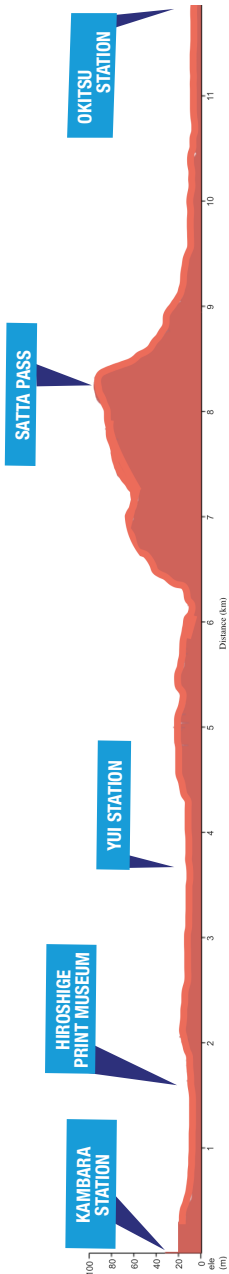
Walking Course Options

RECOMMENDED WALKING COURSE

After breakfast, take a train from Mishima Station to Kambara 蒲原. From here, it is a 30-minute walk to the Hiroshige Print Museum, 東海道広重美術館 situated on the grounds of the former "Honjin" main inn of the town. After browsing the prints and enjoying lunch nearby, continue along the Tokaido and over the Satta Pass to Okitsu 興津. If time allows, pay a visit to nearby Seiken-ji Temple 清見寺, a historical site of great importance to the upbringing of the first Tokugawa Shogun. You will stay the night in this former post town at a quaint Japanese inn with all the traditional trimmings. Have a relaxing bath here before enjoying a delicious array of local/seasonal fare prepared by the hostess.

NOT FEELING WELL/ MORE RELAXED COURSE

If not feeling up to the full walk today, you can avoid the walk over the Satta Pass entirely, and after the museum and lunch, walk just as far as Yui railway station 由比駅 for one of many local trains on to Okitsu 興津.



Recommended Course Scheduled Itinerary Summary

7:30 - 8:30am Breakfast (*Please adjust to your preference)

9:00 Check-out and walk 100m to the **Mishima Station 三島駅** entrance

9:25 TRAIN: Mishima → **KAMBARA 蒲原** (JPY590)



(★Adjust to 9:51 or 10:13 train departure in line with your preferred pace)

10:02 Arrive in Kambara

10:30 - Reach the **Hiroshige Print Museum**

東海道広重美術館 (Open from 9:00am. Closed Mondays and days following national holidays. Admission JPY520 pp)

11:30 Depart museum

11:35 -12:30 Lunch at n earby **Izutsuya 井筒屋** restaurant

(★Open from 11:30am, *closed Mondays)

14:30 - Reach the top of the Satta Pass

15:30 - Arrive **OKITSU 興津** town

*Drop off bags at accommodation, optional visit to **Seiken-ji Temple 清見寺**: 16:00-16:45

17:00–18:00 Bath at designated time slot at the inn

18:30 (or otherwise designated) Dinner at the inn

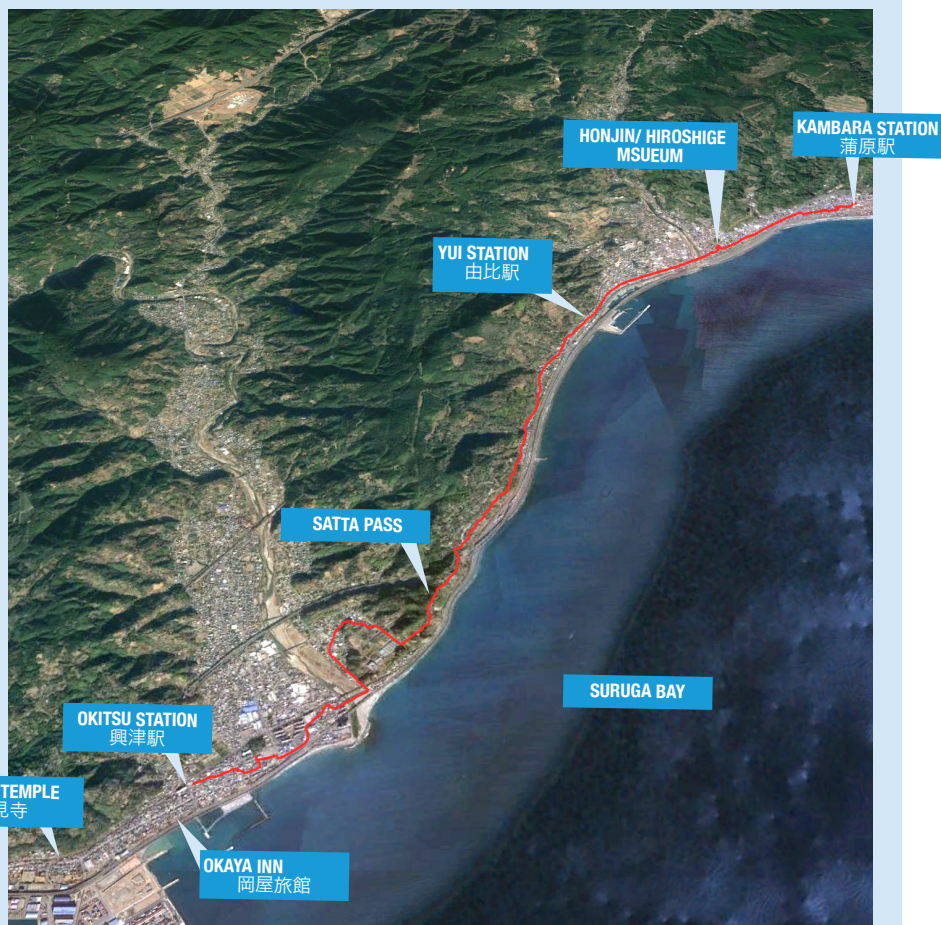
Accommodation: **Okaya Inn 岡屋旅館**

Day 3 Overview: Hiroshige's Yui



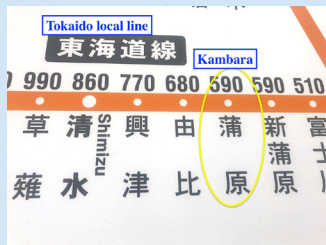
Until the Satta Pass was opened, travellers braved the wave line at the bottom of the cliffs overlooking Suruga Bay. The treacherous path was known as “Oyashirazu Koshirazu” or so perilous one “forgets one’s parents and children”. Travellers lost their lives as they were swept away by waves. Hiroshige depicts two travellers awestruck by the view of Fuji from high on the Pass. One traveller cowers as he is weakkneed on the cliff edge. In comparison, a woodcutter struggles up the hill facedown, under the load of his firewood, oblivious to the view. Hiroshige accentuates the perilous sweeping cliff line, with the lines of the pine trees and Fuji’s slopes. The eye sweeps from top left to bottom right across the picture plain.

Overview of the day's walking route: 12km / 7.5 miles



Recommended course directions:

Mishima Station: Buy tickets to Kambara 蒲原



•At Mishima station, purchase a ticket to Kambara 蒲原 at the machine (JPY590). Convenient trains depart at 9:25 and 9:51, or for those confident in a faster pace, 10:13 and 10:29. Trains usually leave from platform #2 (bound for Shimada or Shizuoka). It is nine stops and between 34-37 minutes to reach Kambara. (*For reference, the stop before Kambara is Shin-Kambara. Please take care not to get off too early!)

★Though we recommend a sit-down lunch of the local speciality of tempura-style *sakura-ebi* shrimp later today, you may also prefer buying bread at the Vie de France bakery next to Mishima station.

Hiroshige

The woodblock print (“Ukiyo-e”) artist and illustrator, Ando Hiroshige, is well known for his series of wood block prints of famous views of his beloved city, Edo, and for series of woodblock prints of the post-towns of Japan’s great highways radiating from Edo. He was born Ando Juemon in 1797 (childhood name Tokutaro). His father was an archery instructor and he had two younger sisters, Tatsu and Sada. His father married into the family of a fireman Ando Juemon who worked at Yayosugashi, near present-day Tokyo Station. He is therefore known as the son of a fireman. He was born at a time when woodblock print artists Kitagawa Utamaro and Toshusai Sharaku were reaching their prime.

The young Hiroshige, known as Juemon, grew up in a comfortable home in a prestigious area located between the outer and inner moats of Edo Castle (today’s Marunouchi 2-chome). However, his mother died when he was just 13, and his father unexpectedly died in the winter of the same year. Having to rely on his own resources at the young age of 13, Juemon first tried to enter the studio of the great artist Utagawa Toyokuni. He was rejected and in 1811 at the age of 15 he entered the studio of Toyohiro, a disciple of Utagawa Toyoharu (founder of the Utagawa school and comparable to Toyokuni).



Toyohiro recognised Juemon’s talents and gave him the publishing signature “Hiroshige” in 1812. “Hiro” was from Toyo-hiro, his master’s name, and “Shige” was from Ju-emon, his birth name (Shige and Ju are the same character). Hiroshige used this publishing signature for the rest of his life although, as was common practice, he used other signatures: Ichiyusai, Yusai, Ichiryusai, and Ryusai. This may seem confusing but compared to the great Hokusai, who changed his address 93 times and his artist name 30 times, the calm, coherent development of Hiroshige’s artistic career

is reflected in the stability of his artistic signature.

Ukiyo-e art historians consider the period 1781-1800 as the golden age of Ukiyo-e, and the late Edo period, 1804-1867, as the declining period. Hiroshige painted during the declining period. By this it is meant that works of art produced in the golden age strove for artistic and technical perfection and appealed to limited elite ranks of Edo society. In the declining period, Ukiyo-e were released from this limited role, and were mass-produced as an informative culture for all of society. Hiroshige had unprecedented success in the social art of his age, especially in the field of landscape painting.

In 1831 Hiroshige published a series of 10 prints titled Toto Meisho (Famous Places of Edo). This was a turning point in his art where we see his love for his native city and its citizens overflowing through the harmonious use of colours.

Hiroshige - continued

The following year he published *Daitanzaku Kacho-ga* (Bird and Flower Prints) and *Uozukushi* (Fish Prints, 10 plates) which arguably are some of the best published. The citizens of Edo loved Hiroshige's work - the pictures were simplified, and made lyrical, and the colours used were harmonious. In the same year, 1832, Hiroshige was provided with the opportunity to visit Kyoto. He was to record the gifting of Shogunate horses to the Emperor. He completed sketches during the journey and the following year published the *Tokaido Gojusantsugi* (Fifty-Three Stages of the Tokaido). This series will be remembered as his masterpiece.

His love of Edo continued to be expressed through series based around the Sumida River and its rich townsfolk culture. He worked on series from increasingly broader areas around Japan, including famous places of Kyoto and Omi Province (Lake Biwa). His last work, the *Meisho Edo Hyakkei* (One Hundred Famous Views of Edo), is filled with experiences of the 62 years of his life. It is a monumental work comprising more than 100 pictures.

Fifty-three Stages of the Tokaido - Utagawa (Ando) Hiroshige

Around 1830 Hiroshige, who had so far devoted his time to the portraits of beautiful women or actors, began to shift to landscape prints. He proved his genius in landscapes with the publication of *Toto Meisho* (Famous Places of Edo, signed Ichiyusai) in 1831. Travel on the main highways of Japan was popular at this time and the Tokaido was the busiest. The Tokaido was already the subject of a number of guide books and novels, satisfying the demands and curiosities of these new travellers.



It is thought that Hiroshige made his first trip along the Tokaido in 1832, accompanying an official procession delivering Shogunate horses as gifts to the Emperor in Kyoto. Hiroshige is thought to have made sketches on this journey upon which he based the first edition of the prints, known as the *Hoeido* edition. However, there is no definitive proof of Hiroshige undertaking this journey.

We have a definitive date of 1834 on the completed preface of the *Hoeido* edition. And so it is assumed that the *Hoeido* edition was completed the previous year in 1833 when Hiroshige was 37. The project was a collaboration between two publishers, *Take-no-uchi Magohachi's Hoeido* located at *Reigan-jima* (Kyobashi, Tokyo) and *Tsuruya Kiemon's Senkakudo* at *Nihonbashi*, Tokyo. Of the 55 plates, 11 were released by both publishers, one exclusively by *Tsuruya*, and all the remaining by *Hoeido*.

Hiroshige - continued

The Hoeido prints overwhelmed those by Tsuruya and the series became known as the Hoeido edition (though Tsuruya was of a higher class).

The Hoeido edition was a huge success and is regarded as Hiroshige's life-time masterpiece. His attention to details such as the season, the weather (wind, rain, mist, snow etc), and even time of day, are well noted. Hiroshige created some of the scenes from his imagination, some were taken from hints from the novel, Shank's Mare, and others lifted from plates in the Tokaido Meishozue. Nevertheless, his skill was turning these images into realistic scenes. In his later years (1854-1859) Hiroshige's Tokaido variations were suddenly released by different publishers. There are 14 versions in different sizes and content. However, the most valued are the full-sized prints which focus on landscape.

Hiroshige's death

When Hiroshige turned sixty two years of age a cholera epidemic swept through Edo in the summer and autumn of 1858. Taking 28,000 lives, tragically Hiroshige was also taken by this disease. After writing a death poem and his will, he died on 6 September 1858. He was buried in Togaku-ji Temple in Asakusa (since relocated to Adachi Ward, Tokyo).

The Ukiyo-e publisher, Shitaya Uoei, commissioned Toyokuni III to make a portrait of Hiroshige. The print was officially published (it has the censor's seal and the engraver's name, Yokokawa Horitake). The prints were distributed widely to Hiroshige fans and customers of the publisher.

Hiroshige's death poem was included:

"Leaving my brush in this world,

I will travel

To noted places

In the great beyond. Hiroshige"



Recommended course directions:

Kambara Station - Okitsu Station



- On arrival at Kambara, turn LEFT onto the main road in front of the station.



Follow this road along and under a flyover (700m). After the flyover, 200m further along, bear LEFT where the road seems to split into two.



900m

PLEASE TAKE CARE FOR THE FIRST 1KM AS YOU WALK ALONG THE SIDE OF THE ROAD - THERE IS MORE TRAFFIC HERE, AND NOT MUCH IN THE WAY OF SIDEWALK! YOU CAN MINIMISE YOUR INTERACTION WITH VEHICLES AND CROSSINGS BY KEEPING TO THE LEFT.

- Leaving leaving most of the traffic behind, you start your approach to the post town of Yui. The gate of the Yui Honjin (and Hiroshige Print Museum behind) is on your RIGHT, and hard to miss.



700m

Yui Honjin and Surrounds 由比本陣

The Yui Honjin and warehouses were operated by the Iwanabe family, descended from the Yui Clan, and from the 1600s, every head of the family was named Iwanabe Gouemon. Records from 1843 state that Yui was approximately 600 metres long, had a population of 707, 160 buildings, one Honjin, one Waki Honjin for retainers, and 32 travelers' lodgings. Because the Yui post-town did not have more than one hundred workers or horses, nearby villages (sukego) were required to give assistance when necessary.



Crossing the Yui River on the Western edge of the town was a wooden bridge that could be removed during flooding, and served as a defensible road block. To slow down enemy troops, the east-west road way was also made with sharp turns, the remnants of which can be seen today.

The Honjin, at the center of the Yui Post-town, was a compound surrounded by stone terraces and wooden walls, containing the guest hall for nobles, storehouses, and detached sitting rooms. Unfortunately, very

little of this remains. A 4,300 square metre grassed park with stone terraces and a space for watering horses still mark the site of the Honjin. The horse trough is 1 metre wide and 20 metres long. It was used to water and to wash the horses used in Daimyo processions. It was rare to have such a trough facing the main Tokaido in front of the Honjin. At the back of the park is the important Hiroshige Woodblock Print Museum. The Museum is on the site of the old warehouse of the Honjin.

Opposite the Honjin is the birth home of Yui Shosetsu, one of the three great Ronin (even though he was a commoner). He led the unsuccessful 1651 Keian uprising against the Shogunate, indicative of a wider problem with disgruntled ronin (leaderless samurai). His home ran a cloth dying business from the early Edo Period for over 400 years. Containers for the indigo dye vats are still buried in the earthen floor. Hung from the rafters are emergency palanquins used to carry out valuables in the case of fire.



Kambara Station → Yui Station: ~3.5km / 2 miles



KAMBARA STATION
蒲原駅

HONJIN/ HIROSHIGE MUSEUM

IZUTSUYA RESTAURANT 井筒屋

YUI STATION
由比駅

- Browse the compound of the Honjin (free to enter), and pay JPY520 per person to enter the **Hiroshige Print Museum 東海道広重美術館**. Due to the fragile nature of woodblock prints, the artwork chosen for display is rotated regularly, but most of those chosen for display will have good English-language explanations.

- Exiting the Honjin gate, turn **RIGHT** along the street. Just 100m further along is our recommended restaurant for lunch, **Izutsuya 井筒屋**, open from 11:00 - 14:00 (closed Mondays and days following national holidays)



100m

Izutsuya 井筒屋



Izutsuya is a family-run restaurant that has been serving the famed Sakura Ebi (Cherry Shrimp) of Suruga Bay since 1916, a mere 8 years after the establishment of the fishery itself. The shrimp themselves live almost exclusively in Suruga Bay, and certainly nowhere else in the harvestable quantities found here, the deepest and steepest of all Japan's bays.

The photograph on the left shows many Sakura Ebi combined together with vegetables and batter to make a "Kaki-age", or fritter, the centrepiece of our recommended "Yui Teishoku" set meal (pictured right). The cost is JPY1650.



- Departing Izutsuya, turn **RIGHT** along the Tokaido and start a lengthy flat walk towards the Satta Pass. 2km along the road on the left is **Yui Railway Station 由比駅**, signposted by two giant cherry shrimp! Restrooms can be found here, and for the weary, regular trains to Okitsu 興津.



2 KM

• Just past Yui station, the old Tokaido is cut in two by a more modern road, and you will need to use a footbridge to safely rejoin the old road. On the other side of the footbridge, the road enters a village called Terao.

The Koike home (小池邸) here (admission free) is heritage listed. The Koieke were Terao Village headmen through the generations. The village headmen would manage registration of households, annual taxes and relationships with other villages. He held the most important post in the village. The current building is from the Meiji Era. However the large door, and smaller sub-door, stone walls, and plastered walls are all Edo period features. It was registered on the national heritage list in 1999.



750m

Continuing on, you will enter the intermediate post-town of Kurasawa, still approaching the Satta Pass. Kurasawa had about ten tea houses where travellers could rest before undertaking the difficult ascent to the Pass. Resist any inclination to bear left down, and generally keep to the RIGHT on the road throughout.



300m

• After another 850m along the road, the route splits again, with one part heading left and down towards the highway, and the other heading up and right towards the pass. Bear RIGHT here to head up.



850m

• The (by now, very minor) road starts to climb steeply into hillside citrus groves, with views over Suruga Bay and down to the busy highways below. Keep going straight ahead at about 250m, after which another 1km of steady climbing brings you to a crossroads. Turn LEFT here (signposted for Okitsu Station) and head slightly downhill to a car parking area with restrooms (pictured below).

1300m



The Satta Pass 薩埵峠

The Pass gets its name from a type of Satta (from the Sanskrit “Sattva”, meaning “light”, “goodness” and “purity”) Jizo statue caught in a fishing net at Yui during the Kamakura Era (13th century). The Jizo was placed in a temple on the top of the mountain and the Pass began to be called Satta. In 1655 road works were completed on the Pass trail in preparation for the passing of a Korean diplomatic mission.

Daimyo processions also started using the road and so it was cobblestoned and four metres wide. A massive earthquake in 1854 lifted the coastline and created the space to build the current system of roads at the bottom of the cliffs. Until then the Pass had always been a strategic bottleneck between Kyoto and Kamakura and a number of famous warriors undertook battles here including Ashikaga Takauji in 1351 and Takeda Shingen in 1568.



Yui Station → Satta Pass viewpoint: ~3km / 1.9 miles

SELF-GUIDED

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