

# Ukiyo-e identification reference

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## Useful miscellany

- Publisher panel texts:
  - 印刷 (insatsu) = (date of printing)
  - 印刷者 insatsusha (printer)
  - 発行 (date of publishing)
  - 発行者 (hakkousha) = publisher
  - 出版人 (shuppanjin) = publisher
  - 作印刷 saku insatsu (production and printing)
  - 臨写 risha (copying)
  - 画工 (gakō) = artist
  - 板 = block, so used to mean “block owner” at the end of the publisher’s details
  - 定価 (teika) = price
- Artist’s real names:
  - Chikanobu = Hashimoto Naoyoshi (橋本 直義) = Chikanobu (artistic name, 楊洲 周延 Yoshu Chikanobu)
  - Chikashige = Morikawa Otojirō (守川音治郎)
  - Chikayoshi = Suzuki Sato 鈴木 さと
  - Kunichika = Arakawa Yasohachi (荒川八十八) (画作 drawn)
  - Kunisada III / Kunimasa IV = 竹内榮久 = えいきゅう たけうち = Takeuchi Eikyū. Also translated as “Takenouchi Hidehisa” in some sources
  - Adachi Ginkō = Adachi Heishichi (安達 平七) also Shōsetsusai Ginkō (松雪齋 銀光)
- Useful phrases:
  - 見立 = mitate; mitate-e ... tribute/imagined pictures not based on any play
  - 歌舞伎座 新 狂言 = Kabuki-za Shin Kyogen (new plays at the Kabuki-za theatre)
  - Karazuri - embossing
  - Bokashi - fades
  - Mika-e - mica powder on an image
  - Itame Mokuhan - imitation woodgrain
  - Aka-e = red pictures
  - Zangirimono - cropped-hair plays - modern plays performed in the traditional kabuki style. Includes Sewamono - plays about ordinary life in Meiji Japan
  - Tanzaku = piece of paper hung by a thread from bamboo at the Tanabata celebrations - used as cartouches in ukiyo-e
- Theatres (座 = za)
  - 千歳座 Chitose-za
  - 深野座 Fukano-za / Fukono

- 春木座 Haruki-za
- 市村座 Ichimura-za (opens in 1623 as Murayamaza) to 1932 when it burned down
- 歌舞伎座 Kabuki-za (1889-today)
- 明治座 Meiji-za (opens as Kishōza 1873) to today
- 守田座 Morita-za (1610-) that became the Shintomi-za (June 1878-1923 when it was destroyed by an earthquake)
- 村山座 Murayama-za
- 中村座 Nakamura-za
- 新富座 Shintomi-za
- 澤村座 Sawamura-za
- Late Edo / Meiji Periods:
  - Bunsei (文政) April 1818 through December 1830
  - Tenpō (天保) December 1830 through December 1844
  - Kōka (弘化) December 1844 through February 1848
  - Kaei (嘉永) February 1848 through November 1854
  - Ansei (安政) November 1854 through March 1860
  - Man'en (万延) March 1860 through February 1861
  - Bunkū (文久) March 1861 through March 1864
  - Genji (元治) March 1864 through April 1865
  - Keiō (慶応, historically 慶應) May 1865 to October 1868
  - Meiji (明治) October 23, 1868 to July 30, 1912
  - Taishō (大正) 30/07/1912 - 25/12/1926
  - Shōwa (昭和) 1926–1989
- Signature additions:
  - Ichiyūsai [一雄齋] = used as a personal name prefixing Kunisada
  - Ōju [応需] = “to satisfy the demand/by demand”
  - Ōkō [應好] = “to satisfy the taste”
- Actor additions:
  - [児太郎] 更 X = [actor's name] changes to X
  - Or as above 改 = changes
- Dates
  - 明治十一年 三月 四日 Meiji 11 3rd month 4th day literally: Meiji 11 year 3 [month] 4 day
  - In the East Asian calendar, the months are numbered 1–3 for spring, 4–6 for summer, 7–9 for autumn, and 10–12 for winter. The calendar in use in the 1830s follows a lunar cycle that starts about a month later than the Western calendar. For example, New Year's Day is the first day of the first month but falls during the Western equivalent of February.
- Character's titles / descriptions & word endings:
  - \*-ya ... house of
  - \*-mura ... village
  - \*-ni (the nun \*)
  - \* no okugata (\*'s wife)



- 判官 Hangan (discussing Yoshitsune) does not mean 'judge' in this case. It was an official court rank (3rd grade) that was bestowed upon him.
- Gozen = "Lady" ... a title of royal rank
- Tsubone = lady in waiting
- Jitsu wa = in reality (used when a character is pretending to be another person)
- Oyu jochū = the maid who served as his lordship's bathing attendant
- Hime = Princess
- Nyōbō = wife
- Tobi = Fireman
- Musume = daughter
- Actor movements
  - Paul said: "Nakamura Sōjūrō was not in Tokyo in 1873. His tour to Tokyo lasted from 1877 to 1882."
  - 1872 saw the sanza monopoly broken and minor theatres could open and expand.
  - Under sanza rules actors had to contract to one sanza theatre for a whole year starting in month 11 with the kaomise (face showing) performance.
  - Sanza were the Nakamura-za, Ichimura-za and Morita-za (then Shintomi-za).
  - Guilds contained sanza masters as well as junior drop-curtain relatives. All sharing a mon/ family affiliation.
  - Hikae yagura were backup theatres that could take on a sanza theatre's productions if the main one could no longer function due to insolvency or destruction. Nakamura-za used Mayako-za while Ichimura-za used Kiri-za.
- Hats (kasa)
  - Sandogasa (三度笠): a traveller's hat - flat topped with down-curved brim
  - Fukāmigasa of the sort known as tengai (天蓋): Straw basket hats worn but a sect of monks [Komusō - Wikipedia](#)
  - Rōningasa (浪人笠): a conical straw hat with brim
  - Sugegasa (菅笠): a simple conical hat
- Macron vowels: ĀŌŪĒ āōūēī
- Hentaigana <https://hikog.gokenin.com/hentaiganaichiranhayamihyou.html>
- A nice mock tourist guide to 1830s Edo: <https://blog.britishmuseum.org/historical-city-travel-guide-edo-tokyo-early-19th-century/>
- Fonts used in kabuki / yakusha-e
  - EdoMoji / KabukiMoji <https://en.wikipedia.org/wiki/Edomoji>
- Version terminology:
  - Design - this is the original picture drawn by an artist of a particular performance
  - Reissue - this is a reprint of an original design
  - Partial Recut - this is a design amended by having some aspects recut
  - Complete Recut -
  - Composition same but different picture
  - Same performance, different design
  - Same play, different performance, different design
  - etc.

## Kabuki/Meiji timeline

1624 / 02 / 15	Saruwaka-za (later Nakamura-za) opens <a href="http://kabuki21.com">NAKAMURAZA (kabuki21.com)</a>
1660 / 01	Morita-za opens <a href="http://kabuki21.com">MORITAZA - SHINTOMIZA (kabuki21.com)</a>
1835 / 06 / 30	Kunichika born (Ōshima Yasohachi) <a href="http://en.wikipedia.org">Toyohara Kunichika - Wikipedia</a>
1845 / 01	Ichikawa Danjūrō IX first appearance on stage
1848	Kunisada III born (studied first under Kunisada I then Kunisada II <a href="http://en.wikipedia.org">Utagawa Kunisada III - Wikipedia</a> )
1852	Commodore Perry's "black ships" enter Edo harbour and demand Japan opens up to trade with the USA <a href="http://en.wikipedia.org">Black Ships - Wikipedia</a> . So begins the "Meiji Transitional period"
1854	Kunichika's first confirmed print
1868 / 10 / 23	Start of the Meiji era <a href="http://en.wikipedia.org">Meiji era - Wikipedia</a>
1869	Morikawa Chikashige active <a href="http://myjapanesehanga.com">Morikawa Chikashige (active 1869 - January 1882) - The Lavenberg Collection of Japanese Prints (myjapanesehanga.com)</a>
1870s	Chikayoshi (Suzuki Sato 鈴木 さと; n.d.) started producing prints <a href="http://myjapanesehanga.com">Toyohara Chikayoshi (fl. 1870s-1880s) - The Lavenberg Collection of Japanese Prints (myjapanesehanga.com)</a>
1870s early	Danjūrō IX impoverished (partly by trying to reviving his late father's Kawarasaka-za) and was forced to wear a thin kimono in winter and to tour the provinces to avoid his creditors. [Leiter, Meiji Kabiki]. This was reversed later - particularly when he teamed up with Morita Kan'ya XII at the Shintomi-za.
1872	End of the Edo Sanza rules
1872 / 09	Morita-za moves to Shintomi-chō
1873	The "Kishō-za" (later Chitose-za and then Meiji-za) opens in the district of Hisamatsu-chō. <a href="http://kabuki21.com">MEIJIZA (kabuki21.com)</a>
1873 / 01 / 01	Gregorian calendar comes into use
1875	Ukiyo-e prints must show publisher & artist addresses
1875 / 01	Morita-za is renamed Shintomi-za
1876 / 11 / 28	Fire destroys the Shintomi-za [in Spring Danjūrō, Hanshirō & others travel from Kōshū to Nagoya to perform Kanjincho at the Tachibana-za, then at the Mitsui-za "Sakuramachi", "Kofu" & "Chobei".]
1877 / April	Shintomi-za reopens on Shintomi-chō, 4-chome with "Kōmonki Osana Gōshaku (The Story of Kōmon: A Lecture for Youth)" by Kawatake Mokuami.

**Commented [1]:** ○新富座けて芝翫旅廻り九州まで行く。

○春、團十郎、半四郎、仲藏一座、甲州より名古屋へ廻り、橘座にて「勸進帳」。

二月、甲府櫻町三井座にて「勸進帳」。「長兵衛」。「光秀」。

○四月九日より、新富座、新富町四丁目に假普請(間口十三間、

奥行廿一間、費用三千五百圓といふ)落成=付、「新舞憂惠景清」。

景清(芝翫) あこや、人丸(半四郎)。

中幕「近江源氏」。盛綱(宗十郎) 和田へゑ(左團次) 時政(芝芝翫)。

二番目「富士額男女繁山」。女書生しげる(菊五郎)。同四幕目

「夕立碑 春電」。左團次、菊五郎。清元延壽太夫。大切、「鈴音獅子翫」。常わづ太夫文中、長唄はやし連中。

<<<上り宗十郎>>> 左團次、子團次、条三郎。芝翫。喜世三郎、仲藏、菊五郎、半四郎。

重立ち候役者旅行との旨口上書ニアリ。

團十郎名古屋、彦三郎は大阪角芝居出勤中に付、三月、勘彌

上してし宗十郎を同道し帰る。

○新富座、四月興行。二番目序幕切に、土間棧敷の客へ定價表を配る。

上等棧敷(三圓五十錢)、中等同(三圓)、下等同(二圓五十錢)。上等高土間(三圓二十五錢)、中等同(二圓七十五錢)、下等同(二圓)。

上等平土間(三圓)、中等同(二圓)、下等同(一圓五十錢)。

向人大入場(一人十二錢五り)、同末大入場(六錢二厘五毛)。

辨當(一人前五錢五り)、菓子(同二錢五り)、壽司(同三錢)。

上辨當(同七錢五り)、肴(何品にても一品六錢)、酒(二錢五り)。

上中等共敷物代として一人一錢)。

上中等見物にて食類持参の方、敷物代の外、茶代手数料として一人前四錢づ。但午後よりの見物茶代手数料半減。

○今年新富座にて「劇場改正規則」。

座方申合規則(要目二三だけを抄出す。全文廿五條あり) 狂言作意の主勸善懲惡を元とし、風俗を敗り淫奔を誘導する等の所作は省き、童蒙教訓の一助とも相成様仕組候事(第一條)

興行中日々狂言一日の長短によらず、必ず日没を不過事(第九條)

但初日より五日間、狂言出揃中に付、日没より二時間を不過事

俳優雇入の期限満一ヶ年と定め、約定書取極置候上右期限 中外座へ出稼申込候共其座に於て自己に雇入申間敷事

<座元俳優申合規則 卅一條 第二條 備入期限満一ヶ年、出藝日數二百日とし、給料の半

額を元より貸渡し、残半額の興行の度々相渡可申事 第三條座の都合にて休業し、一ヶ年興行日數二百日

...

[1]

1878 / 02 / 23	Shintomi-za puts on the highly successful play " <i>Okige no Kumo Harau Asagochi</i> " <a href="#">Okige no kumo harau Asagochi – ChrisR (chrisraper.org.uk)</a> about the Satsuma Rebellion <a href="#">Satsuma Rebellion - Wikipedia</a>
1878 / 06 / 7-8	Shintomi-za officially re-opens - more modern and with more fireproofing in the design. First performances were from the 10th June to 21st July: " <i>Matsu no Sakae Chiyoda no Shintoku</i> " (松栄千代田神徳, Flourishing Pines and the Divine Power of Chiyoda)
1879 / 08	Hisamatsu-za (later Chitose-za and then Meiji-za) opens
1879 / 09	Morita Kan'ya XII produced at the Shintomiza the ill-fated play " <i>Hyōryū Kidan Seiyō Kabuki</i> ", about the adventures of Japanese people in Europe and the USA. <a href="#">Hyoryu Kidan Seiyō Kabuki – ChrisR (chrisraper.org.uk)</a>
1882	Morikawa Chikashige died(?) <a href="#">Morikawa Chikashige (active 1869 - January 1882) - The Lavenberg Collection of Japanese Prints (myjapanesehanga.com)</a>
1883 / 11	Meiji-za opens on the site of the destroyed Chitose-za
1885 / 02	Hisamatsu-za reopens as the Chitose-za (later becomes the Meiji-za) <a href="#">MEIJIZA (kabuki21.com)</a>
1889 / 11 / 21	Kabuki-za opens in Kobiki-chō (Ginza) <a href="#">KABUKIZA (kabuki21.com)</a>
1890	Chitose-za destroyed by fire
1891 / summer	Nakamura-za went bankrupt
1892 / 01	Nakamura-za reopens as the Torigoe-za
1893 / 01 / 22	Torigoe-za (previously Nakamura-za) destroyed by fire and the Nakamura clan couldn't find the money to rebuild it, putting an end to 269 years of kabuki history.
1897 / 08	Morita Kan'ya XII died <a href="#">MORITA KAN'YA XII (kabuki21.com)</a>
1899 / 01 / 16	Nakamura Shikan IV died <a href="#">NAKAMURA SHIKAN IV (kabuki21.com)</a>
1900	An article in Yomiuri confirms Chikayoshi and Chikashige are both dead
1900 / 07 / 01	Kunichika died <a href="#">Toyohara Kunichika - Wikipedia</a>
1903 / 02 / 18	Onoe Kikugorō V died <a href="#">ONOE KIKUGORŌ V (kabuki21.com)</a>
1903 / 09 / 13	Ichikawa Danjūrō IX died <a href="#">ICHIKAWA DANJŪRŌ IX (kabuki21.com)</a>
1904 / 08 / 07	Ichikawa Sadanji I died <a href="#">ICHIKAWA SADANJI I (kabuki21.com)</a>
1912 / 07 / 30	End of the Meiji era <a href="#">Meiji era - Wikipedia</a>
1920	Kunisada III died <a href="#">Utagawa Kunisada III - Wikipedia</a>
1923 / 08	Shintomi-za destroyed by a huge earthquake

## Numbers in Japanese

1	2	3	4	5	6	7	8	9	10
一	二	三	四	五	六	七	八	九	十
11	12	20	23	20	30	30	1		
十一	十二	二十	二十三	廿	卅	卅	正		

## Searching keywords

歌川	Utagawa	國芳	Kuniyoshi
国貞	Kunisada	小国政	Kokunimasa
豊国	Toyokuni	広重	Hiroshige
豊原 国周	Toyohara Kunichika	広景	Hirokage
守川 周重	Morikawa Chikashige	廣貞	Hirosada
周延	Chikanobu	芳春	Yoshiharu
周義	Chikayoshi (girl)	芳盛	Yoshimori
芳幾	Yoshiiku	芳虎	Yoshitora
国明	Kuniaki	月岡 芳年	Tsukioka Yoshitoshi
国利	Kunitoshi	貞虎	Sadatora
国安	Kuniyasu	房種	Fusitane
香朝楼	Kōchōrō (Kunisada III)	安達 吟光	Adachi Ginko
豊斎	Hosai	哥麿	Utamaro
煤堂	Baidō	英泉	Eisen
国政	Kunimasa	磯田 湖龍齋	Isoda Koryūsai
		月岡 雪鼎	Tsukioka Settei
役者絵	yakusha-e	古法純手摺木版画	Old method woodblock print
歌舞伎	Kabuki	歌舞伎 番付	Banzuke (playbill)
明治	Meiji	浮世絵	Ukiyo-e
三画	3 drawings	三枚	3 something
川瀬 巴水	Kawase Hasui		

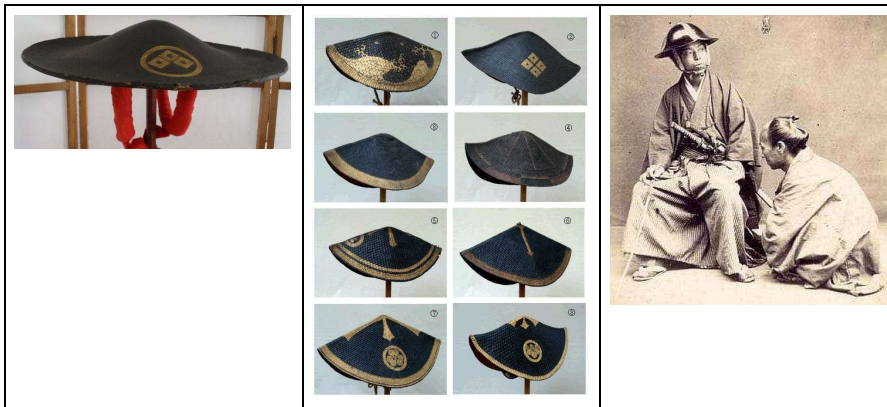
土屋光逸	Tsuchiya Koitsu	笠松紫浪	Shiro Kasamatsu
吉田博	Hiroshi Yoshida	小原古邨	Ohara Koson
浅野竹二	Takeji Asano	吉田 遠志	Tōshi Yoshida

## Clothing

### Hats

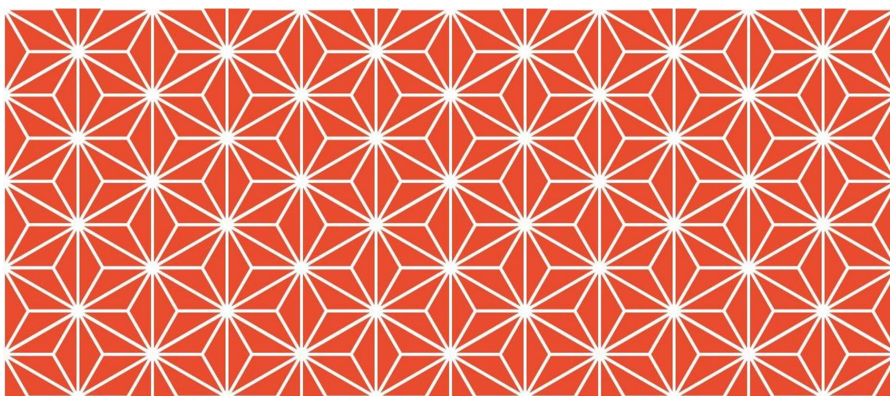
#### Jingasa (陣笠)

a type of kasa (hat) worn by samurai and ashigaru (foot soldiers).



### Fabric patterns

#### Asa-no-ha (hemp leaves)



[Traditional Japanese Patterns | Nippon.com](http://Nippon.com)

## Famous kabuki roles and their visual clues

Play	Role	Features
" <b>Kagamiyama Kokyō no Nishikie</b> " (aka. Kagamiyama) AND the sequel	Iwafuji 岩藤	Kimono with pine and wisteria; with sandal in her hand <a href="https://www.kabuki21.com/kagamiyama.php">https://www.kabuki21.com/kagamiyama.php</a>
" <b>Kagamiyama Gonichi no Iwafuji</b> " (the sequel to Kagamiyama featuring the revenge of the ghost of Iwafuji)	The ghost of Iwafuji 局岩藤亡魂	Kimono with pine and wisteria often with big letters 岩藤 written on it <a href="https://www.kabuki21.com/gonichi_no_iwafuji.php">https://www.kabuki21.com/gonichi_no_iwafuji.php</a>
<b>Soga Monogatari</b>	Soga Goro 曾我五郎	Butterflies on his kimono
	Soga Juro 曾我十郎	Plovers on his kimono
<b>Sukeroku</b> (a side-story to Soga Monogatari)	Sukeroku 助六	Wears a purple headband tied on the RIGHT - is actually Soga Goro - the sake seller is his brother Shinbē is Soga Juro
	Miuraya Agemaki 揚巻	Often wears a leaping Koi design on her kimono in the first half of the play
	Ikyū 意休	An old man with long grey hair and posh sword
<b>Mukashi Moyō Sato no Sayaate</b> . [scene usually set looking along a main-street with a cherry tree in the middle - 2 men facing-off and being held back by 1 or more people]	Fuwa Banzaemon 不破伴左衛門	Wears a kimono decorated with a pattern of "lightning-in-the-clouds"
	Nagoya Sanza 名古屋山三	Wears a kimono decorated with a "swallows-in-the-rain" pattern
<b>Meiboku Sendai Hagi</b> ("The Disputed Succession")	Nikki Danjō 仁木弾正	Dressed in grey, holding the scroll containing the list of conspirators in his mouth & a giant rat
<b>Kanjincho</b> (the subscription list)	Yoshitsune 義経	Handsome, slight man with straw hat
	Benkei 弁慶	Big, well-dressed man with little black cap tied on with white rope and holding a scroll
	Togashi 富樫	Tall, curved black hat with a (pale blue) kimono decorated with plovers

<b>Sanmon Gosan no Kiri</b> (plus others, like Osanazakura Masago no Furisode)	Ishikawa Goemon	Big hair, dynamic poses and bright clothing with gold patterns
<b>“Sakaro”</b> from <b>“Hirakana Seisui”</b>	the boatman Matsuemon, in reality Higuchi no Jirō	A man climbing a pine tree to look for ships in the distance <a href="https://www.kabuki21.com/hs.php">https://www.kabuki21.com/hs.php</a>
<b>“Yoshitsune Senbon Zakura”</b> (義経千本桜)	Tadanobu	Usually figured as “Kitsune Tadanobu”, a fox spirit with wild looking hair. A female character (Shizuka) will hold a shoulder drum and another (Yoshitsune) will look on.

Table of actor first & last names

First name A-Z	Last name A-M	Last name M-Z
Arashi = 嵐	Chokuro = 長九郎	Rikan = 璃寛
Bandō = 坂東	Danjūrō = 團十郎	Sadanji = 左團次 or 左團治
Ichikawa = 市川	Denkuro = 伝九郎	Sagisuke = 鷺助
Ichimura = 市村	Fukusuke = 福助	Sanjūrō = 三十郎
Iwai = 岩井	Ganjiro = 鴈治郎	Sanohachi = 佐野八
Kataoka = 片岡	Gonjūrō = 権十郎	Sansho = 三升
Kawarasaki = 河原崎	Gonnosuke = 権之助	Shijaku = 紫若
Matsumoto = 松本	Hanshirō = 半四郎	Shikan = 芝翫
Nakamura = 中村	Heikuro = 平九郎	Shinkuro = 新九郎
Nakayama = 中山	Hikosaburō = 彦三郎	Shinsui = 薪水
Onoe = 尾上	Hikozaemon = 彦左衛門	Sojuro = 宗十郎
Otani = 大谷	Ichizo = 市藏	Taganojo = 多賀之丞
Sawamura = 沢村	Jakuemon = 雀右衛門	Takasuke = 高助
Seki = 関	Kakitsu = 家橘	Takematsu = 竹松
Suketakaya = 助高屋	Kamenojo = 亀之丞	Takenojo = 竹之丞
	Kanzaburo = 勘三郎	Tamakashi = 玉柏
	Kikugorō = 菊五郎	Tamizō = 多見藏
	Kikujiro = 菊次郎	Tanosuke = 田之助
	Kodanji = 小團次	Tokuro = 得郎 or 徳郎
	Kumesaburo = 桑三郎	Tomoemon = 友右衛門
	Kuzō = 九藏	Tossho = 訥升
	Matakuro = 又九郎	Tsuruzo = 鶴藏
	Mitsugorō = 三津五郎	Udanji = 右團次
	Nakazo = 仲藏	Utaemon = 歌右衛門
	Nizaemon = 仁左衛門	Uzaemon = 羽左衛門

		Yoshigoro = 良五郎
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## Famous Meiji-period actors

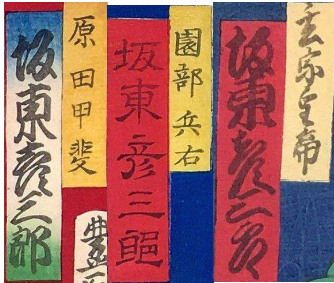


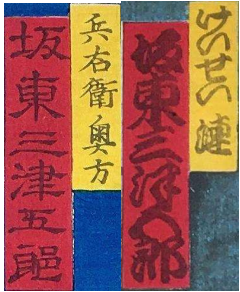
person	name	born	change	died
"Dan-Kiku-Sa"	Kawarasaki Chōjūrō III	1838	1845-01	
	Kawarasaki Gonjūrō I 河原崎権十郎		1852-09	
	Kawarasaki Gonnosuke VII 河原崎権之助		1869-03	
	Kawarasaki Sanshō		1873-09	
	<b>Ichikawa Danjūrō IX</b> 市川団十郎		1874-07	1903-09-13
"Dan-Kiku-Sa"	Ichimura Kurōemon	1844-06-04	1848-11	
	Ichimura Uzaemon XIII		1851-01	
	Ichimura Kakitsu IV		1863-spr	
	<b>Onoe Kikugorō V</b> 尾上菊五郎		1868-08	1903-02-18
"Dan-Kiku-Sa"	Ichikawa Tatsuzō	1842	1848	
	Ichikawa Koyone		1851	
	Ichikawa Shōjaku I		1862	
	<b>Ichikawa Sadanji I</b> 市川左團次 (or 左團治)		1864	1904-08-07
	Nakamura Tamatarō I	1831-03-03	1831	
	Nakamura Komasaburō		?	
	Nakamura Masanosuke I		1838	
	Nakamura Fukusuke I		1839-04	



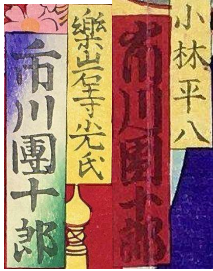






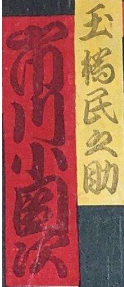
	<b>Nakamura Shikan IV</b> 中村芝翫		1860-07	1898-10
	Bandō Tsurunosuke I	1832	1842-11	
	Bandō Takesaburō I		1846-01	
	<b>Bando Hikosaburō V</b> 坂東彦三郎		1856-03	1877-10-13
	<b>Sawamura Tosshō II</b> 沢村訥升 (often transliterated as Totsushō)		1st lunar month of 1854	April 1879
	<b>Nakamura Fukusuke III (Takasagoya)</b> 中村福助		3rd lunar month of 1868	September 1907
	<b>Nakamura Fukusuke IV (Narikomaya)</b> 中村福助		May 1881	April 1901

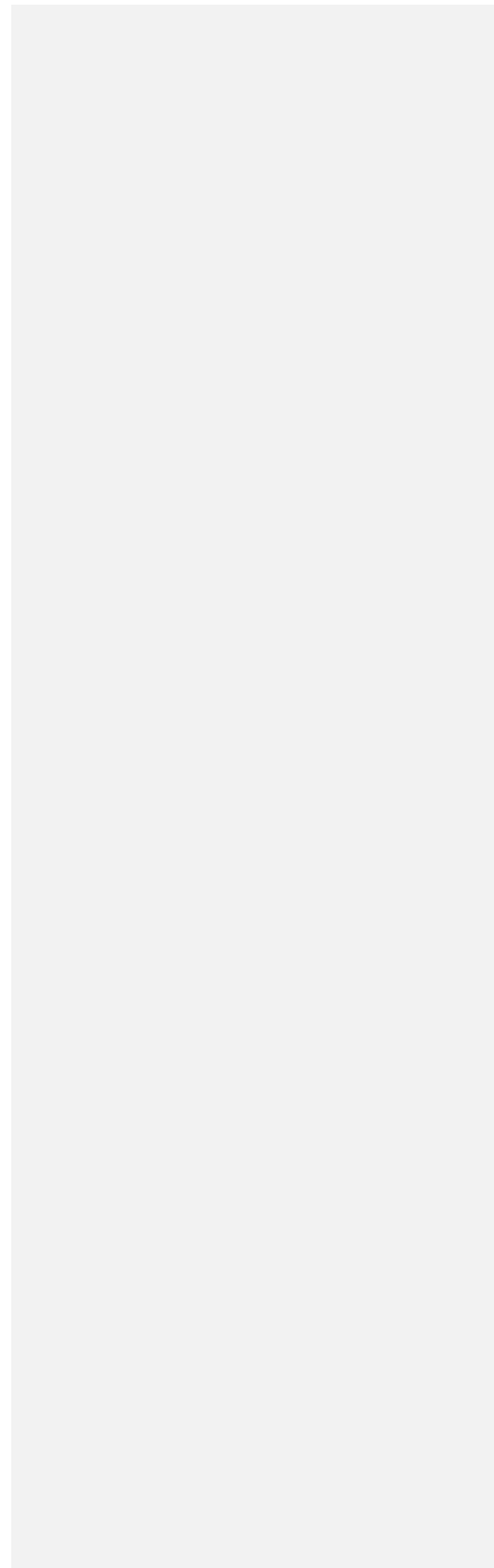
Meiji actors and the ways their names are written

Actor	Signatures
<b>Arashi Wasaburō II or III</b> [嵐和三郎]	 The image shows a vertical calligraphic signature on a yellow background. The main characters are '嵐' (Arashi) and '和三郎' (Wasaburō). To the right, there is a smaller signature '庵崎 和女' (Arashi Wasaburō's name in a different style). The signature is written in black ink on a yellow background with a red vertical bar at the bottom.

<p><b>Bandō Hikosaburō V</b> 坂東彦三郎</p>	 <p>Calligraphy of Bandō Hikosaburō V. The main name is written vertically on a red background. To the right, a yellow vertical strip contains the characters '玄家五郎' (Genkeigorō). To the left, a yellow vertical strip contains '原田甲斐' (Harada Kai) and '園部兵右' (Enbu Heisuke). Below the main name, a blue vertical strip contains '坂東彦三郎' (Bandō Hikosaburō).</p>
<p><b>Bandō Kakitsu I</b> [坂東家橘]</p>	 <p>Calligraphy of Bandō Kakitsu I. The main name is written vertically on a red background. To the right, a yellow vertical strip contains '松江出雲守' (Matsuyama Ise no Kami). To the left, a yellow vertical strip contains '魚井六郎' (Utsui Rōrō). Below the main name, a blue vertical strip contains '坂東家橘' (Bandō Kachiku).</p>
<p><b>Bandō Minosuke IV?</b> [坂東養助]</p>	 <p>Calligraphy of Bandō Minosuke IV. The main name is written vertically on a green background. To the right, a yellow vertical strip contains 'み六' (Miroku). Below the main name, a blue vertical strip contains '坂東養助' (Bandō Minosuke).</p>
<p><b>Bandō Mitsugorō VI</b> [坂東三津五郎]</p>	 <p>Calligraphy of Bandō Mitsugorō VI. The main name is written vertically on a red background. To the right, a yellow vertical strip contains '三津五郎' (Mitsugorō). To the left, a yellow vertical strip contains '兵右衛門方' (Heiwemonkata). Below the main name, a blue vertical strip contains '坂東三津五郎' (Bandō Mitsugorō).</p>

<p><b>Bandō Shinsui V</b> [坂東薪水]</p>	 <p>Calligraphy for Bandō Shinsui V. The name '坂東薪水' (Sakadō Shinsui) is written vertically in black ink on a yellow background. To its right, the name '舎人裕王' (Shinjin Yūō) is written vertically in black ink on a yellow background. The background of the calligraphy is divided into blue and yellow sections.</p>
<p><b>Bandō Shūchō II</b> [坂東しう調]</p>	 <p>Calligraphy for Bandō Shūchō II. The name '坂東しう調' (Sakadō Shūchō) is written vertically in black ink on a yellow background. To its right, the name '進藤彌野' (Shinmō Yūno) is written vertically in black ink on a yellow background. To the left, the name '坂東あき調' (Sakadō Akishū) is written vertically in black ink on a yellow background. The background is divided into yellow, red, and blue sections.</p>
<p><b>Ichikawa Danjūrō IX</b> 市川團十郎</p>	 <p>Calligraphy for Ichikawa Danjūrō IX. The name '市川團十郎' (Ichikawa Danjūrō) is written vertically in black ink on a yellow background. To its right, the name '樂山寺光氏' (Rakusanji Mitsuie) is written vertically in black ink on a yellow background. To the right of that, the name '小林平八' (Kobayashi Heihachi) is written vertically in black ink on a yellow background. The background is divided into yellow, red, and blue sections.</p>
<p><b>Ichikawa Danroku</b> [市川團六]</p>	 <p>Calligraphy for Ichikawa Danroku. The name '市川團六' (Ichikawa Danroku) is written vertically in black ink on a yellow background. To its right, the name '雲哲坊' (Suyōtoku) is written vertically in black ink on a yellow background. The background is divided into yellow, red, and blue sections.</p>

<p>Ichikawa Ennosuke I [ 市川猿之助]</p>	
<p>Ichikawa Gonjūrō [ 市川権十郎]</p>	
<p>Ichikawa Hidari Isuke [ 市川左伊助]</p>	
<p>Ichikawa Kodanji V [ 市川小團次]</p>	



Ichikawa Monnosuke  
V [市川門之助]



Ichikawa Sadanji I  
市川左團次



Ichikawa Shōaku  
[市川升若]



Ichikawa Udanji I  
[市川九團次]



Ichikawa Yonezō  
[市川米藏]



Iwai Hanshirō VIII [岩  
井半四郎]



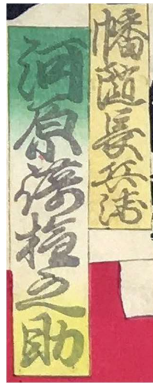
Iwai Matsunosuke IV [  
岩井松之助]



Kataoka Gadō III [  
片岡我童]



Kawarasaki  
Gonnosuke I [  
河原崎權之助]



Kawarasaki Kunitarō  
II [河原崎国太郎]



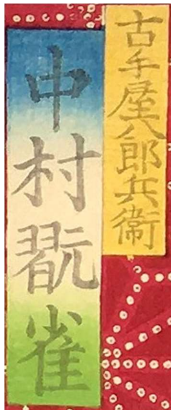
Kawarasaki Sanshō  
VII [河原崎三升]







Nakamura Kanjaku [中村歌雀]







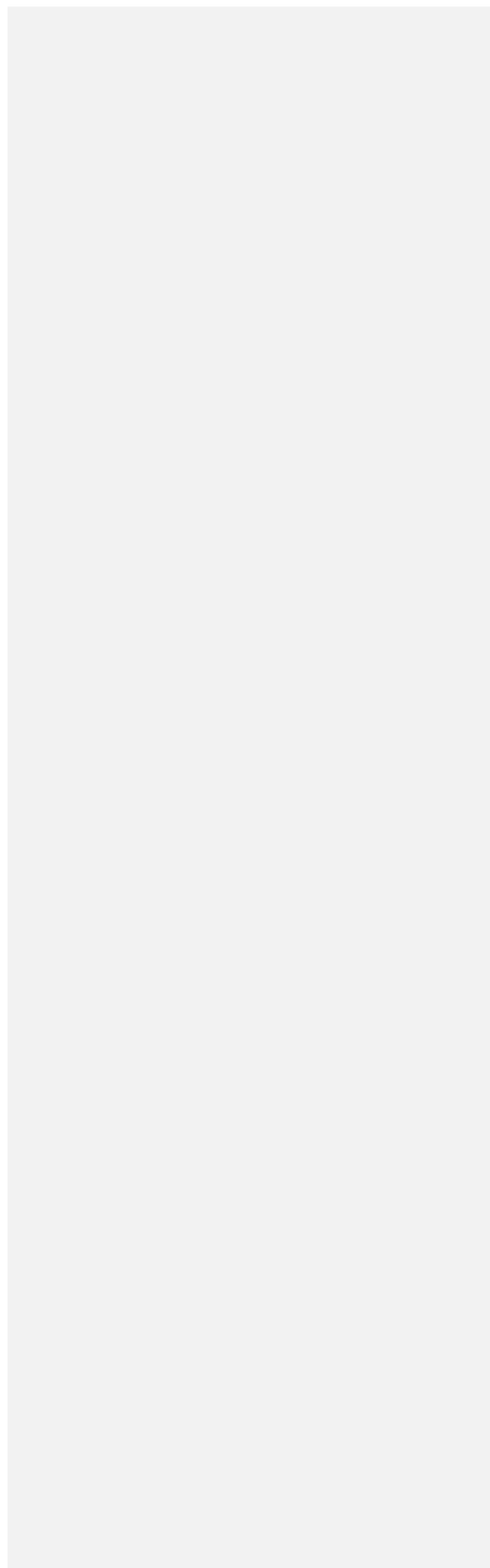
中村歌雀





<p>Nakamura Karoku II [ 中村歌六]</p>	 <p>Calligraphy of Nakamura Karoku II. The vertical text reads '由井' (Yui) on a yellow background and '中村歌六' (Nakamura Karoku II) on a red background.</p>
<p>Takasagoya (Nakamura) Fukusuke III [高砂屋福助]</p>	 <p>Calligraphy of Takasagoya (Nakamura) Fukusuke III. The vertical text includes '二波の局' (Nishinami no Isha) on a yellow background, '高砂屋福助' (Takasagoya Fukusuke III) on a red background, and '雷震' (Raimon) on a blue background.</p>
<p>Nakamura Fukusuke IV (Narikomaya)</p>	 <p>Calligraphy of Nakamura Fukusuke IV. The vertical text includes '阿古屋' (Agoya) on a yellow background, '中村福助' (Nakamura Fukusuke IV) on a red background, '比奈保雪' (Hinabetsuyuki) on a blue background, '合人権九' (Aijin Kenkyu) on a green background, '浮田中納言' (Ukita Chunanagon) on a yellow background, and '中村福助' (Nakamura Fukusuke IV) on a red background.</p>
<p>Nakamura Shikan IV 中村芝翫</p>	 <p>Calligraphy of Nakamura Shikan IV. The vertical text includes '岩長左衛門' (Iwanaga Zaemon) on a yellow background, '中村芝翫' (Nakamura Shikan IV) on a red background, '大祐馬文吾' (Daikyu Bamon) on a green background, '武田信玄' (Takeda Nobun) on a yellow background, and '中村芝翫' (Nakamura Shikan IV) on a red background.</p>

<p><b>Nakamura Sōjūrō</b> [中村宗十郎]</p>	 <p>高木小左衛門 中村宗十郎</p>
<p><b>Nakamura Tokizō I</b> [中村時藏]</p>	 <p>大谷小左衛門 中村時藏</p>
<p><b>Onoe Baikō V</b> [尾上梅幸]</p> <p>Onoe Kikugorō V poetic name</p>	 <p>金人櫻丸 尾上梅幸</p>
<p><b>Onoe Einosuke I</b> [尾上栄之助]</p>	 <p>お志由 尾上栄之助</p>



Onoe Kikugorō V  
[尾上菊五郎]



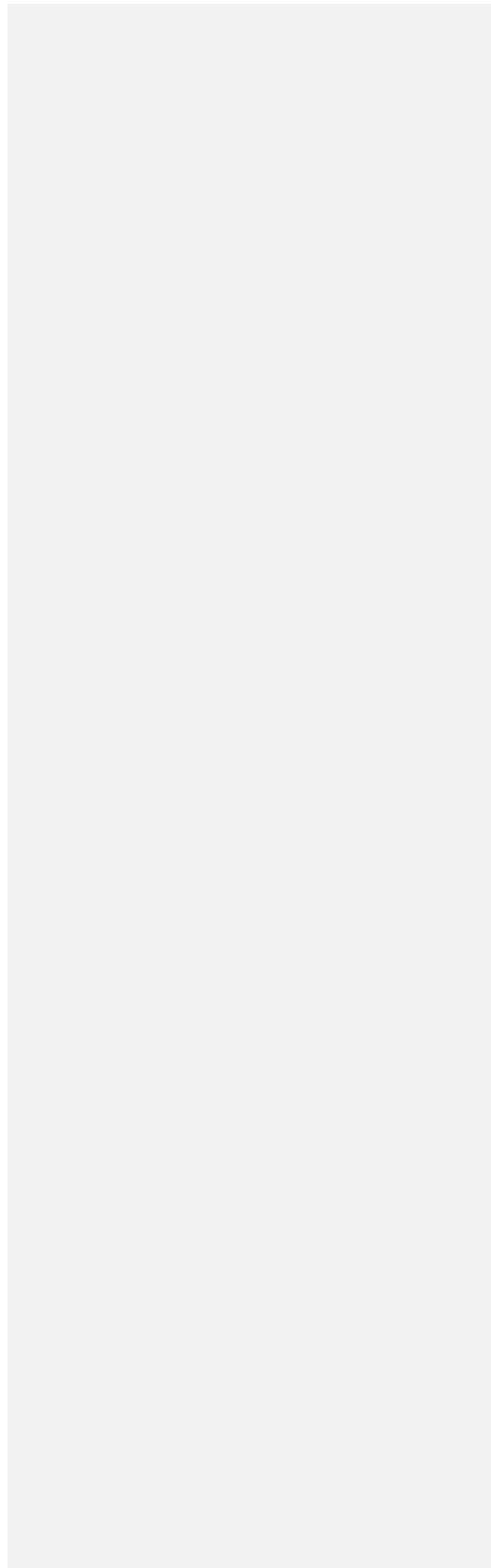
Onoe Matsusuke IV [尾上松助]



Onoe Tamizō II  
[尾上多見藏]



<p>Onoe Taganojō II [尾上 多賀之丞]</p>	
<p>Ōtani Hiroji V [大谷 紫道]</p>	
<p>Sawamura Gennosuke IV [沢村源之助]</p>	
<p>Sawamura Tanosuke III [沢村田之助]</p>	



<p><b>Sawamura Tosshō II</b>          沢村 訥升          (often transliterated as          Totsushō)</p>	
<p><b>Suketakaya Takasuke IV</b>          [助高屋高助]</p>	

The 2 “Nakamura Fukusuke” actors

<p>Nakamura (Narikomaya) Fukusuke IV          (mainly working in Edo)</p>	<p>Nakamura (Takasagoya) Fukusuke III          (mainly working in Osaka)</p>
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Paul Morris Griffith Chris Raper By the way, Chris, this is a rare instance of the 'Fukusuke' from Osaka appearing in Tokyo. Notice the actor is given as 'Takasagoya Fukusuke' (高砂屋福助) so that people

	would distinguish the actor from Fukusuke IV. Not that they look similar anyway
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### Carver's seals





Seal	Name
	<p>ホリ徳 <b>Hori Toku</b></p> <p>彫徳 Hori Toku - from a Kunisada III</p> <p>彫工徳 Horikō Toku (1893 Kunisada III)</p>
	<p>?Horikō Jō 彫工定</p>
	<p>??? 彫工片田禾乃吉 <b>Horikō Katada Renoyoshi</b></p>
	<p>彫松嶋英齋 <b>Hori Matsushima Eisai</b></p> <p>Seen on a Kunisada II from 1868</p> <p>Is this the same as "Matsushima Masakichi 1st" aka. "Eisai"?</p>

	<p>Horikō Hei (Hira) 彫工平</p>
	<p>彫勇 <b>Hori Yū</b> (彫勇) (translates as Isamu)      = <b>Wada Yūjirō</b> (和田勇次郎)</p> <p>3rd is from an 1884 Kunichika</p>
	<p>彫徳刀 <b>Hori Toku-gatana</b></p>
	<p>Hori Ryū 彫竜</p>
	<p>Hori Fuji? 彫藤</p> <p>Horikō Fuji?</p>



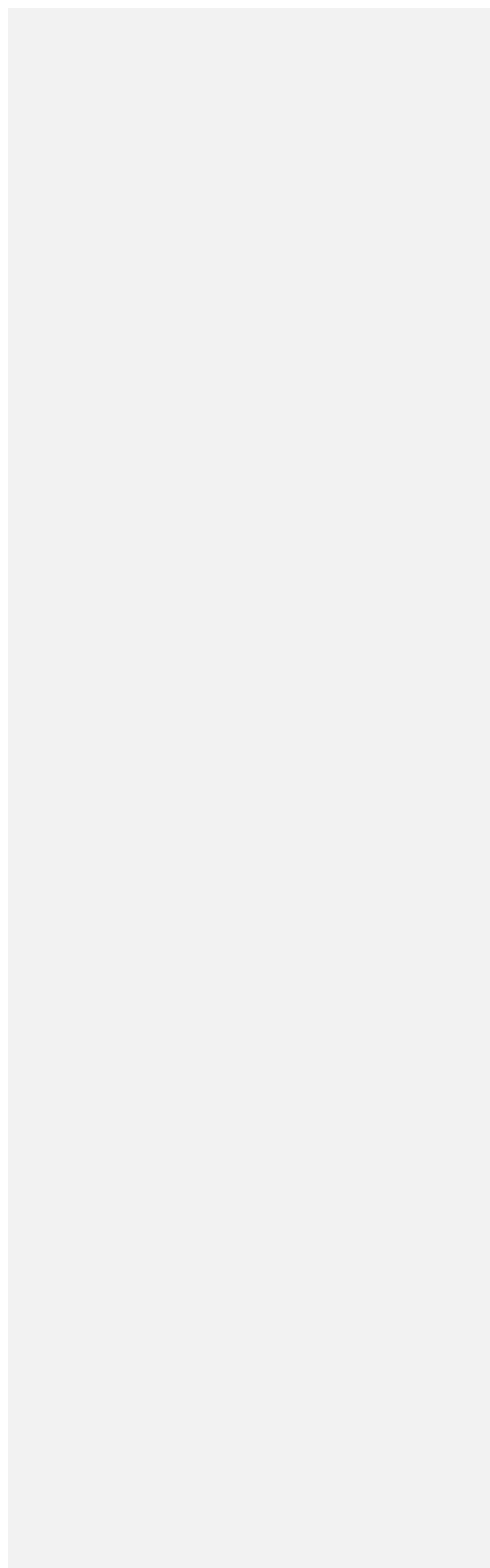
	<p><b>Hori Cho</b> 彫長</p> <p>Katada Chojirō (片田彫長)</p> <p>[彫工 彫長門人片田秀吉] Horiko Hori Cho monjin Katada Hideyoshi (Carver: HoriCho's pupil Katada Hideyoshi) from an 1882/3 print by Chikanobu</p> <p><b>Horikō Katada Cho?</b> 彫工片長</p>
	<p><b>Horikō Gin</b> 彫工銀 Asai Ginjirō. Active from at least 1875 to 1890</p> <p>2nd &amp; 3rd: Horikō Ginjirō 彫工銀次郎 Kunichika 1881 &amp; Chikashige 1883</p> <p>4th is Horikō Ginjirō 彫工銀治郎 (variant spelling of 2nd to last character?) Chikanobu 1882</p>
	<p><b>Watanabe Eizō</b> (渡辺栄藏) Kunichika 1872-10 x2</p> <p><b>Horikō Ei</b> 彫工栄 ... Watanabe Eizō (渡辺栄藏) Kunichika 1867</p> <p><b>Hori Ei</b> 彫栄 ... Watanabe Eizō (渡辺栄藏) Kunichika 1867</p> <p>渡辺彫栄 <b>Watanabe Hori Ei</b></p> <p>三世 彫栄 3rd generation Hori Ei (from a 1900 Hosai print)</p>

	<p>二世彫栄 = 2nd generation <b>Hori Ei</b> 彫栄</p>
	<p>彫若狭 <b>Hori Wakasa?</b></p>
	<p>彫小三 = <b>Hori Kozo</b>???</p>
	<p><b>Hori Mino</b> 彫巳の = Koizumi Minokichi [Yoshiiku 1866]  1850-1871</p>
	<p><b>Horikō Yata</b> 彫工弥太 Watanabe Yatarō (渡辺 弥太郎) [Kunichika 1870s]  Horikō Yatarō 彫工弥太郎 [Kunichika 1870s &amp; 1885]  Hori Yata 彫弥太</p>




	<p>5th is a carver combined with the price          ?? Hori Yata 彫弥太 (3 sen?) 三 菱</p>
	<p><b>Hori Uta</b> 彫卯多</p> <p>4th from an 1872 Kunichika</p>
	<p><b>Horikô Tashichi</b> 彫工多七 Ôta Tashichi          [Kunichika 1860s]</p> <p>Hori Tashichi 彫多七          [Kunisada I print]</p> <p>Hori Ôta Tashichi 彫太田多七 [18644          Kunichika]</p>
	<p><b>Hori Yata</b> 彫ヤタ</p>

	<p>彫千之助 <b>Hori Sen'nosuke</b></p>
	<p>彫工吉 <b>Horikō Kichi</b> From a Meiji11 Kunichika</p>
	<p><b>Horikō Masukichi</b> 彫工舛吉 Carver's seal. We know that this carver worked on a Kunichika triptych in 1867 and 1868. The Museum of Fine Arts, Boston says that this man's name was Ōta Masukichi. [Kunichika 1868]</p>
	<p><b>Horikō Komachi</b> 彫工駒吉</p>
	<p><b>Horikō Kane</b> 彫OO兼 Koizumi Kanegorō [Yoshiiku]</p>

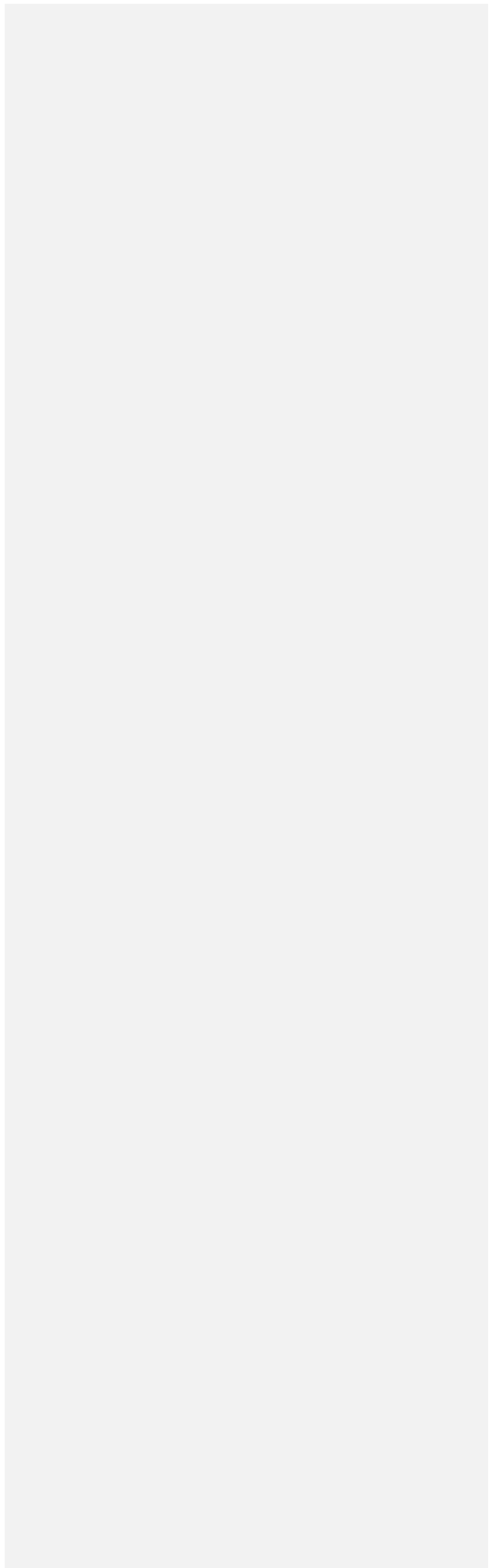
	<p><b>Horikō Hidekatsu</b> 彫工秀勝</p>
	<p><b>Hori Mori</b> = 彫守 (1884)</p>
	<p><b>Hori Shin</b> (彫新)  Found on an 1890 (Meiji 21, month 11) print  by Kunisada III (signed "Baidō Kōchōrō  hitsu" with a toshidama ring.</p>
	<p><b>Hori Yasu</b> 彫安</p>
	<p><b>Horikō Oka</b> 彫工岡</p>







 <p>A vertical seal with the characters 彫工宗岡 (Horikō Muneoka) written in black ink on a light-colored background.</p>	<p><b>Horikō Muneoka?</b> 彫工 宗岡</p> <p>On a Kunichika Publisher is 秋山 武右エ門 Akiyama Buemon; date seems to be Meiji 16 (1883) month 5</p>
 <p>A vertical seal with the characters 彫工圓活 (Horikō En Katsu) written in red ink on a light-colored background.</p>	<p><b>Horikō En Katsu</b> 彫工圓活</p>
 <p>A vertical seal with the characters 彫工延 (Horikō Nobu) written in black ink on a light-colored background.</p>	<p>彫工延 <b>Horikō Nobu</b></p>
 <p>Two vertical seals side-by-side. The left one has 彫夕ツ (Hori Tatsu) and the right one has 彫夕ツ (Hori Tatsu) written in black ink on a light-colored background.</p>	<p>彫夕ツ <b>Hori Tatsu</b></p> <p>1884 Kunisada III</p>
 <p>A vertical seal with the characters 松嶋彫政 (Matsushima Hori Masa) written in black ink on a light-colored background.</p>	<p>松嶋彫政 <b>Matsushima Hori Masa</b></p>



	<p>松嶋彫庄 <b>Matsushima Hori Sho</b></p> <p>2nd 1877 Kunichika</p>
	<p>彫工善治 <b>Horiko Yoshiharu</b></p>
	<p><b>Hori Take</b> 彫多キ</p>
	<p><b>Hori Take</b> 彫竹 (Yokegawa Takejirō, 横川彫武)</p> <p>Also Yokegawa Hori Take 横川彫竹</p>

	<p><b>Tanaka Hori Ushi</b> 田中彫牛</p> <p>Hori Ushi 彫牛</p>
	<p>工彫 Horiko?</p> <p>片田栄吉 <b>Katada Eikichi</b></p>
	<p>ホリ 齡松 Carver <b>Yowai matsu?</b></p>
	<p>ホリ イ七辰 Carver <b>Ise-Shin</b></p>





	<p><b>Ōkura Hanbē</b> (大倉半兵衛) 大倉彫半 Ōkura Hori Han</p> <p>Only seen on a few Chikashige prints by the publisher Tsutaya Kichizō 蔦屋吉蔵 seal reading 出板人林吉蔵 (shuppanjin Hayashi Kichizō)</p> <p>Paul Morris Griffith: The block carver's name, given as 'Ōkura Hori Han', refers to Ōkura Hanbē (大倉半兵衛).</p>
	<p>彫鉄 Hori Tetsu 丸屋鉄次郎 (Maruya Tetsujirō) or 鉄治 (Tetsuji)</p> <p>from 1867 Kunichika</p>
	<p><b>Asakura Hori Man(?)</b> Seal reads: 彫万 朝倉彫万</p> <p>From an 1865 Kunichika</p>
	<p>???</p> <p>Hiroshige print</p>

	<p>彫工 ムメザハ <b>Horikō Mumezaha</b></p> <p><b>Yoshio Kusaba</b>  彫工 Horikō  ムメ mume  ザハ zaha.</p> <p>1887 Kunimasa/Kunisada III</p>
	<p>荒木刀 <b>Araki tō</b> (carved)</p> <p>1894 Kunisada III</p>

## Kunichika

### Signatures

Kunichika ga: 国周画

- (1850s-1865/8, 1869)

Ōju Kunichika ga: 應需国周画 (by demand...)

- 1859

Ōju Kunichika hitsu: 應需国周筆

- 1869

Hosai ga: 鶯斎画

- See [https://archive.library.metro.tokyo.lg.jp/da/result\\_s?q=%E9%B4%AC%E6%96%8E](https://archive.library.metro.tokyo.lg.jp/da/result_s?q=%E9%B4%AC%E6%96%8E)
- 1860 鶯斎画
- 1862 鶯斎画 x2

Ichihosai yu ga: 一鶯齋遊画

- 1862 一鶯齋遊画

Ichihosai Kunichika ga: 一鶯齋国周画

- 1858 一鶯齋国周画
- 1860 国周画、一鶯齋国周画
- 1861 一鶯齋国周画
- 1862 一鶯齋国周画
- 1862 一鶯齋国周画、国周画(年玉杵)、柳島国周画(年玉杵)
- 1863 一鶯齋国周真(年玉杵)
- ???? 一鶯齋豊原国周
- 1870 一鶯齋国周筆

Ichiō Kunichika ga: 一鶯国周画

- 1863/7, 1863/4 一鶯国周画

Kunichika hitsu: 国周筆

Toyohara Kunichika hitsu: 豊原国周筆 (hexagonal chika)

- (1870-1885)

Toyohara Kunichika hitsu: 豊原国周筆 (square chika)

- (1884-1900)

Meiji home addresses

- See this website for a breakdown of Edo regions: <https://edo.amebaownd.com/>
- Known addresses
  - **1862 or 1867 moves from Maki-chō to Otowa-chō**
  - **1867 moves to Mukōjima?**
  - **(Nihonbashi) Hongoku-chō 4-chōme 35-banchi**
    - Date: Meiji7 1874/6 to Meiji9 1876/8
    - 本石丁四丁目卅五番地
  - **Ueno-chō 1-chōme 12-banchi**
    - Date: Meiji10 1877/1 to Meiji12 1878/3
    - 上野町一丁目十二番地
    - 上ノ町一丁目十二番地
  - **Yanaka Shimizu-chō 1 banchi**
    - Date: Meiji12 (1879) / 2 to Meiji12 (1879) / 10
    - [谷中シ水丁一バンチ]
    - Alternate writing: [谷中清水丁一バンチ]
    - Alternate writing: [谷中清水町一番地]

- ??? (1-chōme?) 13 banchi
  - Date: Meiji12 1879 / 7 to Meiji13 1880 / 2
  - ???川東 元町目 十三番地
  - ??? (1-chōme?) 13 banchi
- **Asakusa Umamichi (horse road) 7 chōme 1 banchi**
  - Date: Meiji 14 (1881) / 3 to Meiji20 (1887) / 1
  - 浅草馬道七丁目一番地
- From ARN thesis - October 1898: He now resides in a corner of Honjo's Omote-chō,3 and it would appear with little money. His home is situated on the northern side of Kumagai Inari-higashi 2-chōme; he occupies the middle of a terraced house. Writing fifteen years after Kunichika's death, Sōitsurō notes in 'Ukiyo-e shi sōboroku', 27, that Kunichika died at a temporary residence in Yoshiwara Dote-shita in 1900. This suggests that he moved from Honjo, his residence at the time of this interview.
- Tokyo addressing system: [Japanese addressing system - Wikipedia](#)
  - Municipality is divided into **machi**
  - district (丁目 **chōme**)
  - lot (パンチ OR 番地 **banchi**)

From Newland, A. (2016): Table II. Comparison of addresses on Kunichika prints (1875/1876 to 1889) by Ōe (1980) and Newland.

Address	Japanese	Ōe (1980)	Newland (2016)	CMTR
Hongoku-chō 4-chōme 35-banchi	本石丁四丁目卅五番地	1876	1875 / 1876*	Meiji7 1874/6 to Meiji9 1876/8
Ueno-chō itchōme 12-banchi	上野町一丁目十二番地 上ノ町一丁目十二番地	1877	1877 / 1878	Meiji10 1877/1 to Meiji12 1878/3
Asakusa Kojima-chō 35-banchi	浅草小嶋町二十五番地 浅草小嶋町三十五番地	1878	1878	Meiji11 (1878) / month 2
Asakusa Shinhatago 12-banchi	浅草新ハタゴ [旅籠]十二パンチ	1878	1878	1879 / 2?'
Yanaka Shimizu-chō itchōme	谷中シ水丁ーパンチ 谷中清水丁ーパンチ 谷中清水町一番地	1878	1879	Meiji12 (1879) / 2 to Meiji12 (1879) / 10
Fukagawa Higashimoto-	深川東 元町目 十三番地	1879	1880 /	Meiji12

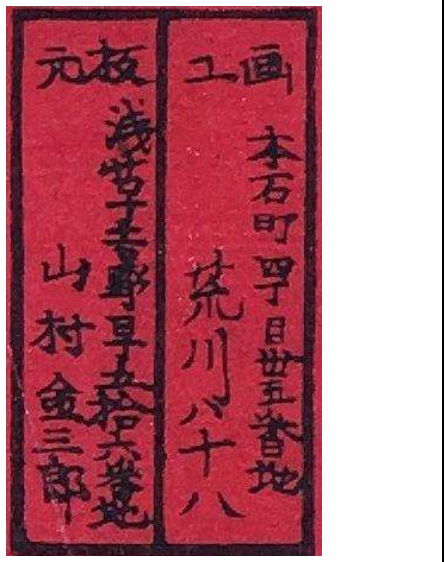
Commented [2]: ARN says 25-banshee but I see 35-banchi

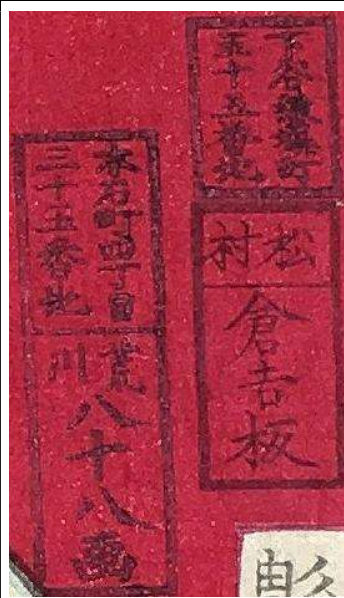
machi 13-banchi	深川東元町目十三パンチ		1881	1879 / 7 to Meiji13 1880 / 2
Asakusa Umamichi 7-chōme 1-banchi	浅草馬道七町目一番地	1880- 89	1877,188 0-86**	Meiji 14 (1881) / 3 to Meiji20 (1887) / 1

Commented [3]: ARN says "12-banchi" but also "十三"

\*This author has also seen '34-banchi'.

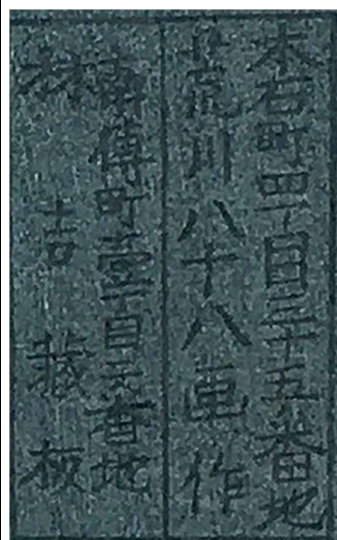
\*\*Newspaper articles occasionally provide clues (e.g. Kanasugi-mura, Shitaya, and Fuyuki-chō, Fukagawa in 27 July 1891 Yomiuri article) or his obituary (Honjo),

	<p>Date: 6 / dog? June 1874?          Publisher: Daikokuyo Kinzaburō =          Yamamura Kinzaburō (山村金三郎)</p> <p>本石町四丁目廿五番地          Honseki-cho 4 chōme 35 banchi</p>
------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------



Date: 1875 = Meiji 8 / month 10 / day 16  
 Publisher: 松村倉吉, Matsumura Kurayoshi

本石丁四丁目廿五番地  
 Honseki-cho 4 chōme 35 banchi



Meiji9 (1876) / month 1 / day 3?



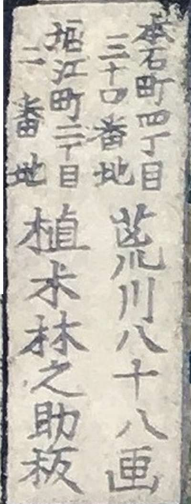
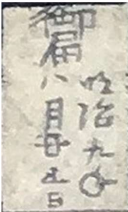

本石丁四丁目廿五番地  
 Honseki-cho 4 chōme 35 banchi

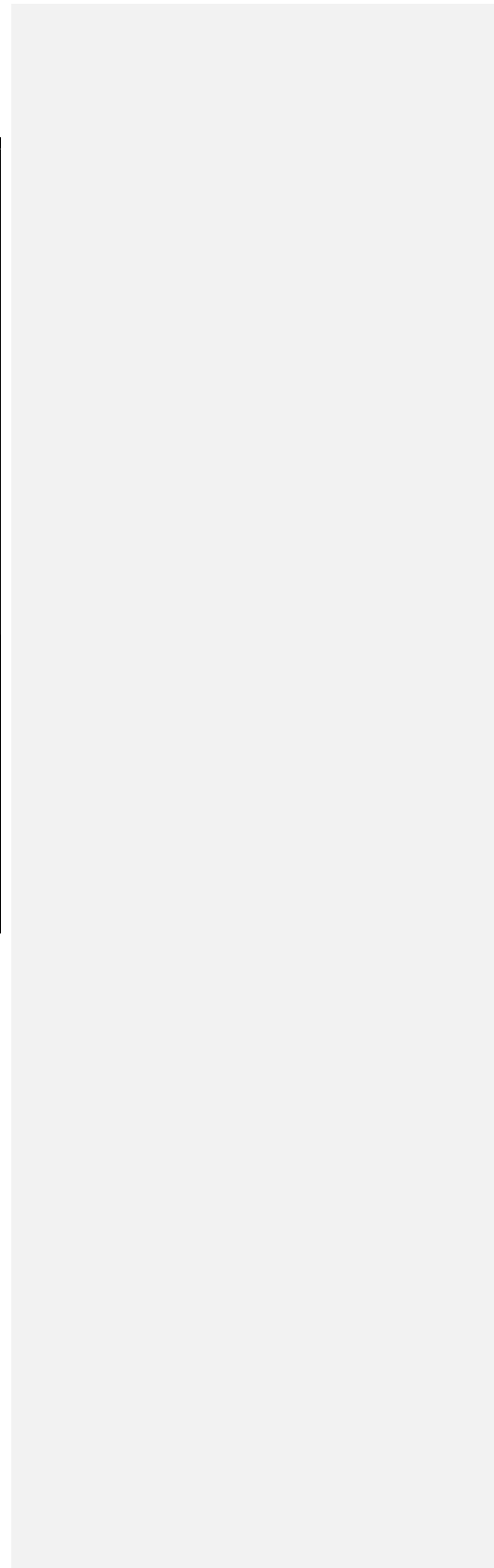
荒川八十八画作

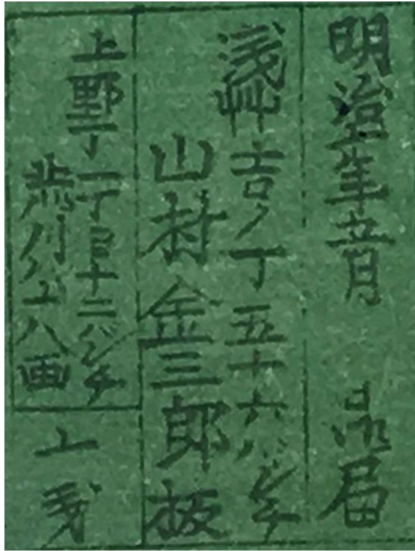
南傳町壹百二番地  
 林吉○枚 [can the missing char be 藏?]  
 林吉藏??? Hayashi Yoshizo?

(right side)  
 Hongoku-cho, house 435,  
 Arakawa Yasohachi picture production,  
 [Kunichika's real name]

(left side)  
 Nanto-cho, house 102,  
 Hayashi Kichi○masa. [Hayashi Kichizō?]

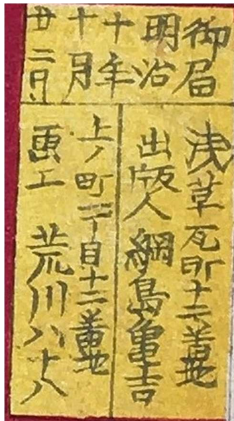
 	<p>Meiji 9 (1876) / month 8? / day 25?</p> <p>本石町四丁目卅五番地 Honseki-cho 4 chōme 35 banchi</p>
	<p>1877 / 1 / 1</p> <p>上野町一丁目十二番地 <b>Ueno-chō 1 chōme 12 banchi</b></p>





Print Date: 1877 (Meiji 10), May 明治10年  
Publisher: Yamamura Kinzaburō 山村金三郎

上野町一丁目十二番地  
**Ueno-chō 1 chōme 12 banchi**



Date: Meiji10 (1877) / month 11 / day 22  
Publisher: Tsujikaya Kamekichi [鯛馬亀吉]

上野町一丁目十二番地  
**Ueno-chō 1 chōme 12 banchi**



明治十一年二月廿六日御届  
浅草瓦土三番地  
出板人 網島龜吉  
上ノ里丁目三番地  
御届 荒川八十八

浅草小島丁三十五番地  
出板人 倉田太助  
堀壳丁目五番地  
斤田彫長

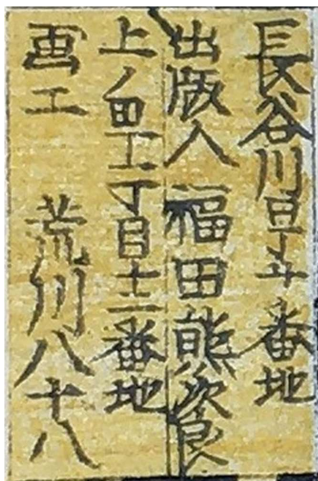
Date: Meiji11 (1878) / month 2 / day 26 明治十一年二月廿六日御届  
Publisher: 出版人 倉田太助 Kurata Tasuke c1881-83

Asakusa Kojima-chō 35-banchi  
浅草小嶋町三十五番地



Date: 1878 March (the play opened in February but it seems was very popular)  
Carver: Hori Yata 彫弥太  
Publisher: 福田熊次郎 Fukuda Kumajirō

上ノ町一丁目十二番地  
**Ueno-chō 1 chōme 12 banchi**



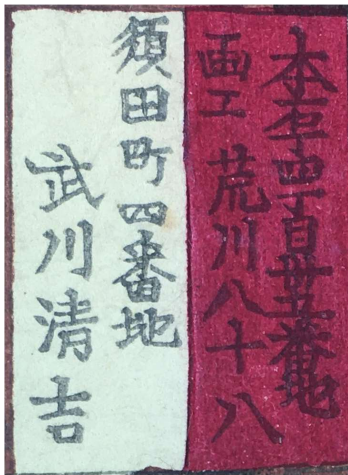
Date: 1878 = Meiji11 / month 3 / day 3  
Publisher:  
福田熊次郎 = Fukuda Kumajirō  
画工荒川八十八 = Gakō Arakawa  
Yasohachi

上ノ町一丁目十二番地  
**Ueno-chō 1 chōme 12 banchi**

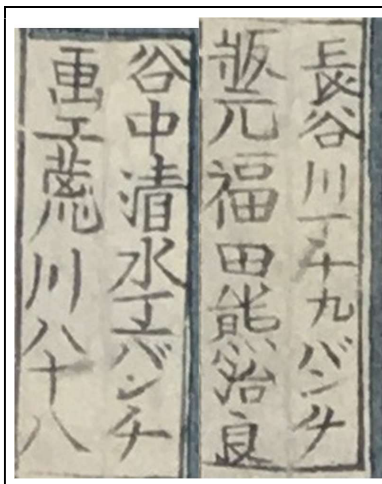


Print Date: 明治11 (1878) / 06 / 明治十一年  
Publisher: 出版人 福田熊次良 福田熊次郎 Fukuda Kumajirō

**Asakusa Kojima-chō 35-banchi**  
浅草小嶋町三十五番地

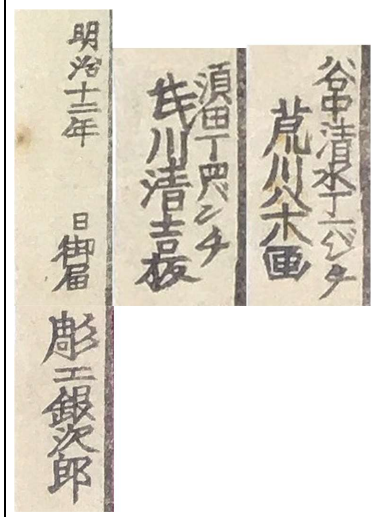


Date: ???



Date: 1879  
Publisher: 福田熊次郎 Fukuda Kumajirō

**Yanaka Shimizu-chō 1 banchi**  
[谷中シ水丁一バシチ]  
**Alternate writing:** [谷中清水丁一バシチ]



Date: Meiji 12 (1879)  
Publisher: 武川 清吉 Takekawa Seikichi  
(Sawamura Seikichi)  
Artist:  
Carver: Horikō Ginjiro

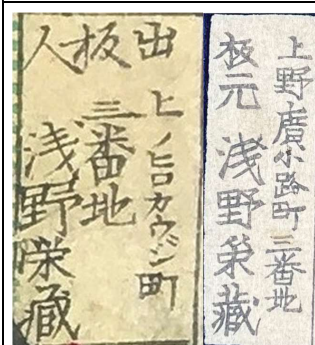
**Yanaka Shimizu-chō 1 banchi**  
[谷中シ水丁一バシチ]  
**Alternate writing:** [谷中清水丁一バシチ]



Date: Meiji12 (1879) / month 2

Publisher: **Kobayashi Tetsujirō** 小林鉄次郎

???Asakusa Shinhatago 12-banchi  
???浅草新ハタゴ [旅籠]十二バンチ



浅野栄藏 **Asano Eizō**

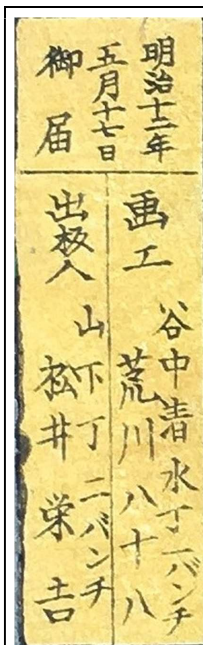
Yanaka Shimizu-chō 1 banchi

[谷中シ水丁一バンチ]

Alternate writing: [谷中清水丁一バンチ]

浅野 栄藏 Asano Eizō

2nd from 1876 Kunichika



Date: Meiji12 (1879) / month 5 (May) / day 17

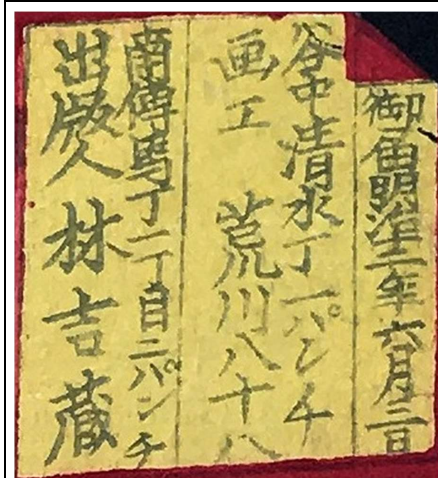
Publisher panel:

- Publisher: Matsui Eikichi [松井栄吉], Kyōbashi Yumichō 2-banchi [山下町二バンチ]
- Artist: Arakawa Yasohachi (画工 荒川八十八)

**Yanaka Shimizu-chō 1 banchi**

[谷中シ水丁一バンチ]

Alternate writing: [谷中清水丁一バンチ]



Meiji 12 (1879) / 6th month / 3rd day

Publisher: **Tsutaya Kichizō** 葛屋吉蔵 seal

reading 出板人林吉

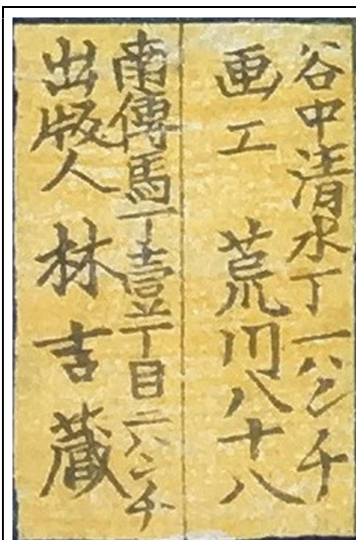
Artist:

**Yanaka Shimizu-chō 1 banchi**

[谷中シ水丁一バンチ]

Alternate writing: [谷中清水丁一バンチ]





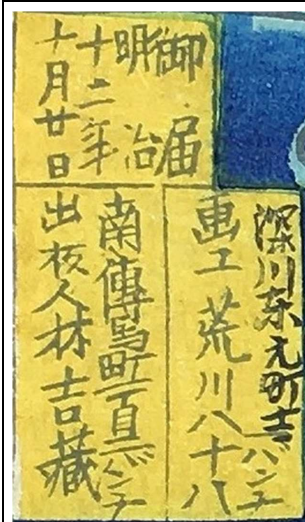
Date: 明治12 (1879) / 06 [御届明治十二年六月日]

Publisher: **Tsutaya Kichizō** 葛屋吉蔵 seal reading 出版人林吉蔵 (shuppanjin Hayashi Kichizō)

**Yanaka Shimizu-chō 1 banchi**

[谷中シ水丁一バンチ]

Alternate writing: [谷中清水丁一バンチ]



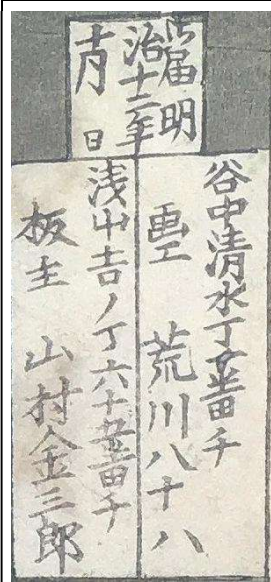
Date (print): Meiji 12 (1879) / month 10 / day 20

Publisher: **Tsutaya Kichizō** 葛屋吉蔵 seal reading 出版人林吉蔵 (shuppanjin Hayashi Kichizō)

**Fukagawa Higashimoto-machi 13-banchi**

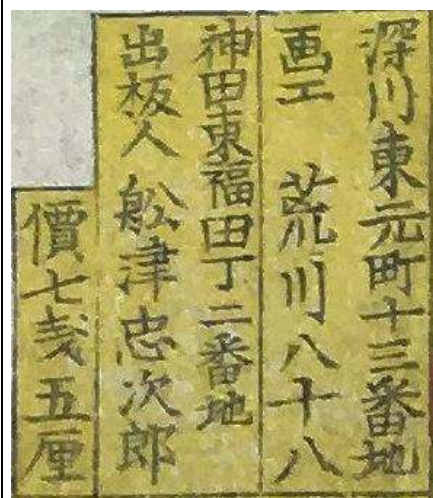
深川東 元町目 十三番地

深川東 元町目 十三バンチ



Date: 明治12/10 (1879/10)  
 Publisher: Yamamura Kinzaburō 山村金三郎

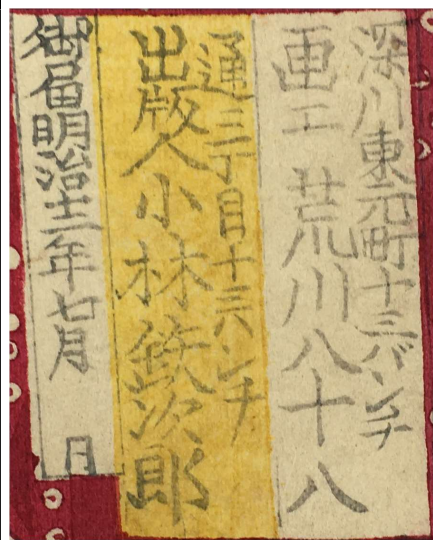
**Yanaka Shimizu-chō 1 banchi**  
 [谷中シ水丁一パンチ]  
 Alternate writing: [谷中清水丁一パンチ]



Date: Meiji 12 (1879) / month 7 / day 4  
 Publisher:  
 - 價 (taika/price) 7 匁 (sen) 5 厘 (rin)  
 - Publisher: 船津忠次郎 Funazu Chūjirō (c1877-82)  
 [also: 神田元柳原町三十二番地 舟津忠次郎]  
 - Gako: Arakawa Yasohachi (荒川八十八) (画作 drawn)

**Fukagawa Higashimoto-machi 13-banchi**  
 深川東 元町目 十三番地  
 深川東 元町目 十三パンチ

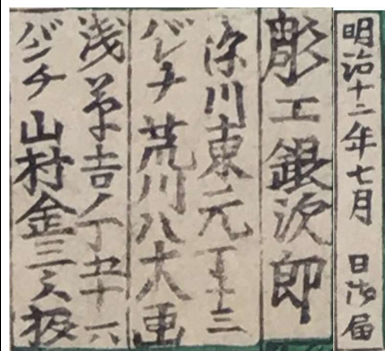




Meiji12 (1879) / month 7

**Fukagawa Higashimoto-machi 13-banchi**

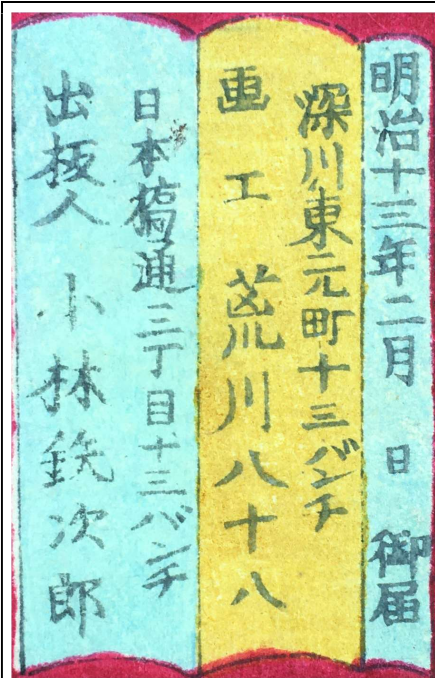
深川東 元町目 十三番地  
深川東 元町目 十三パンチ



Meiji12 (1879) / month 7

**Fukagawa Higashimoto-machi 13-banchi**

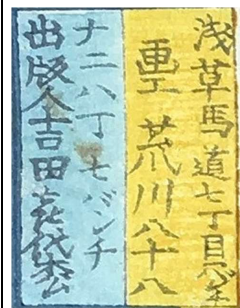
深川東 元町目 十三番地  
深川東 元町目 十三パンチ



Meiji13 (1880) / month 2

**Fukagawa Higashimoto-machi 13-banchi**

深川東 元町目 十三番地  
深川東 元町目 十三パンチ



Date ???

浅草馬道七丁目一番地 **Asakusa**  
**Umamichi (horse road) 7 chōme 1 banchi**

二月日 年 芝區愛宕町三丁目五番地  
出版人 井澤菊太郎  
明治 浅草馬道七丁目一番地  
画工 荒川十八

Date: ??

浅草馬道七丁目一番地 Asakusa  
Umamichi (horse road) 7 chōme 1 banchi

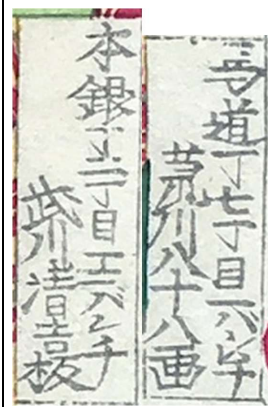


Date: ???

Publisher: 荒井 喜三郎 Arai Kisaburō 南?馬  
町二丁目二バンチ Nantenmachō Nichōme  
2-banchi



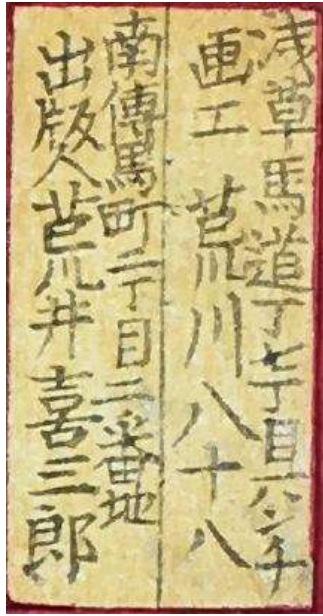
浅草馬道七丁目一番地 Asakusa  
Umamichi (horse road) 7 chōme 1 banchi



Date: Meiji 14 (1881) / month 3

Publisher / Artist

浅草馬道七丁目一番地 Asakusa  
Umamichi (horse road) 7 chōme 1 banchi



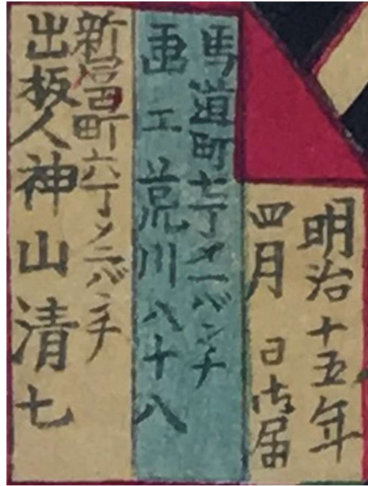
Date: Meiji14 (1881) / month 4 / day 10  
Publisher: 荒井 喜三郎 Arai Kisaburō seal of the publisher Isey Kisaburō

浅草馬道七丁目一番地 Asakusa  
Umamichi (horse road) 7 chōme 1 banchi



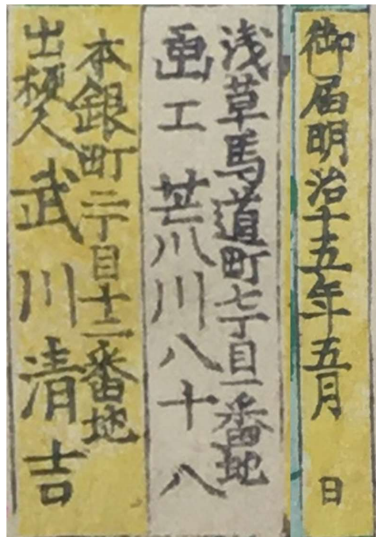
Date: Meiji14 (1881) / month 5 /  
Publisher: Kamiyama Seishichi (神山清七)

浅草馬道七丁目一番地 Asakusa  
Umamichi (horse road) 7 chōme 1 banchi



Meiji15 (1882) / month 4


浅草馬道七丁目一番地 Asakusa  
Umamichi (horse road) 7 chōme 1 banchi




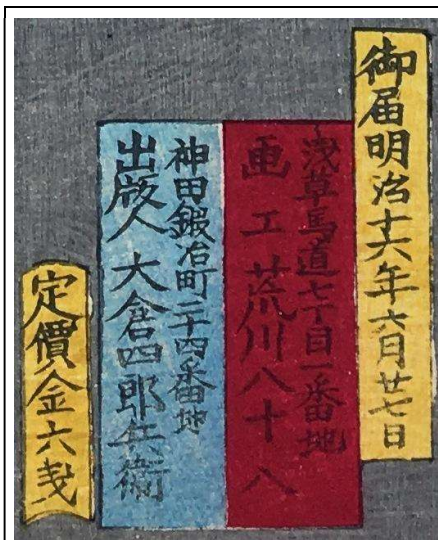
Meiji15 (1882) / month 5

浅草馬道七丁目一番地 Asakusa  
Umamichi (horse road) 7 chōme 1 banchi



	<p>Meiji15 (1882) / month 7</p> <p>浅草馬道七丁目一番地 <b>Asakusa</b>  <b>Umamichi (horse road) 7 chōme 1 banchi</b></p>
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	<p>Date: Meiji16 (1883) / month 5 / day 15</p> <p>Publisher: 秋山 武右工門 <b>Akiyama Buemon</b>  秋山 武右衛門</p> <p>浅草馬道七丁目一番地 <b>Asakusa</b>  <b>Umamichi (horse road) 7 chōme 1 banchi</b></p>
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Date: Meiji 16 (1883) / month 6 / day 27  
 Carver: Horikō Gin 彫工銀  
 Publisher: 出版人 Ōkura Magobē 大倉孫兵衛 (a.k.a. Yorozuya Magobē ; firm name Kin'eido; 1843-1921)

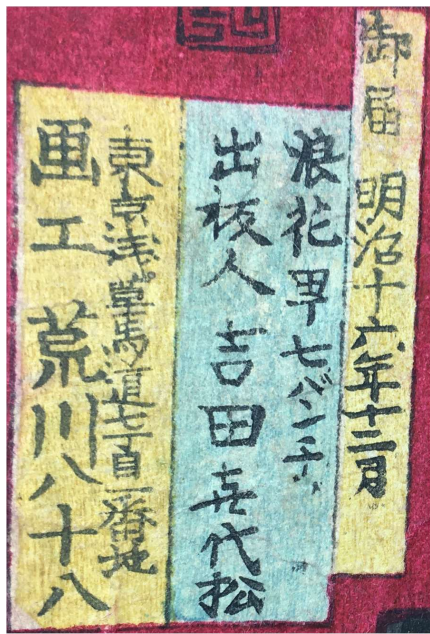
浅草馬道七丁目一番地 **Asakusa**  
**Umamichi (horse road) 7 chōme 1 banchi**



Date: Meiji 16 (1883) month 08  
 Publisher: Kamiyama Seishichi

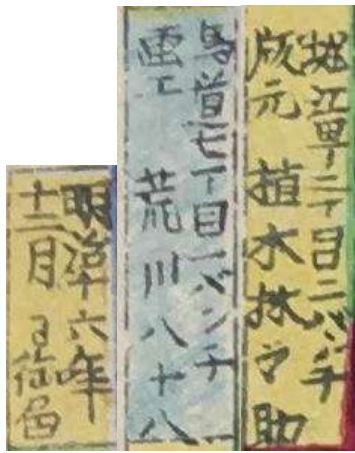
浅草馬道七丁目一番地 **Asakusa**  
**Umamichi (horse road) 7 chōme 1 banchi**





Meiji 16 (1883) / month 12

浅草馬道七丁目一番地 **Asakusa**  
Umamichi (horse road) 7 chōme 1 banchi



Date: Meiji16 (1883) / month 12 明治十六年十二月 日御届

Publisher: 植木 林之助 Ueki Rin'nosuke

浅草馬道七丁目一番地 **Asakusa**  
Umamichi (horse road) 7 chōme 1 banchi



Date: Meiji 17 (1884) / month 1/ day 21

Publisher panels:

- Small red: Price?
- Big yellow (publisher): 出版人 小宮山昇 Komiyama Shōbei (Shōhei) 小宮山昇
- Big red (artist): 荒川八十八 = Arakawa Yasohachi
- Thin yellow: Date

浅草馬道七丁目一番地 **Asakusa Umamichi (horse road) 7 chōme 1 banchi**



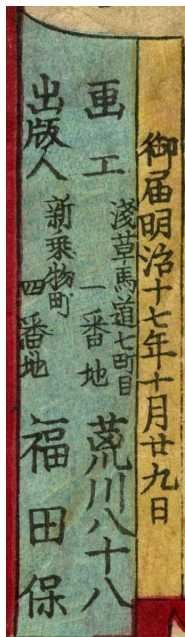
Meiji 17 (1884) / month 1 / day 31

画工 荒川八十八  
浅草馬道七丁目一番地 **Asakusa Umamichi (horse road) 7 chōme 1 banchi**



Date: 明治17 (1884) 1 明治十七年一月  
Publisher: 宮沢 政太朗 Masataro Miyazawa

浅草馬道七丁目一番地 Asakusa  
Umamichi (horse road) 7 chōme 1 banchi



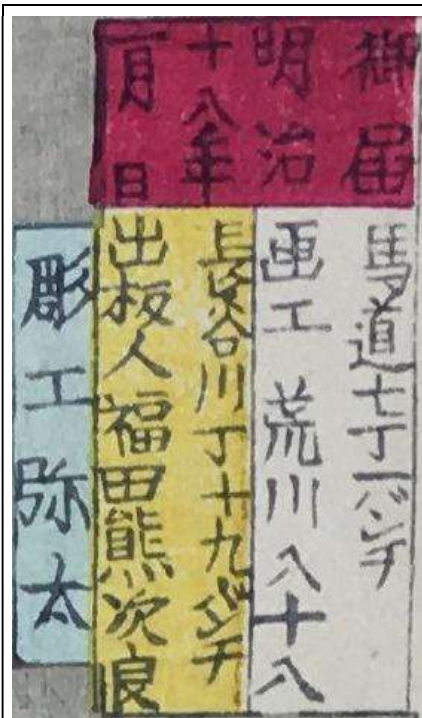
1884 / 10 / 29

Mariko Shimizu: Interesting addresses!  
画工 浅草馬道七丁目一番地 荒川八十八

浅草馬道七丁目一番地 Asakusa Umamichi  
(horse road) 7 chōme 1 banchi

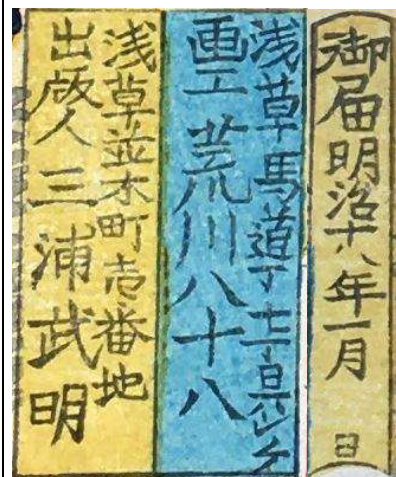
Horse Road:  
<https://edo.amebaownd.com/posts/3389397>

出版人 新乗物町四番地 福田保  
Vehicle Road:  
<https://edo.amebaownd.com/posts/3323329>



Date: Meiji18 (1885) / month 1 御届明治十八年一月日  
 Publisher: 福田熊治郎 Fukuda Kumajirō;  
 Carver: Horikō Yata 彫工弥太

浅草馬道七丁目一番地 Asakusa  
 Umamichi (horse road) 7 chōme 1 banchi



Meiji 18 (1885) / month 1

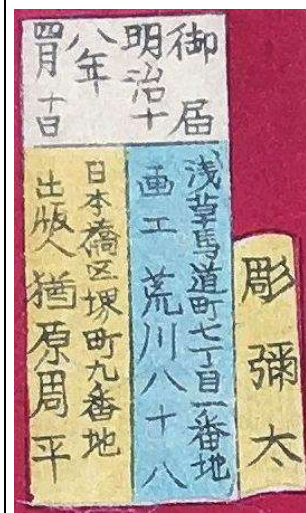
浅草馬道七丁目一番地 Asakusa  
 Umamichi (horse road) 7 chōme 1 banchi





Date: 明治18 (1885) / month 2  
 Publisher: Fukuda Kumajirō (出版人) 福田熊治郎 (last character written as 良)

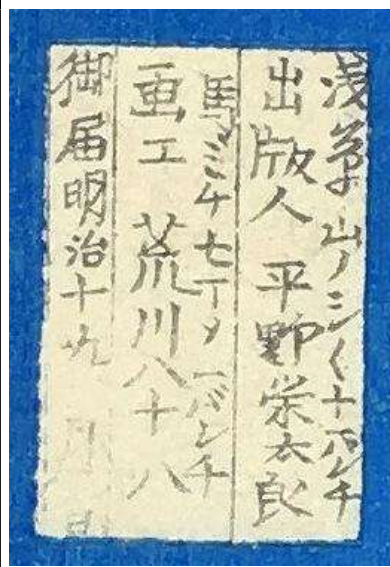
浅草馬道七丁目一番地 Asakusa  
 Umamichi (horse road) 7 chōme 1 banchi



Date: 御届明治十八年四月十日 = Meiji19 (1885) / month 04 / 10  
 Publisher: 檜原 周平 (Narahara Shūhei)

浅草馬道七丁目一番地 Asakusa  
 Umamichi (horse road) 7 chōme 1 banchi

檜原周平



Date: Meiji 19 (1886) / month 4 / day 10

Publisher:

Artist: OOOOOOOOOO / 画工 gakō (artist)

荒川八十八 = Arakawa Yasohachi

Publisher: OOOOOOOOOO / 出版人 平野

栄太郎 Hirano Eitarō

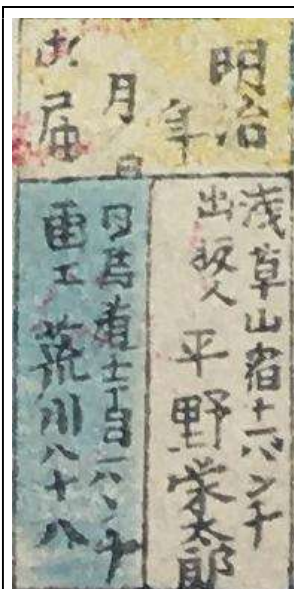
(浅草)馬道七丁目一番地 Asakusa

Umamichi (horse road) 7 chōme 1 banchi



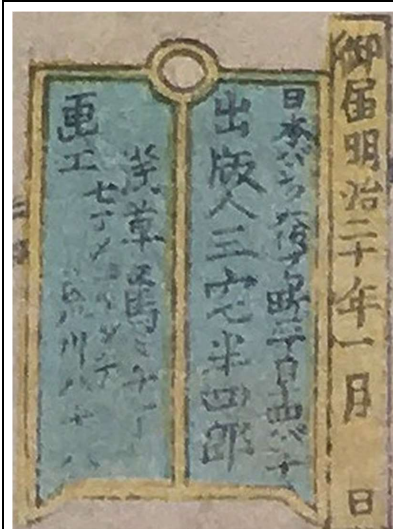
Unknown





Date: 明治19 (1886) / month 5  
 Publisher: 平野栄太郎 Hirano Eitarō

???



Date: Meiji20 (1887) / month 1  
 Publisher: 出版人 三宅半四郎 = Miyake Hanshirō

浅草馬道七丁目一番地 Asakusa  
 Umamichi (horse road) 7 chōme 1 banchi

馬道セメーパンチ  
工 流川八十八  
大テンマ子ニテシテ四パンチ  
出版人 三宅半四郎

ヲン届明治二十年一月 日  
馬エアサ子区ヲ多丁  
出版人 児玉又七  
彫小三




Date: 明治20 (1887) month 1 明治二十年一月


Publisher: 出版人児玉又七 児玉 又七  
Kodama Matashichi

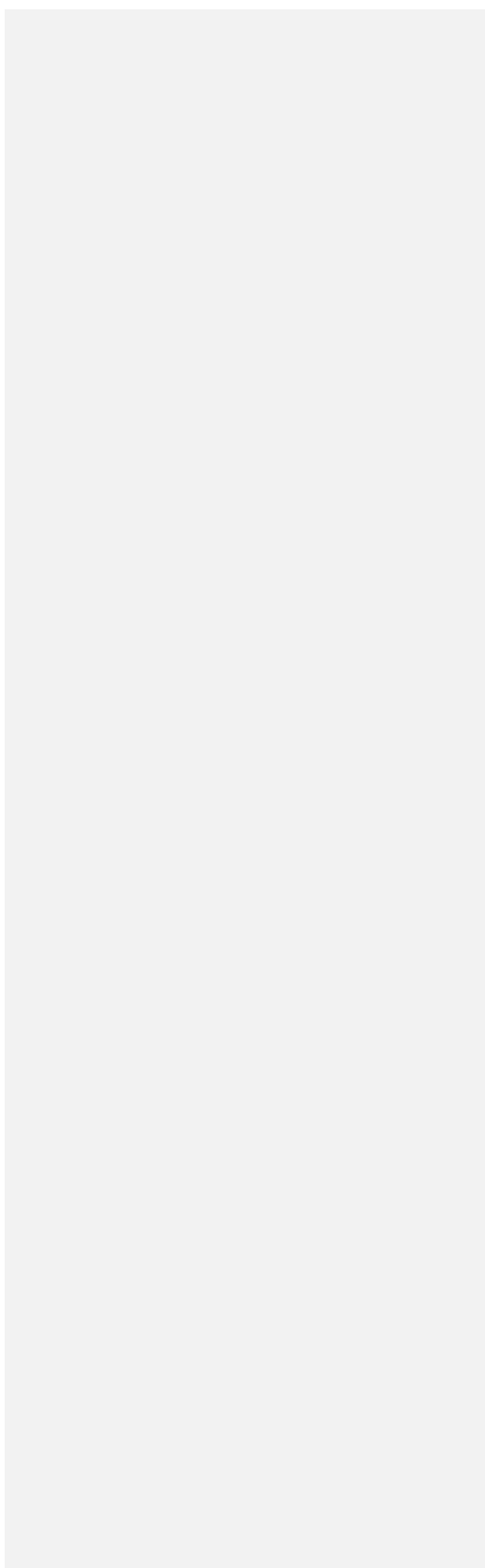
??Gako & address written in an unusual way





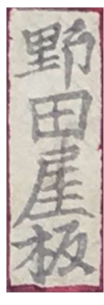
Publisher's seals

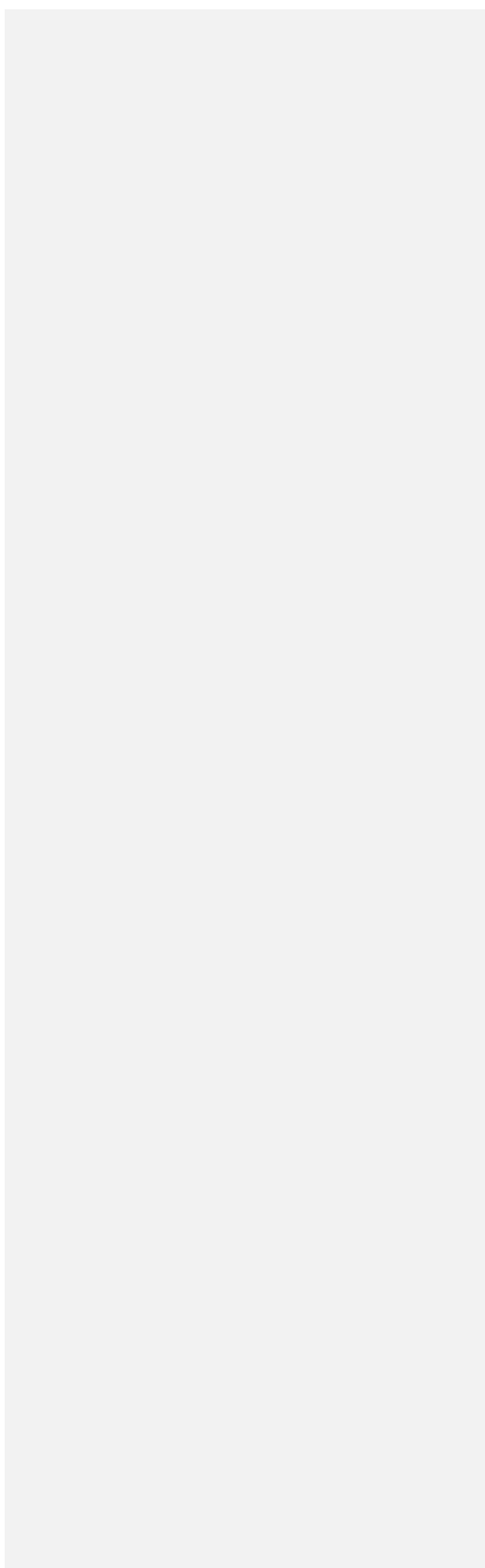
Pre 1875	
	<p><b>Daikokuya Kinzaburō</b> (?Kinzaburo Yamamura)</p> <p>See also below in 1875+ section</p>
	<p>沢村屋清吉 <b>Sawamura Seikichi</b></p>
	<p><b>Ibaya Senzaburō</b></p>
	<p>林 伊勢屋利兵衛 seal <b>Hayashi</b> name <b>Iseyahashi Rihē</b></p>
	<p>Sanoya Tomigorō</p>

	<p>Kagaya Kichiemon</p>
	<p><b>Yorozuya Zentarō</b> From an 1860s Kunichika</p>
	<p><b>Maruya Heijirō</b> Marks 21-034, 293a</p>
	<p>近久版 <b>Kinkyū-han</b>, the seal name Kinkyū of <b>Ōmiya Kyūjirō</b> (近江屋 久次郎), in operation from IX/1885 to ca. 1904 in the Nihonbashi Honchō, Nihonbashi Yokoyamachō, Nihonbashi Sakiaichō, Nihonbashi Sumiyoshichō, Nihonbashi Kameichō and Nihonbashi Bakurochō districts of Tokyo.</p>







	<p>Ōmiya Kyūjirō</p>
	<p>浜田屋 鉄五郎 <b>Hamadaya Tetsugoro</b>  Marks 25-581   087b (1873)   From an 1873 Kunichika</p>
	<p><b>Izutsuya Shōkichi</b> (井筒屋庄吉) (publisher  ca 1849 – 1865)</p>
	<p>津ノ伊 Marks 21-188   552a Tsunoi  <b>Tsunokuniya Isaburō</b></p>
	<p>unknown : Marks 07-010   U463a Zen (2)  Late 1840s to 1872</p>

	<p><b>Maruya Jimpachi</b> on a Toyokuni III print dated 1855/5</p>
	<p><b>Sugiya Seibei</b>  Marks 24-049   489d Umamichi, Sugisei; 1867-70   From an 1869 Kunichika</p>
	<p>Unknown - Kunisada I</p>
	<p>野田屋板 / 野田屋 Nodaya-ban / Nodaya = <b>Nodaya Tahē</b> (野田屋太兵衛)  Marks: 25-549, 397f dated 1873</p>



	<p><b>Iseya Kanekichi</b>  吉 伊勢兼  吉 Kichi, 伊勢兼 Isekane [Marks: seal 21-059; pub. ref. 145]   2nd Kunichika 1860s</p>
	<p><b>Daikokuya Heikichi</b></p>
	<p>Ōmiya Kyūjirō, mark=<b>Kinkyū</b>  [Marks 30-034   415c] 1655-75</p>
	<p>大橋 <b>Ōhashiya Yashichi</b> 大橋屋 弥七</p>
	<p><b>Yamaguchiya Tōbei</b></p>



	<p>甚 <b>Maruya Jinpachi</b> 丸屋 甚八 (1861)</p>
	<p><b>Kiyomizuya</b></p>
	<p><b>Tsutaya Kichizō</b> (see panel below)</p> <p>2nd from an 1875 Kunichika</p>
	<p><b>Gusokuya Kahei</b></p> <p>1 &amp; 2: 人形町 具足屋 Gusokuya 具足屋 Kahei, Ningyōchō 人形町 [Marks: seal 24-031; pub. ref. 085]</p> <p>All from Kunichika 1867/4</p>
	<p>土橋政田屋板 (Dobashi Matadaya jan) = 政田屋 平吉 / 政田屋 兵吉 (<b>Masadaya Heikichi</b>) (1869-1875) Marks #25-448   302e Kunichika 1869 series prints</p> <p>Kunichika 1870 print</p>

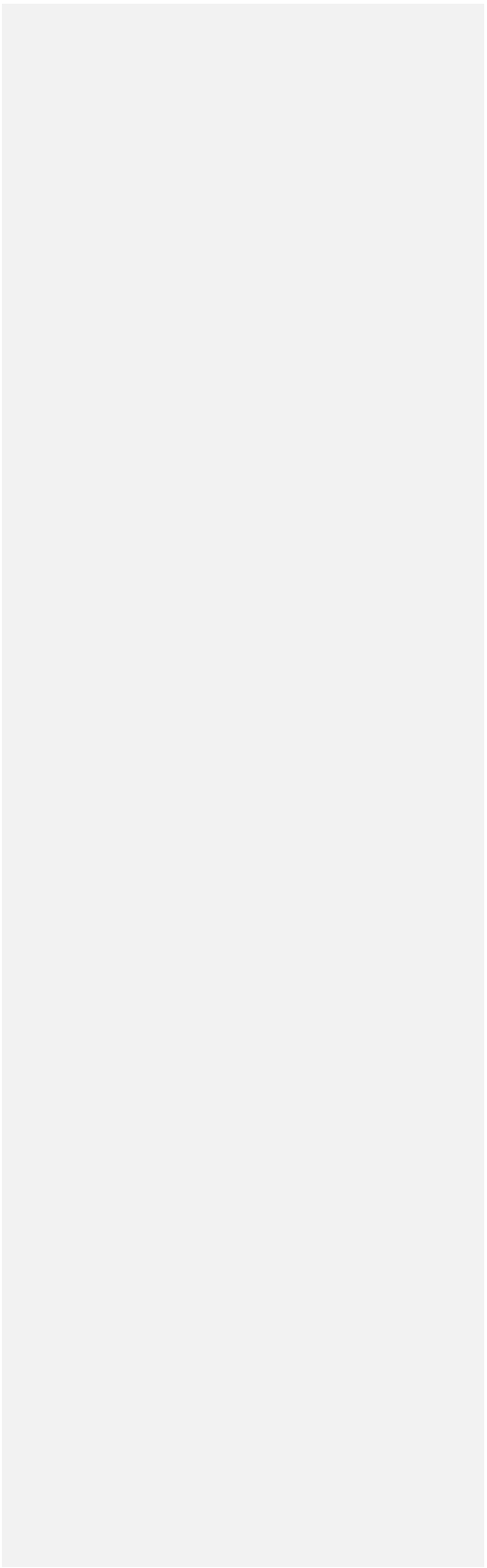
	<p>Unknown</p> <p>2nd 1869 Kunichika</p>
	<p><b>Etsuka</b></p> <p>From an 1865/11 series print by Kunichika</p>
	<p>unknown</p>
	<p>瓦町 森本 seal reading Kawaramachi 瓦町, Morimoto 森本 seal of <b>Morimoto Junzaburō</b> 森本 順三郎 [Marks: seal 25-116, pub. ref. 349]</p> <p>2nd Kunichika 1870/10 森本板</p>

	<p>Bun, Tsujibun han, (<b>Tsujiokaya Bunsuke</b> (辻岡屋文助) (address: Yokoyamachō Sanchōme) (used 1867-72) Marks# 23-067 (actually this shows the publisher mark was used until 1875)</p> <p><b>Tsujiokaya Bunsuke??</b> 辻岡屋 文助 / 文、辻文板、よこ山町三丁目</p>
	<p><b>Ebiya Rinnosuke</b> 海老屋 林之助</p> <p>Marks seal #21-018</p> <p>Marks notes that this seal was used in 1871-72.</p> <p>From an 1872 Kunichika</p>
	<p>通一萬や梓 <b>Tsūichiman ya Azusa</b> 万屋 孫兵衛 <b>Yorozuya Magobē</b> ??</p>



	<p><b>Shimizuya Tsunejirō</b></p>
 	<p>The publisher mark is 万 Man, in use 1873-74. This is <b>Yorozuya Magobē</b> (万屋 孫兵衛), in operation from ca. 1865 to 1919 in the Nohonbashi district of Edo/Tokyo.</p> <p>万版元 man hanmoto. <b>Yorozuya Magobē</b>  万屋 孫兵衛  In full: 板元、万、日本橋通り一 萬孫  (used red &amp; gold border)  4th 1869 Kunichika Marks #24-063   627e</p>
	<p><b>Yamamoto Heikichi</b>  (aka. Eikyudo, Yamamoto-ya Heikichi)  (and Yamamoto Kyūbei???)</p> <p>山本 平吉 Yamamoto Heikichi seal: 久、東京おやじばし、山本 Hisashi, Tokyo  Oyajibashi, Yamamoto</p>
	<p>Kisaku? Similar to 25-546   251b but missing the second character  <b>Kiya Sakutarō</b> 1868-74  (1868? Kunichika)</p>

	<p><b>Kiya Sōjirō</b></p>
	<p>万丁 平のや <b>Yorozuchō Hiranoya</b>, in use 1863-64; this is <b>Shiranoya Shinzō</b> (平野屋新蔵), in operation from II/1861 to ca. 1869 in the Nihonbashi Yorozuchō district of Edo/Tokyo.</p>
	<p>平野屋 新蔵 <b>Hiranoya Shinzo?</b></p>
	<p><b>Fujiokaya Keijirō</b> 藤岡屋 慶次郎???</p>





The publisher seal reads くら前、辻亀板 Kuramae, **Tsujikame** han (block), in use 1871-72. This is **Tsujikaya Kamekichi** 辻岡屋 亀吉, seal name Tsujikame 辻亀, in business from ca. 1866 to 1918 in the Ryogoku (around 1866), Asakusa Kuramae (ca. 1871-72), Asakusa Kawaramachi (ca. 1873-82) and Nihonbashi Bakurochō district of Edo/Tokyo.  
(used black & gold border)  
**Kame / Tsujikame** 1869 Kunichika





Yoshio Kusaba: The publisher's legal name is 網島 亀吉 Tsunajima Kamekichi. His business name is 辻岡屋 亀吉 Tsujikaya Kamakichi. See [here](#)

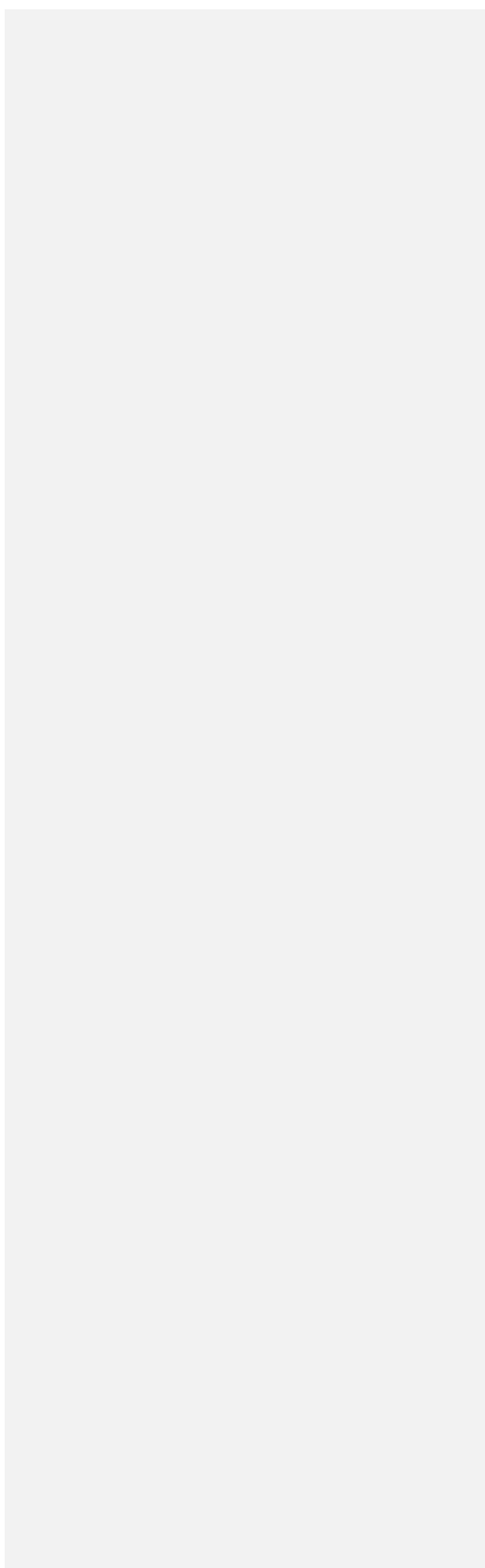





Dobashi Masadaya han 土橋政田屋版;  
trade name Masadaya Heikichi






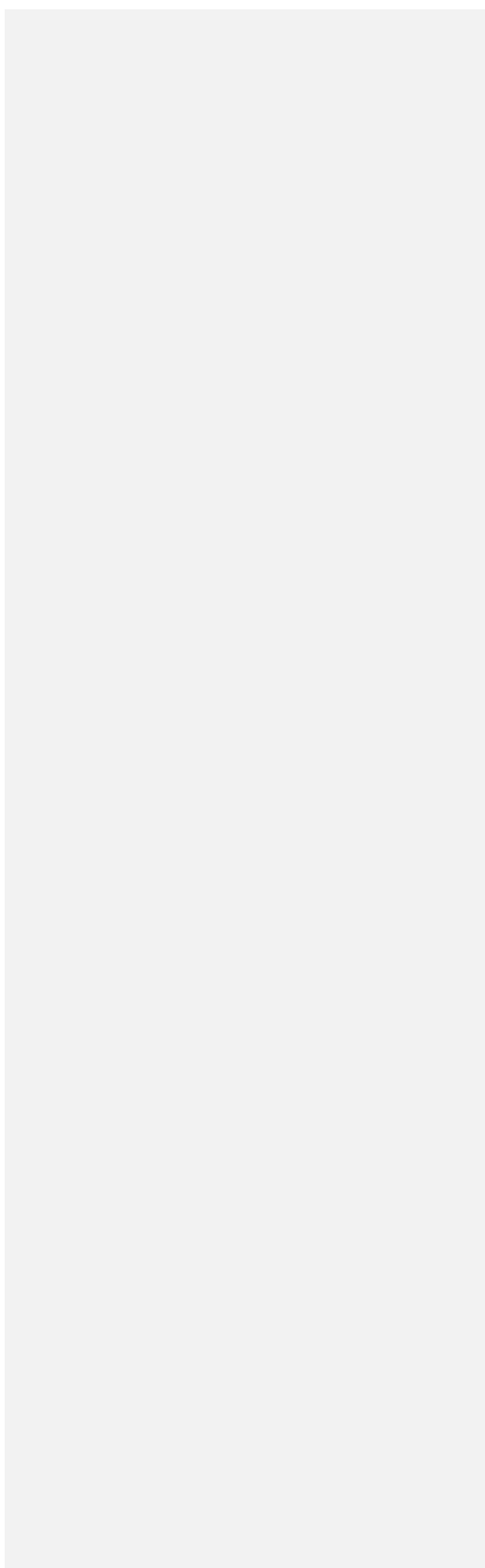
丸屋鉄治郎 = Maruya Tetsujirō (= 小林 鉄次郎 = **Kobayashi Tetsujirō**)

	<p><b>Tsujiokaya Kamekichi</b> [綱島亀吉]</p>
	<p><b>Iseya Kisaburō</b> 1873 Kunichika</p>
	<p>吉加ゞや板 Kichi, Kagaya han =<b>Kagaya Kichibē</b> [加賀屋 吉兵衛] From an ~1860s Kunichika</p>
	<p><b>Wakasaya Jingorō</b> From Kunchika 1866/10</p>



	<p><b>Daikokuya Kinnosuke</b> 大黒屋金之助 Similar to Marks seal #22-002</p> <p>Seal name Daikin 大金</p> <p>Andreas Marks gives the dates as ca. 1863-75. However, there is a Toyokuni III triptych at the Museum of Fine Arts in Boston dated 1860</p> <p>2nd image from <a href="http://Publishers A thru Ebiya (printsofjapan.com)">Publishers A thru Ebiya (printsofjapan.com)</a></p> <p>Yoshio Kusaba: ツキジ (Tsukiji; the last character written as a ductile チ chi), an abbreviated address. 大金 the seal name, standing for Daikokuya Kinnosuke (大黒屋金之助), in operation from ca. 1863 to 75, in the Tsukiji district of Edo/Tōkyo.</p>
	<p><b>Sanoya Kihei</b> 佐野屋喜兵衛</p> <p>Kunisada pre-1840 print</p> <p>Publisher seal: 佐野喜 Sanoki, in use 1830s-60s; this is seal name of the publisher Sanoya Kihei (佐野屋 喜兵衛), in operation from ca. 1800s to 1875 in the Nihonbashi and Shiba Shinmeimae districts of Edo/Tōkyō.</p>
	<p><b>Maruya Kiyūshirō</b></p>

	<p><b>Masudaya Ginjirō</b> Marks 30-040, 304g</p>
	<p><b>Kogaya Katsugorō</b> Ko symbol in square with the scribble 21-087   262f "Ko, E-katsu" 1862-69</p>
	<p><b>Itamoto Azusa Seiseido</b> [板元 青盛堂梓] Seiseido [青盛堂]  Only from 1 Kunichika 1872 print</p>





**Kikuya Ichibei**  
Yokoyama San, Kikuichi han  
Marks 26-014 | 235d

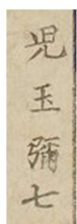
1867 Kunichika

1875 and later




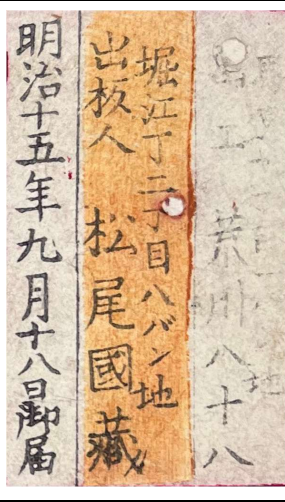
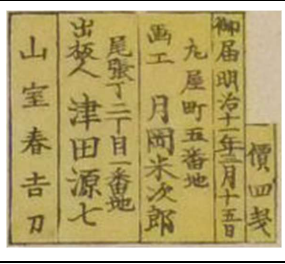
片田長治郎 **Katada Chōjirō**

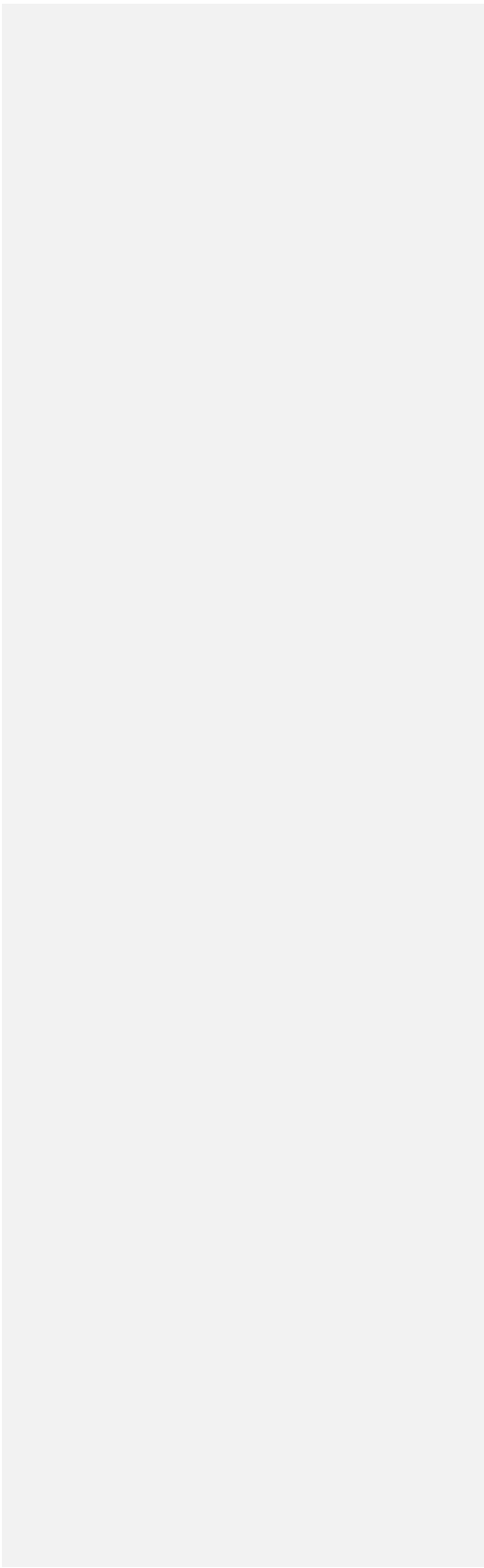
Is this the same family as the carver?

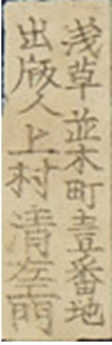
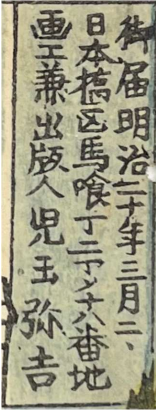



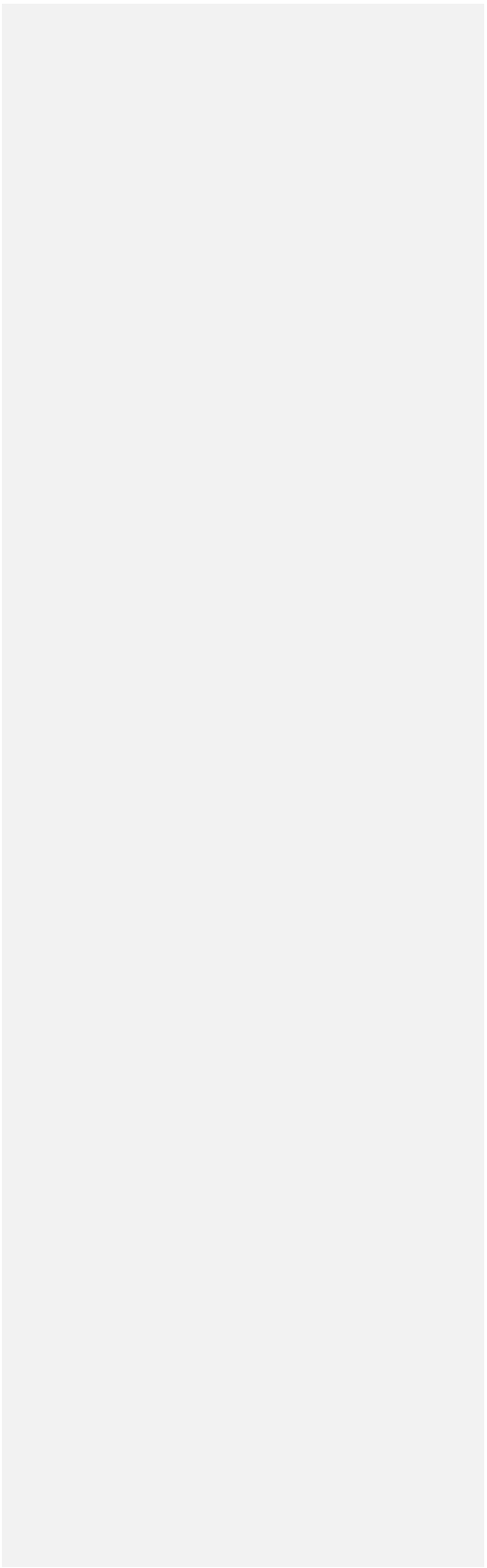
Kodama Matashichi?  
児玉 又七???

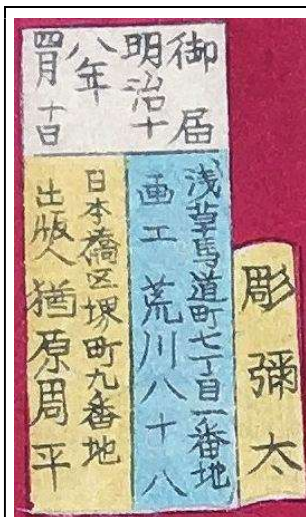


	<p>清水泰五郎 <b>Shimizu Taigorō</b></p> <p>On a 1902 Hosai print</p> <p>Marks 467 [1894-96]</p>
	<p><b>Matsuo Danzō</b> 松尾 団藏 (or 松尾 國藏)</p>
	<p>Tsuda Genshichi (津田源七)</p> <p>1878 Yohitoshi</p>



	<p>?Uemura Seizaemon 上村清左衛門 OR 上村清左工門</p>
	<p>Kodama Yakichi 児玉 弥吉</p>
	<p>Ibaya Senzaburō??</p>



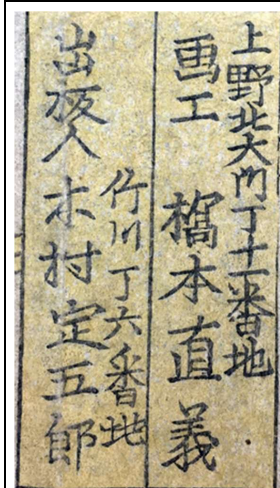


**Narahara Shūhei** (檜原 周平)

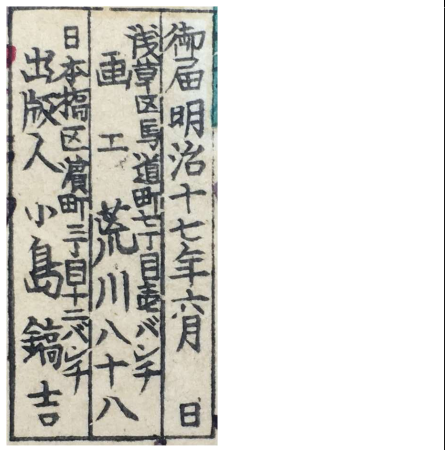
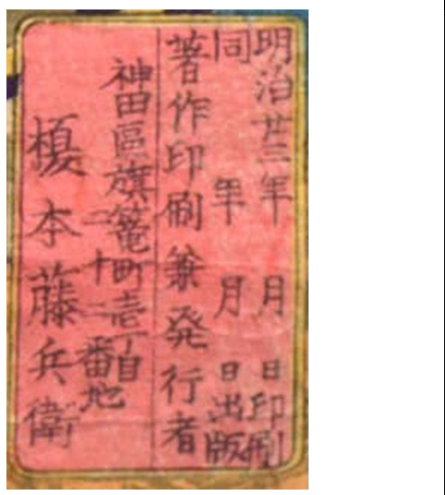
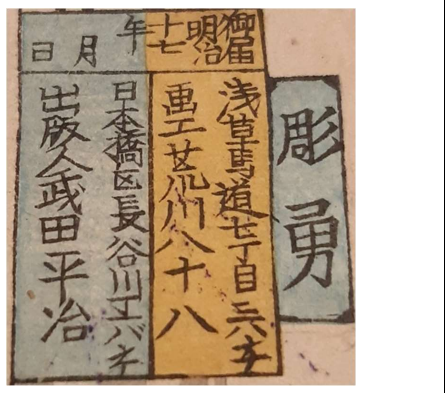
浅草馬道七丁目一番地 Asakusa Umamichi  
(horse road) 7 chōme 1 banchi

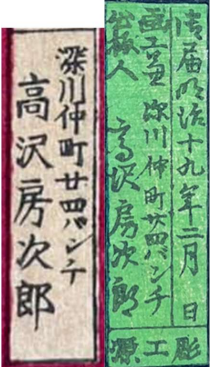

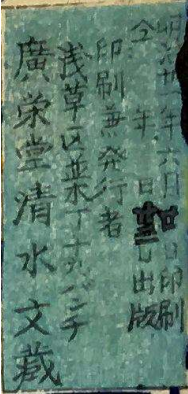
Date: 御届明治十八年四月十日 = Meiji19  
(1885) / month 04 / 10

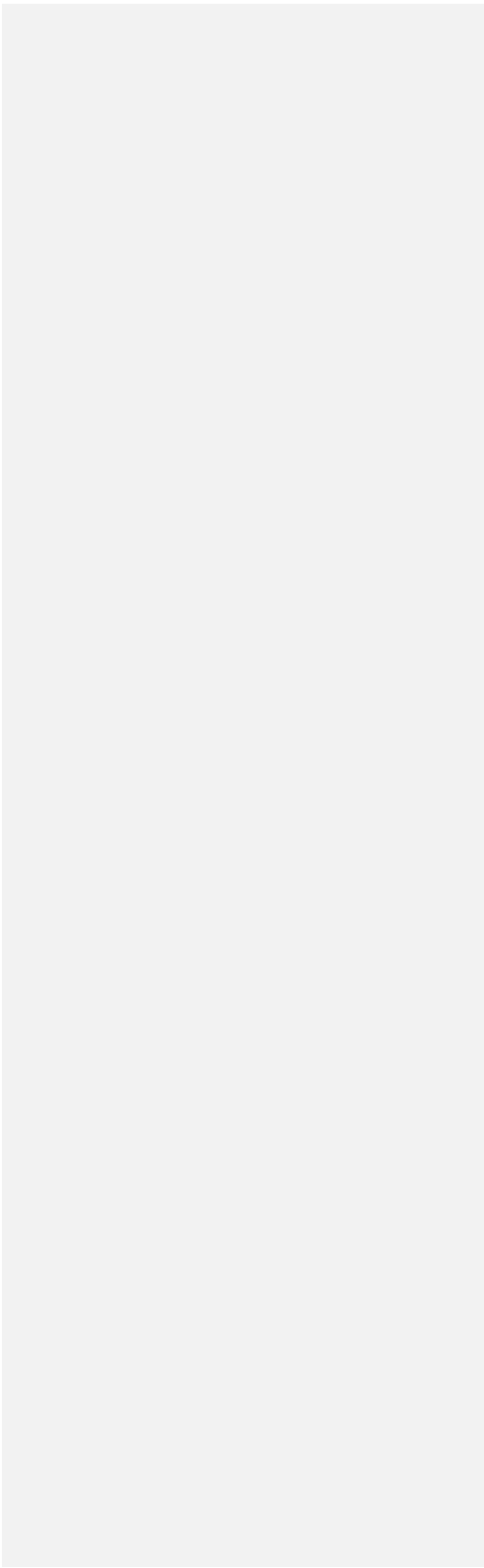
Watch also for 檜葉 周平 (Naraha Shūhei)

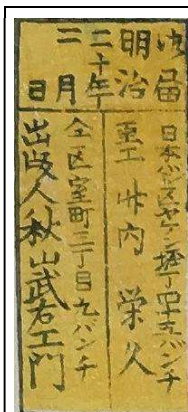


木村定五郎 **Kimura Sadagorō**

	<p>小島鑄吉 <b>Kojima Hokichi</b></p> <p>1884 Kunichika</p>
	<p>榎本藤兵衛 <b>Enomoto Tōbei</b> (maybe?)</p> <p>From an 1899 Kunichika royal family print</p>
	<p>武田平治 <b>Takeda Heiji</b></p> <p>From an 1884 Kunichika</p>

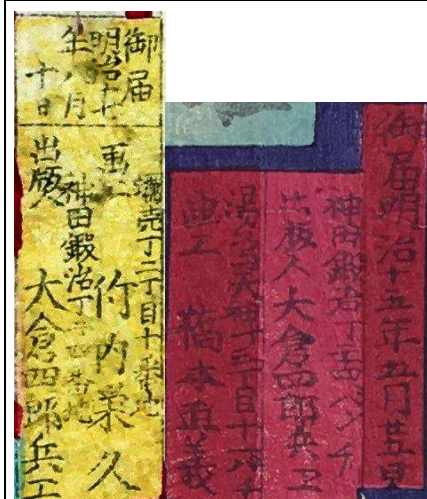
	<p>高沢房次郎 <b>Takazawa Fusajiro</b> (1883-1886) Tokyo Fukagawa Nakamachi 24-banchi</p> <p>From a post 1860s Kunichika</p> <p>2nd from an 1886 Kunichika</p>
	<p>植木 林之助 Ueki Rinnosuke (<b>Ebiya Rinnosuke</b>) and address</p> <p>1/1/1877 Kunichika</p>
	<p>清水文蔵 <b>Shimizu Bunzō</b></p> <p>From an 1888 Kunichika</p>





秋山 武右門 **Akiyama Buemon** (1882-1920s)

From an 1887 Kunisada III



大倉四郎兵衛 **Ōkura Shirōhei**

大倉四郎兵衛 **Ōkura Shirōbe-e**

From a Chikanobu print

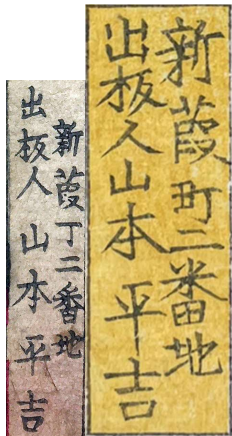
	<p><b>Matsushita Heibē</b> 松下平兵エ</p> <p>On a 1881 Chikashige</p>
	<p>3rd On an 1884 Chikanobu</p> <p>4th 1879 Kunichika</p>
	<p>三浦武明 <b>Miura Takeaki</b></p> <p>1885 Kunichika</p>





山本利兵衛 = **Yamamoto Rihē**

From an 1878 Chikanobu print



**Yamamoto Heikichi** 山本平吉

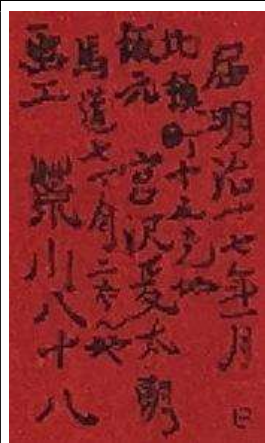
2nd from an 1881 Chikashige



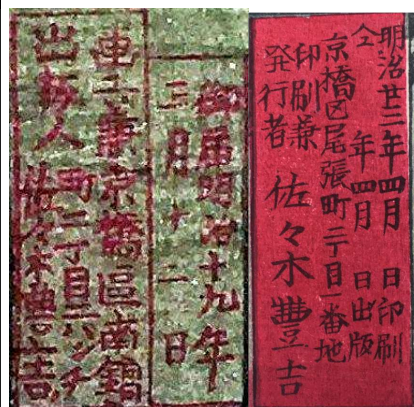
**Sawa Hisajirō** 澤久次郎



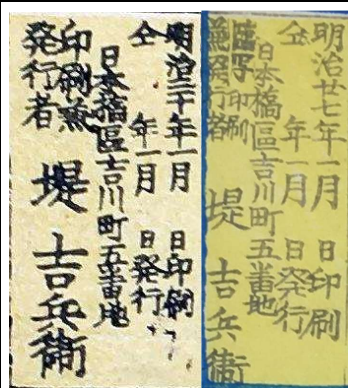
**Higuchi Gintarō** 樋口 銀太郎  
On an 1887 print by Kunisada III (signed Kunimasa IV)



宮沢 政太郎 **Masataro Miyazawa**



出版人 佐々木豊吉  
 seal of the publisher **Sasaki Toyokichi**  
 [Marks pub ref. 450; this seal not shown but the last five characters on the seal are similar to seal 25-209 and read 佐々木豊吉]



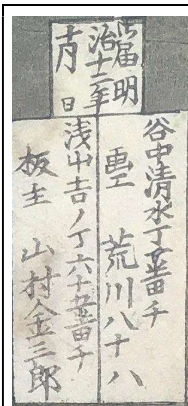
堤吉兵衛 **Tsutsumi Yoshibē**  
 印刷兼発行者

	<p>荒井 喜三郎 <b>Arai Kisaburō</b> seal of the publisher <b>Iseya Kisaburō</b>      [Marks: seal ref. 26-124; pub. ref. 148]      Left half: 出版人 荒井 喜三郎 shuppanjin (publisher) Arai Kisaburō      南?馬町二丁目ニバンチ Nantenmachō Nichōme 2-banchi</p> <p>2nd from an 1885 Kunichika      3rd from 1880s? Kunichika</p>
	<p><b>Fukase Kamejirō</b> 深瀬龜次郎</p>
	<p>長谷川 常治郎 <b>Hasegawa Tsunejirō</b>      late 19th–early 20th century</p> <p>An 1888 Kunsada III recut block (from 1887) triptych - was this publisher just buying and reissuing old designs? Saw another on ARC that looked recut</p>




長谷川 園吉 **Hasegawa Sonokichi**  
Address: 小傳馬町三丁目 十七バンチ

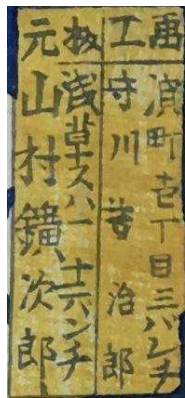
Cat silhouette



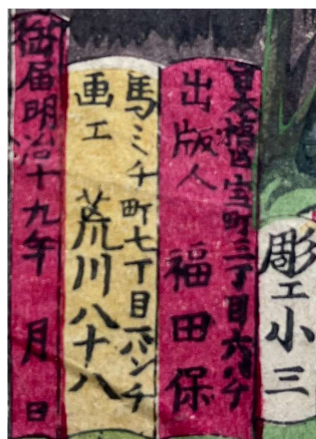
Yamamura Kinzaburō 山村金三郎



Also uses  like  
Daikokuya Kinzaburō but thicker circle  
border



Yamamura Kinzaburō 山村金三郎



福田保 Fukuda Tamotsu?

From an 1886 Kunichika





**Fukuda Kumajirō** 福田熊次郎

[Marks: seal not shown; pub. ref. 071]  
IHL catalogue #345

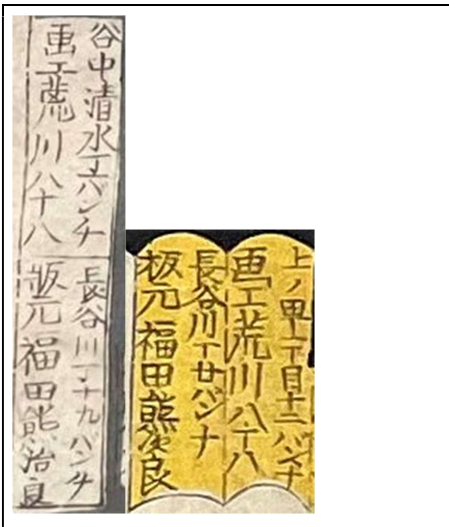
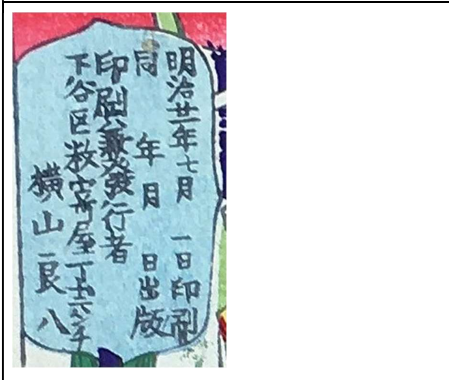
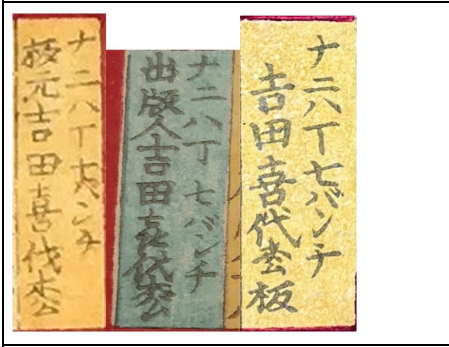
#2 (出版人) 福田熊治郎 (last character written as 良) from an 1885 Kunichika print

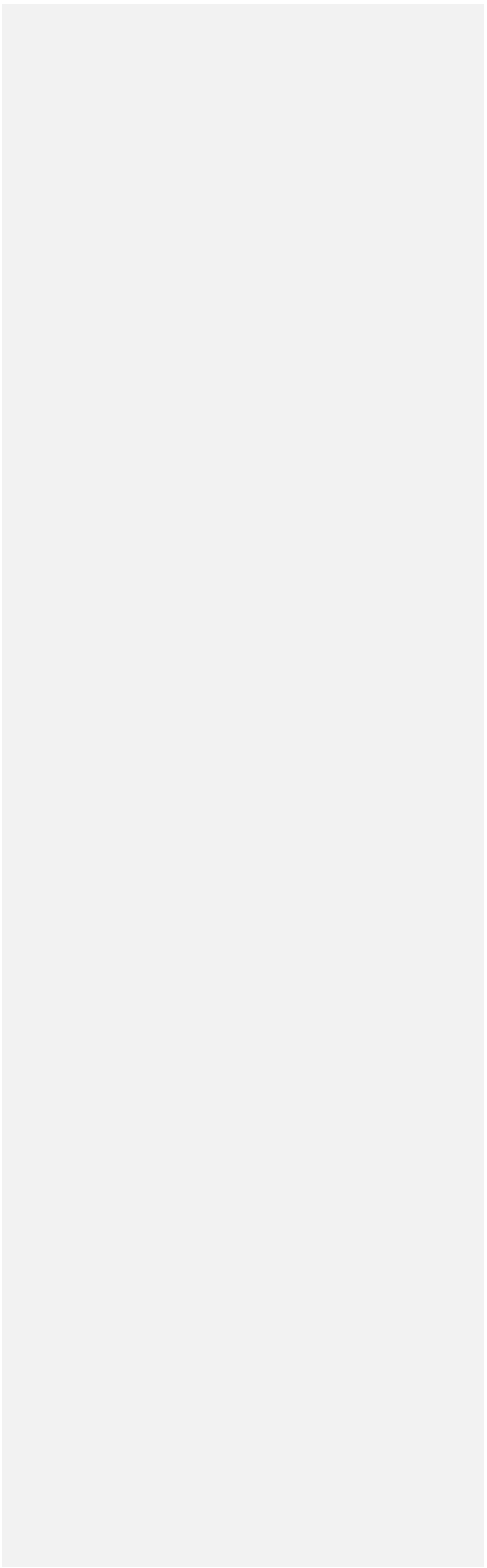
#3 Chikashige print 1880


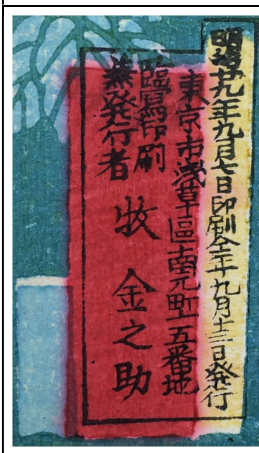

#4 from an 1885 Kunichika

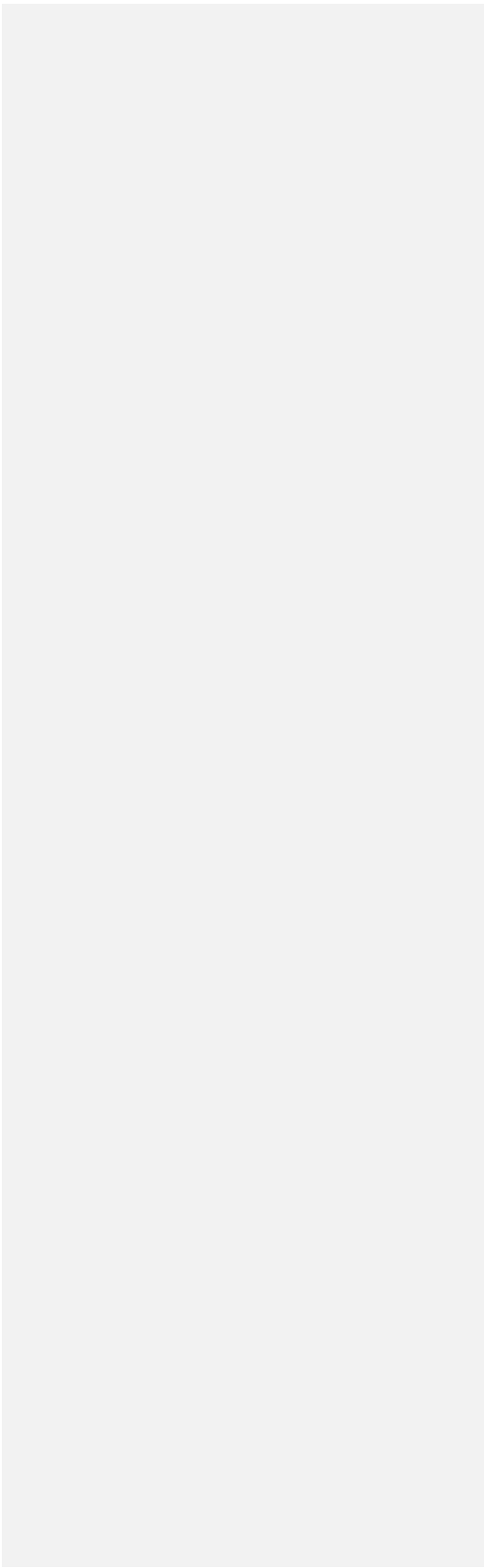
5th from a 1878 Kunichika



	
	<p>横山良八 <b>Yokoyama Ryōhachi</b></p>
	<p>吉田 喜代松 <b>Yoshida Kiyomatsu</b></p> <p>2nd from a Kunichika 1883/9</p> <p>3rd from a Kunichika 1883/10</p>



	<p><b>Asano Kinnosuke</b> (浅野 金之助)          At Tokyo Asakusa Yamanoschukuchō 42-banchi (浅草山ノ宿町四十二番地)</p>
	<p>牧 金之助 <b>Maki Kin'nosuke</b></p>
	<p><b>Imaizumi Kichizō</b> 今泉吉藏</p>



谷中清水丁一八  
画工 荒川八十八  
南傳馬一壹丁目六  
出版人 林吉蔵

**Tsutaya Kichizō** 蔦屋吉蔵 seal reading 出  
板人林吉蔵 (shuppanjin Hayashi Kichizō)  
(see seal above) from a 1879 Kunchika  
print

下谷徒丁目九  
版元 小森作太郎

小森作太郎 **Komori Sakutarō** 1881-1895  
(became Sakujirō)

明治四年五月  
 御届  
 浅草区私子三ツパンナ  
 印刷兼發行者 森本順三郎  
 濱町三丁目三ツパンナ  
 画工 守川音治良  
 出版人 浅草区私子三ツパンナ  
 森本順三郎

板  
 浅草区私子三ツパンナ  
 森本順三郎  
 元

森本順三郎 **Morimoto Junzaburō** (on an 1898 Kunisada III print)

Then on an 1881 Chikashige print

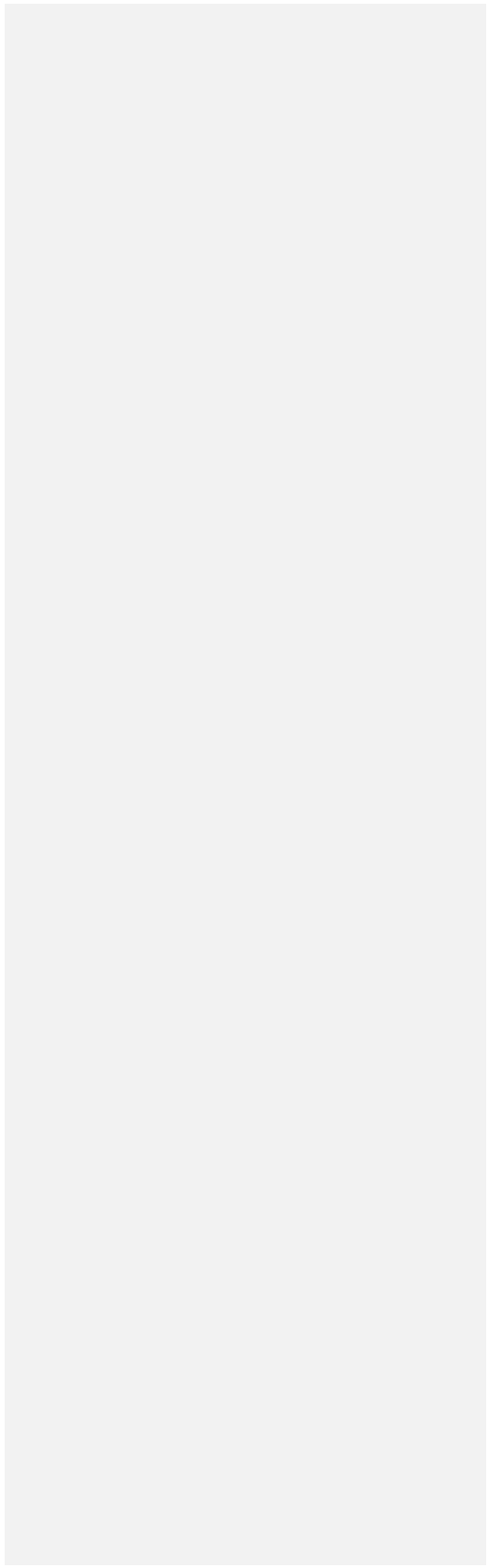
四月十日  
 御届  
 浅草区私子三ツパンナ  
 濱町三丁目三ツパンナ  
 画工 守川音治良  
 出版人 浅草区私子三ツパンナ  
 森本順三郎  
 森本順三郎

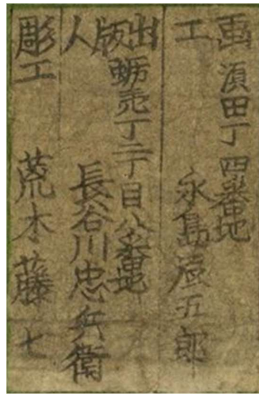
**Morimoto Junzaburō** 森本 順三郎

Kunichika? used black & gold borders)

Chikashige 1881

	<p>武川卯之助 <b>Takegawa Unosuke</b> (on a Kunisada III / Baidō Kōchōrō 1892 print)</p> <p>Same as 武川卯之吉 <b>Takekawa Unokichi</b></p>
	<p><b>Inoue Mohē</b> 井上茂兵衛</p> <p>From a print by Chikayoshi</p>
	<p>[馬喰町三丁目十九番地] (Tokyo Nihonbashi Bakurochō Sanchōme 19-banchi)</p> <p>[出版人] (publisher)</p> <p>[井上茂兵(衛)] <b>Inoue Mohei</b></p> <p>[價七淺五厘] (price 7 sen 5 something)</p>



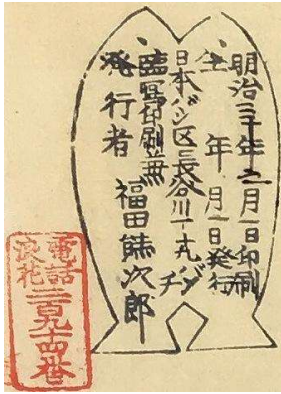


Publisher:

- [出版人] (shuppanjin) = publisher
- [蛸壳町二丁目八番地] = Kakiuri machi ni chōme 8-banchi [also the address of 瀬川虎吉 Tatsukawa Kokichi]
- [長谷川忠兵衛] = **Ushitora Tanigawa Chūbee**
- [彫工 000七] = Horikō



福田熊次郎 **Fukuda Kumajirō**

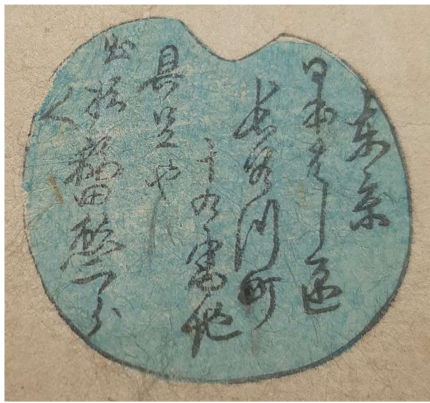


福田熊次郎 **Fukuda Kumajirō** (1897/6)

Fish logo

Mariko Shimizu  
明治...月...日印刷  
日本バシ区長谷川十九番  
臨寫印刷兼発行者  
福田熊次郎

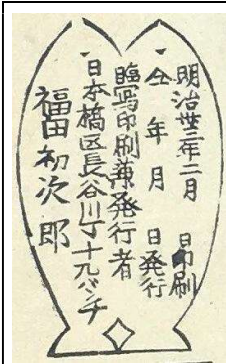
1892 Kunichika



福田熊次郎 **Fukuda Kumajirō**

Meiji13 Chikashige

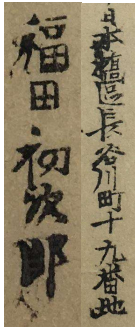




**Fukuda Hatsujirō** 福田初次郎 (1894-1939)  
Nihobahsi-ku Hasegawachō 19-banch  
Marks: seal 30-062

Print Kunisada III (1900)

Continued the Kunajiro business from  
XI/1898 (see above)

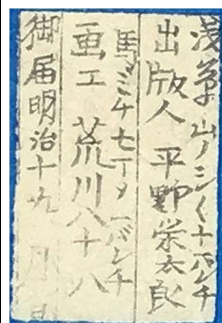
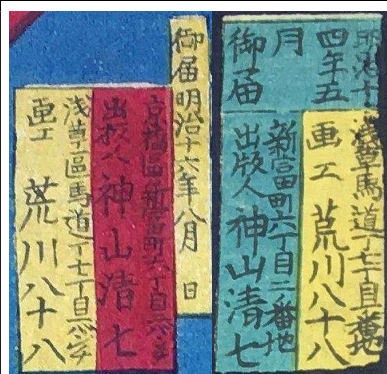


福田初次郎 **Fukuda Hatsujirō**  
Address Nihobahsi-ku Hasegawachō 19-  
banch

From an 1899 Kunisada III (Hosai) print



**Akiyama Buemon** 秋山 武右工門 / 秋山 武  
右衛門 (~1882-1920)  
(Kunichika 1883)



Marks 26-063 | 204a  
 Shintomichō Rokuchōme 2-banchi hanmoto  
**Kamiyama Seishichi** (神山清七)  
 C1877-84

found on an 1883 Kunichika print & 1881  
 Kunichika print

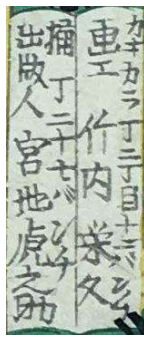
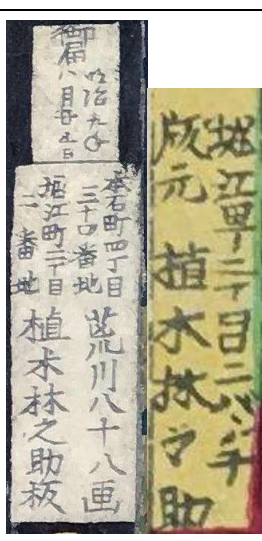
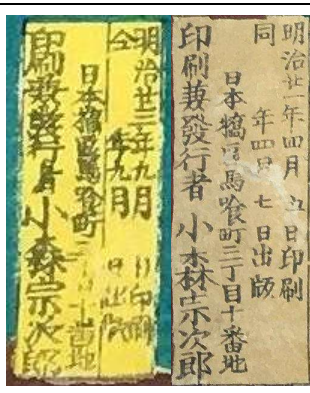
3rd on 1883 Kunichika

Publisher:

1. Date: Meiji 19
2. Artist: OOOOOOOOOO / 画工 gako  
 (artist) 荒川八十八 = Arakawa  
 Yasohachi
3. Publisher: OOOOOOOOOO / 出版  
 人 平野栄太郎 **Hirano Eitarō**

<p>御印渡上年六月書 出撥出丁三丁目二番子 辻岡 文助 西本所多奈丁拾八番子 守川音次郎</p> <p>横山三丁目二番子 辻岡 文助 湯島天神町三丁目五番子 橋本直義 面工</p> <p>西本所一石原甲六番子 守川音次郎 横山三丁目二番子 辻岡 文助</p>	<p>辻岡文助 the signature of 辻岡屋文助 <b>Tsujiokaya Bunsuke</b></p> <p>2nd is an 1885 Chikanobu</p> <p>3rd from an 1878 Chikashige</p>
<p>村松 倉吉 板</p>	<p>1875 松村倉吉, <b>Matsumura Kurayoshi</b></p>

	<p><b>Tsujiokaya Kamekichi</b> [綱島亀吉]</p> <p>Tsujiokaya Kamekichi [綱島亀吉]</p>
	<p>Publisher panels:</p> <ul style="list-style-type: none"> <li>- Small red: Price?</li> <li>- Big yellow (publisher): 出版人 小宮山昇 <b>Komiyama Shōbei (Shōhei)</b> 小宮山昇</li> <li>- Big red (artist): 荒川八十八 = Arakawa Yasohachi (=Kunichika)</li> <li>- Thin yellow: Date</li> </ul> <p><b>Shohei Komiyama</b> 出版人 小宮山昇 (Kunichika 1883)</p>
	<p>片田 長治郎 <b>Katada Chōjirō</b></p>

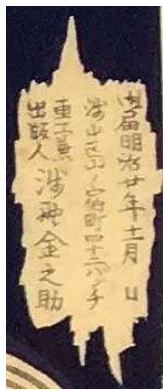
	<p>宮地虎之助 <b>Miyaji Toranosuke</b></p> <p>桶丁二十七パンチ 出版人 宮地虎之助</p> <p>From an 1884 Kunisada III (Kunimasa IV)</p>
	<p>Publication date: Meiji 9 (1876), August 5 (明治九年八月五日)</p> <p>The designer: Arakawa Yatohachi (=Kunichika) ga (drew) (荒川 八十八画; there may be different reading for the personal name; his address above);</p> <p>The publisher: <b>Ueki Rin'nosuke han</b> (block holder) (植木 林之助板; his address above).</p>
	<p>Publisher: <b>Komori Sōjirō</b> (小森宗次郎)</p> <p>Carver: Horikō Gin - Asai Ginjirō. Active from at least 1875 to 1890. Worked on Kunichika in 1875 to 1879 and in 1884 and ca. 1887.</p> <p>From an 1888 Kunisada III (Kunimasa IV)</p>



In the publisher details:  
 Rightmost panel is the date of printing  
 (Meiji 14, month 12)  
 Right-middle panel (red) is his address and  
 name (守川音次郎 = 守川周重 = Morikawa  
 Otojiro)  
 Left-middle panel (yellow) 出版人  
 (shuppanjin=publisher) **Takeaki Mitsumata**  
 Leftmost panel 定價十匁 price 10 sen ??


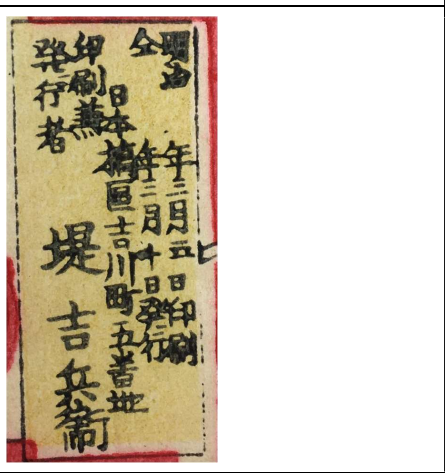
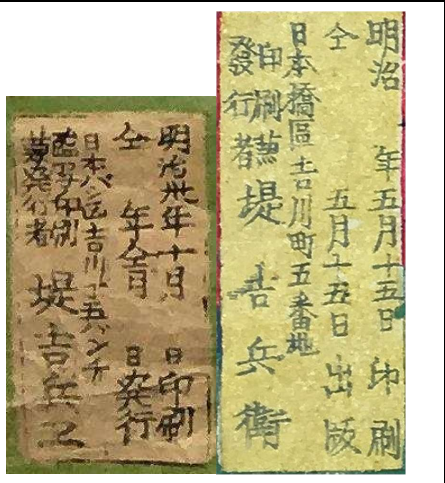


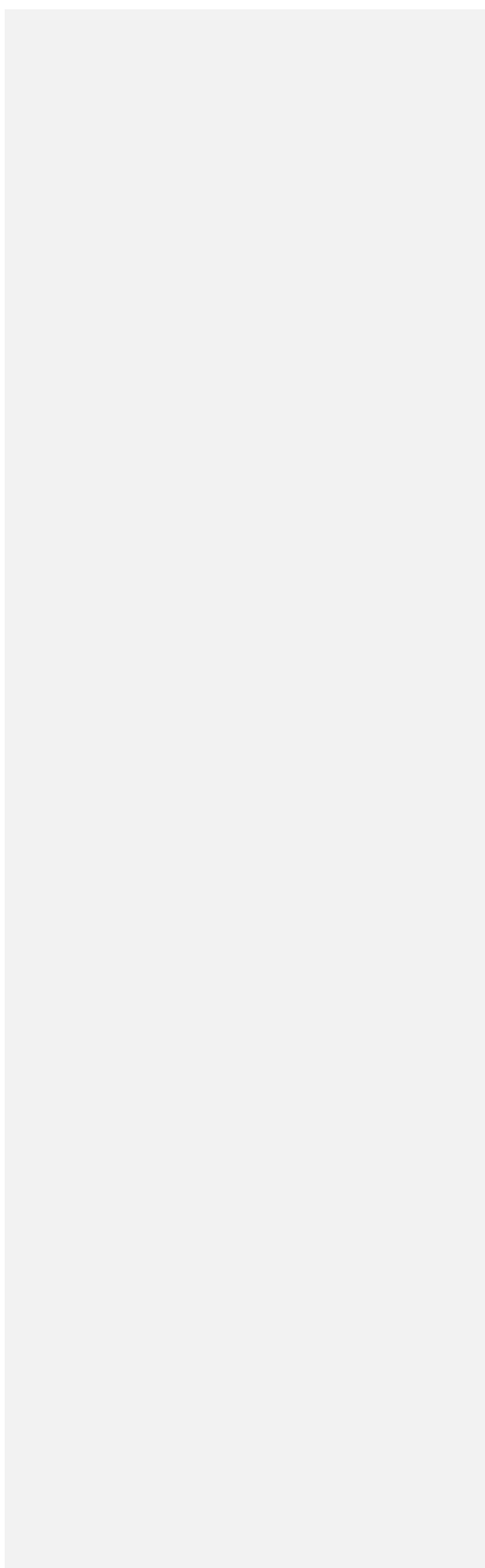
Publisher: 小森 宗次郎 **Komori Sōjirō**



牧金之助 **Maki Kinnosuke?**



	<p><b>Yamaguchiya Tōbei</b> 山口藤兵衛, with the address already shown as Tokyo (formerly Edo), reading 東京馬喰町二丁目 Tokyo Bakurochō Nichōme; this publisher was in operation from ca. 1805 to 1895</p>
	<p><b>Kagaya Kichibē?</b> 加賀屋 吉兵衛</p>
	<p><b>Tsutsumi Kichibē</b> 堤吉兵衛 located at Tokyo Nihonbashi Yoshikawachō 5-banchi 日本橋区吉川町五番地 (this address matches the seal)  (not in Marks)</p>





	<p><b>Tsutsumi Kichibē</b> 〇吉兵工 (1893)</p> <p>日本バシ区吉川丁五バンチ =Nihon bashi-ku Yoshikawa Chō go banchi</p>
	<p>武川 清吉 <b>Takekawa Seikichi</b> <b>(Sawamuraya Seikichi)</b> followed by address</p>
	<p>Date: 1878 December 2nd [Meiji 11, 12, 02] Publisher: <b>Yamaguchi-ya Tōbei</b></p>

森本順三郎

**Morimoto Junzaburō** 森本 順三郎 (1900  
Kunichika print)

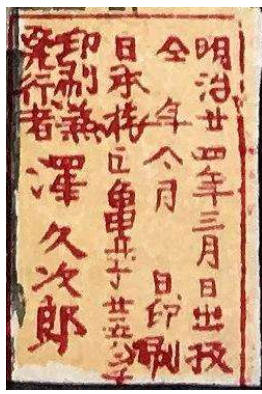




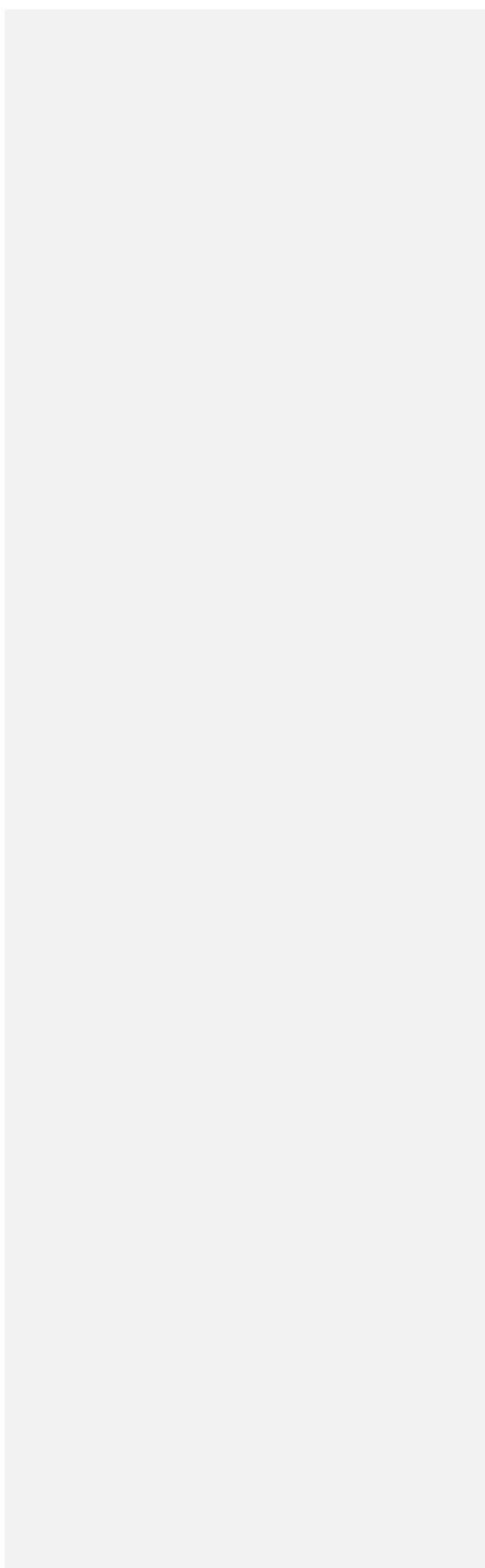
Date: Meiji20 / month 1 = 1887 January  
Carver: Horikō Yata 彫工弥太  
Publisher: 出版人 三宅 半四郎 = **Miyake  
Hanshirō**



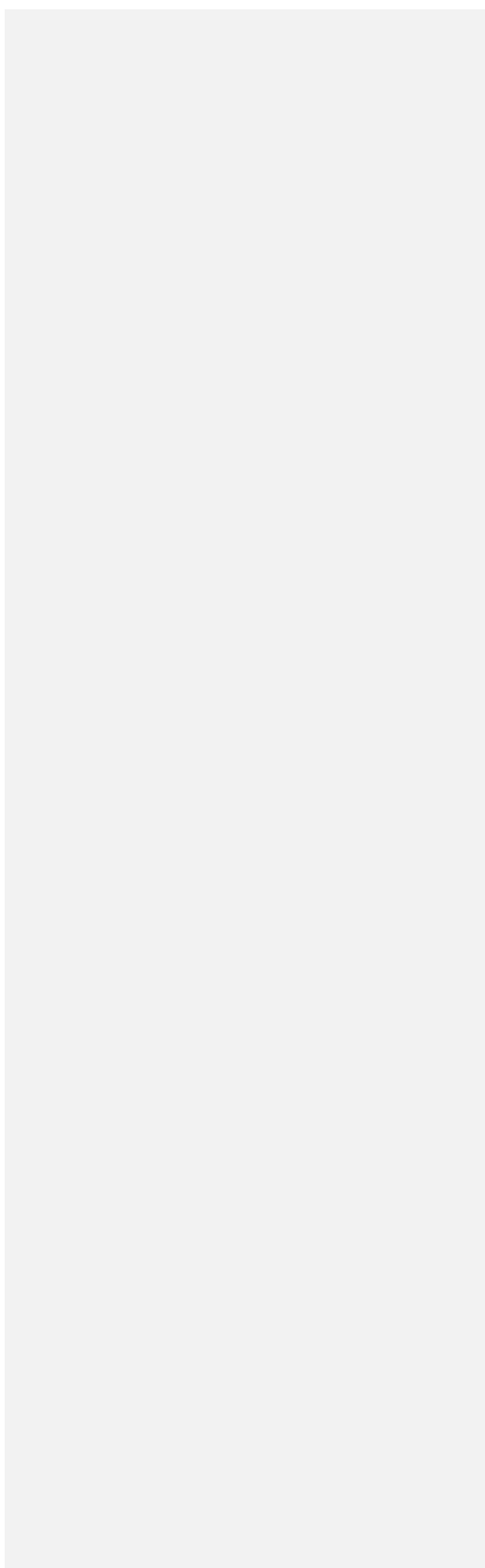
**Miyake Hanshirō** 三宅 半四郎 [Marks:  
seal not shown; pub. ref. 338]


#2 is 1885 Kunichika triptych

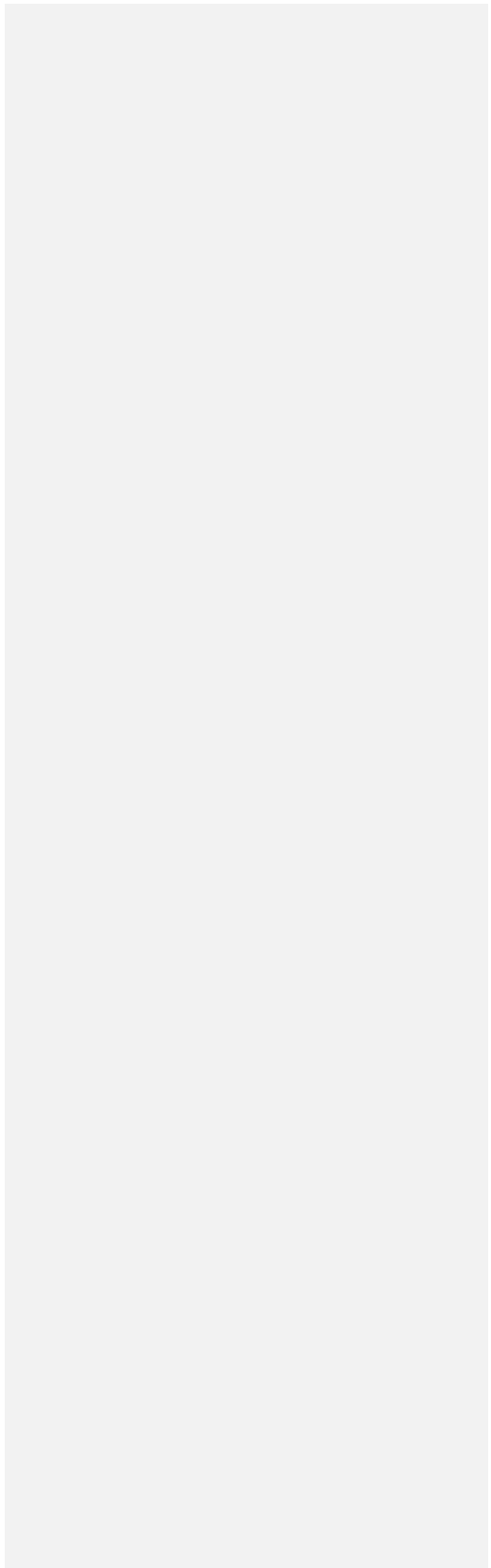
	<p>澤久次郎 <b>Sawa Kujirō</b></p>
	<p>An alternate signature for 井澤 菊太郎 <b>Izawa Kikutarō</b> (address the same)</p>
	<p>Unknown</p> <p>出版人(Shuppanjin)</p> <p>Gako: Takenōchi Hidehisa (竹内栄久) = real name of Kunisada III / Kunimasa IV</p>



	<p>Left: 1887? Meiji 20? Month 2, Day 20?  Middle: Unknown publisher 出版人 (=publisher)  Right: 画工 橋本直義 artist Hashimoto Naoyoshi</p>
	<p><b>Kashima Matsujirō</b> 鹿島松次郎</p>
	<p>小林鉄次郎 <b>Kobayashi Tetsujirō</b></p>



	<p>中島松次郎 Nakajima Kojirō OR 中島 松次郎 Nakajima Matsujirō</p> <p>1883 Kunichika</p>
	<p><b>Hayashi Kichizō (林吉藏)</b></p> <p>本石町四百三十五番地 荒川八十八画作 南傳町壹百二番地 林吉○枚 [can the missing char be 藏?]</p> <p>(right side) Hongoku-cho, house 435, Arakawa Yasohachi picture production, [Kunichika's real name] (left side) Nanto-cho, house 102, Hayashi Kichi○masa. [Hayashi Kichizō?]</p>




	<p>出版人 荒川藤兵衛 = 荒川藤兵衛 = Arakawa Tōbē</p>
--	---------------------------------------------

Censor/date seals




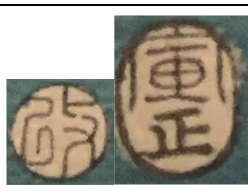


1st period: Kiwame (1790-1805)	
	Kiwame (1800-1802) from an early Kunimitsu
	Kiwame from an 1827-30 Kuniyoshi
	Pre-1840s Kunisada
2nd period: Kiwame various (1805-1841)	
	c1820 Kiwame

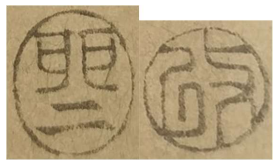

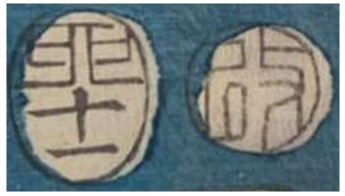



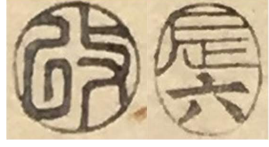
	Unknown - Kunisada I
	Kiwame 1815-V/1842
	Unknown Kuniyoshi
3rd period: Nanushi censors (1842-1853)	
	Watanabe Jiemon 1843-1845
	sensor Murata Heiemon (this seal = 1843-1845)
	E - Tanaka Hejiro 1843-1845
	Date: 1848; Censor: Kinugasa Fusajiro & Hama Yahē (often written Yahei) (1847-1848);
	1847-1848 (Yoshimura Gentaro & Muramatsu Genroku)


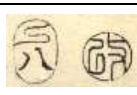















	<p>Muramatsu Genroku &amp; Fukushima Giemon (1849-1853). 11th month of 1850</p>
	<p>M - Watanabe Shoemon &amp; N - Mera Taichiro: 1851-1853</p> <p>1852 Rat/2: Yoshio says: 子式 (ne, ni, the year of rat, 1852, second month) ... to the left are two examiner seals, Mera (米良) and Watanabe (渡邊)</p>
	<p>1852 (Rat intercalary); O - Fukushima Giemon, H - Muramatsu Genroku 1849-1853</p>
	<p>1852 Rat 5 - Hama Yahē &amp; Magomi Kangeyu 1849-1853</p>
	<p>Rat/11 1852; Fukushima Giemon &amp; Muramatsu Genroku</p>
	<p>「子十二」, 'rat/12', corresponding to the 12th month of 1852, while the smaller circular seals above it are for the censors Murata and Kinugasa</p>
	<p>Date: 1847-52(?)  Censor: Hama Yahē &amp; Magomi Kangeyu (1849-1853)</p>

	<p>1850 - Hama Yahē &amp; Magomi Kangeyu 1849-1853</p>
	<p>1850s - Hama Yahē &amp; Magomi Kangeyu 1849-1853</p>
	<p>1850-51 [53 stations] N&amp;G Mera Ta-ichiro &amp; Murata Heiemon 1847-1850</p>
	<p>1850-51 [53 stations] G&amp;N Murata Heiemon &amp; Mera Ta-ichiro 1847-1850</p>
	<p>1850-51 [53 stations] K&amp;I Kinugasa Fusajiro &amp; Hama Yahē 1847-1848</p>
	<p>1850-51 [53 stations] K&amp;I Kinugasa Fusajiro &amp; Hama Yahē 1847-1848</p>
	<p>Censor: Muramatsu Genroku &amp; Fukushima Giemon Date: 1851 (Kaei 4), 9th month</p>

	<p>1852 / month 6 (Muramatsu Genroku &amp; Fukushima Giemon)</p>
	<p>date Ox/4 (1853?)</p>
<p>4th period: Aratame with oval date (1853-1858)</p>	
	<p>the year of tiger, Kaei 7th year, 1854, the ninth month</p>
	<p>1854 / month 1 on a Toyokuni III print</p>
	<p>Tiger / 5 1854</p>
	<p>1854 / month 9</p>

	<p>Hare / 2 aratame 1855/2</p>
	<p>Hare / 7 = Ansei 2, 7 month (1855)</p>
	<p>Aratame Hare / 11 1855</p>
	<p>Aratame 4th period Date: Hare / 5? 1855</p>
	<p>Hare / 8 aratame (1855)</p>
	<p>1856 aratame, Dragon 9</p>
	<p>Aratame, the year of dragon, 1856 (Ansei 安政 3), the eleventh month.</p>
	<p>Date: 1856 aratame, Dragon 6 = (Ansei 3), 6th month</p>

	「巳三」 'serpent/3', which corresponds to the 3rd month of 1857
	Snake / 8 aratame (1857)
	Horse / 6 (1858)
5th period: Aratame with date inside (1859-1875)	
	1859 / month 1
	Goat / 6 [1859]
	Goat 4 = 1859 4th month
	1859 / month 8
	aratame 1859, Ansei 安政 6, July

	1861 / 2 = Cock / 2
	1862 (Bunkyû 2), 5th month
	1862
	1862 = Dog / 10
	1862 December
	aratame 4th period seal / 1862 1862 (Bunkyû 2), 7th month
	戌正 改 Inu (the year of dog, Bunkyu 文久 2, 1862), the first month; Aratame examined
	Unknown? 1862

	1862 = Dog / ?
	Dog / intercalary month [1862 / 8th month]
	1863 / 7
	1864/5 = Rat / 5
	1864 (apparently Rat 5 aratame)
	aratame 1864 February
	Aratame 1864 / 12 子十二
	aratame 1865



	<p>1865 Ox / 7 (Year Keio first year (1865))</p> <p>Yoshio Kusaba: 丑七改, Ox 7th month, aratame (Keio 慶応 1, 1865, shichi, aratame).</p>
	<p>1865 Ox / 5 aratame</p>
	<p>Censor/Date: aratame January 1865;</p>
	<p>Tiger / 1? Keio 02 (1866)</p>
	<p>1866 aratame Tiger / 1</p>
	<p>1866 / 2</p>
	<p>1866 Tiger / 5 [1854 or 1866 or 1878]</p>
	<p>1866 / 8 aratame 寅八改</p>

	<p>1867 / 3</p>
	<p>seal 5th period, 1864-71 approximately; possibly 1867?  Looks like 1867 / 3 (above)</p>
	<p>Hare over 3 = 1867</p>
	<p>Hare over 4 = 1867</p>
	<p>aratame 1867 (Keiô 3), 1st month</p>
	<p>1868? Dragon/12?</p>
	<p>1868?</p>

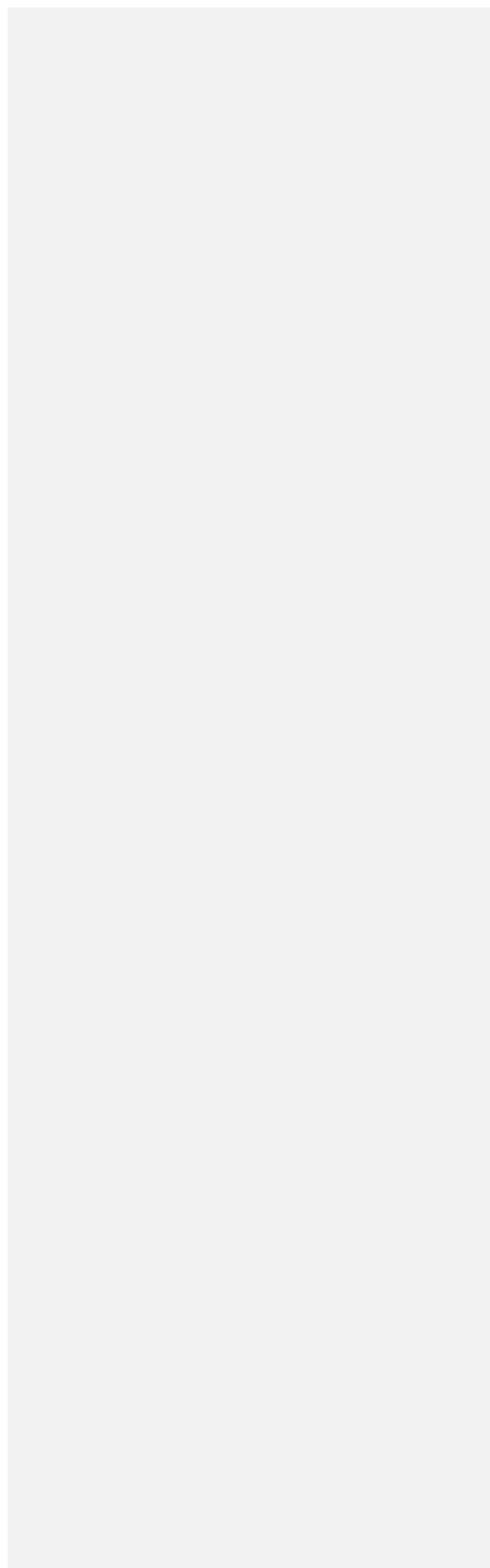
	1868 aratame Tiger? Dragon? / 4th month
	snake / 1 (1869)
	1869 / 3
	5th period seal - Meiji 03 (1870) 3
	1870 / 4
	1870 / month 7?
	1870 / 10 intercalary
	1870

	1870 / 6
	1870-11 intercalary month
	1870 (Meiji 3, 午十改, uma, the year of horse, 10th month, Aratame)
	1870 month 11 from a reprinted book by Kunisada I
	Goat 1871 / 3 from a Kunichika print
	Aratame Goat / 6 = 1871
	aratame Goat / 9 = September 1871
	1871 month 12? From a kunichika

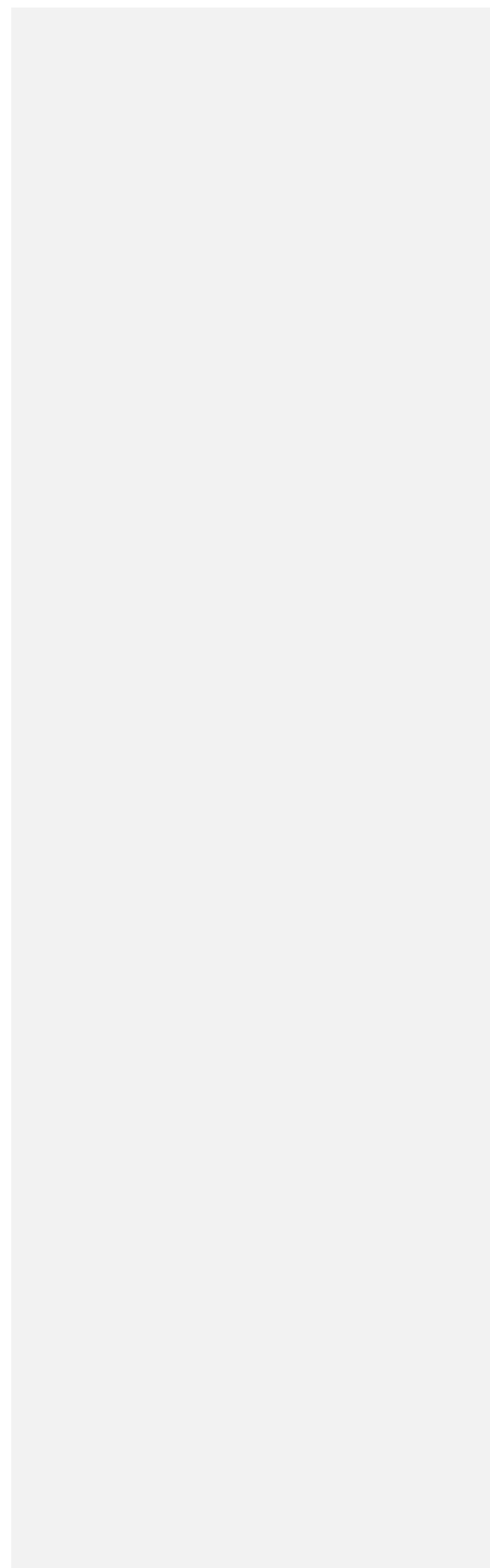
6th period: Zodiac date in round seal (no aratame) (1872-1875)

	<p>unknown</p>
	<p>1872 = Monkey (right) / 1 (left)?</p>
	<p>1872/April = Monkey (right) / 4 (left)</p>
	<p>1872 / 8 = Monkey / 8?</p>
	<p>1872 / 8</p>
	<p>1873 / 2 酉一</p>
	<p>1873 / 4 or 9? Cock / 4? Reversed</p>

	1873 = Cock / 4
	1873 / 4
	1873 = Cock / 4
	1873 / 6 cock/6=酉六
	1874 = Dog??!
	1874 = Dog / ?
	1874 = Dog / 11
	1874 = Dog / 6?

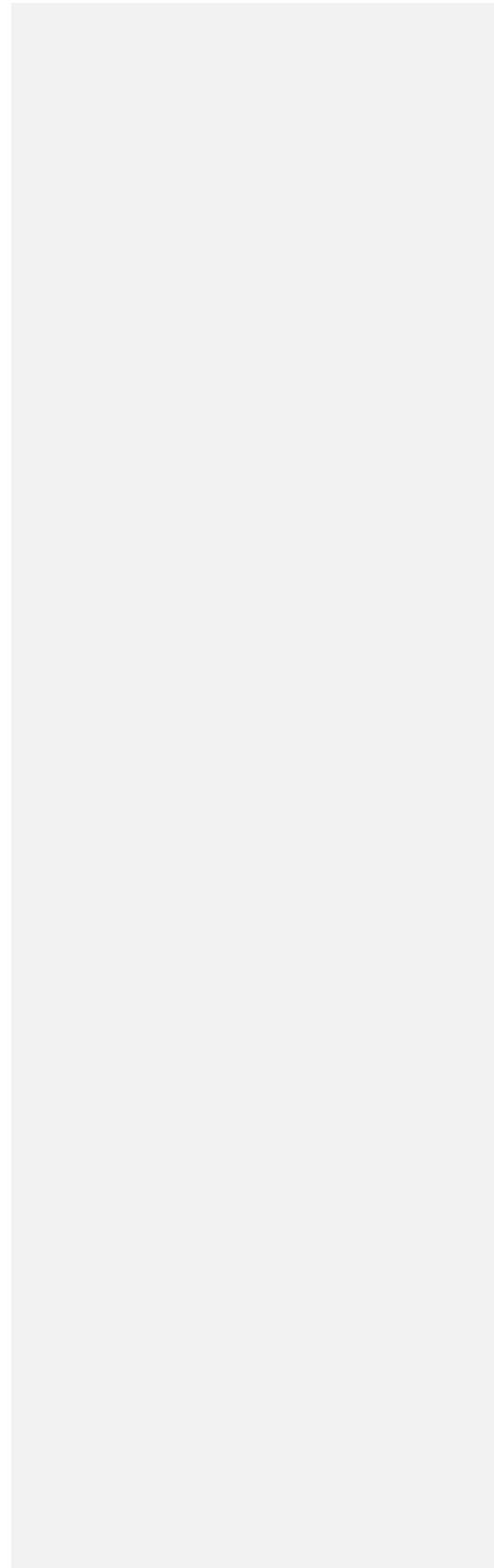


	1874 = dog / 6
	1874 (1874-07) = Dog / ?
	1874 = Dog / 5?
	1875 = Boar / ?
	1875 = Boar / 5
	Boar 9 = 1875 / 9 September

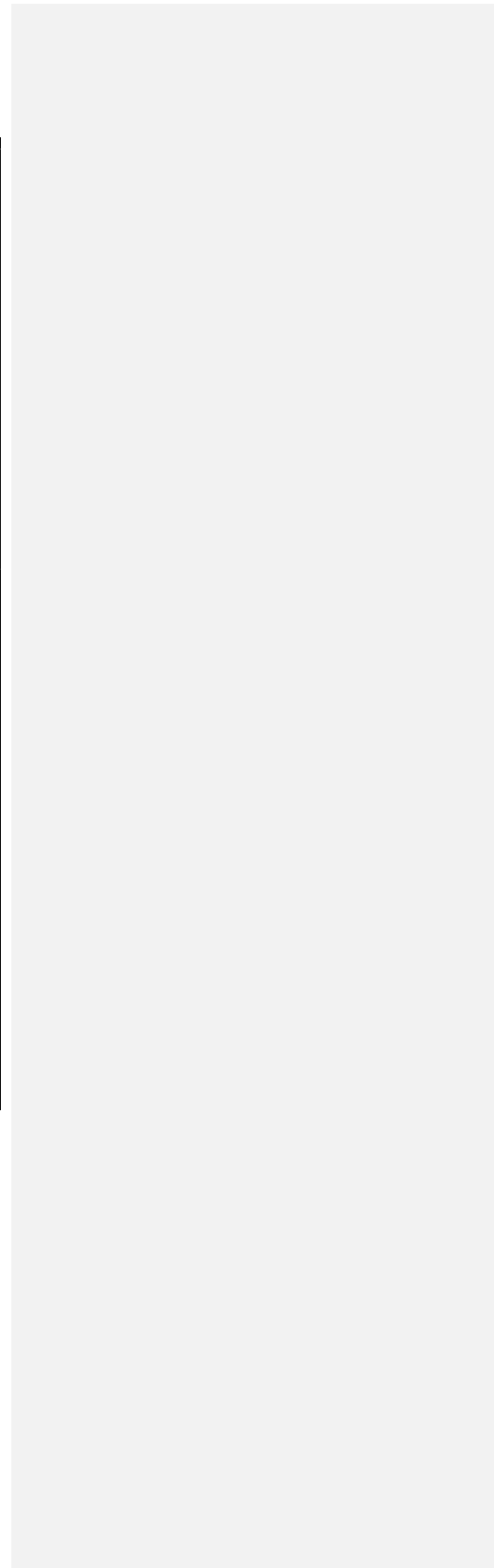









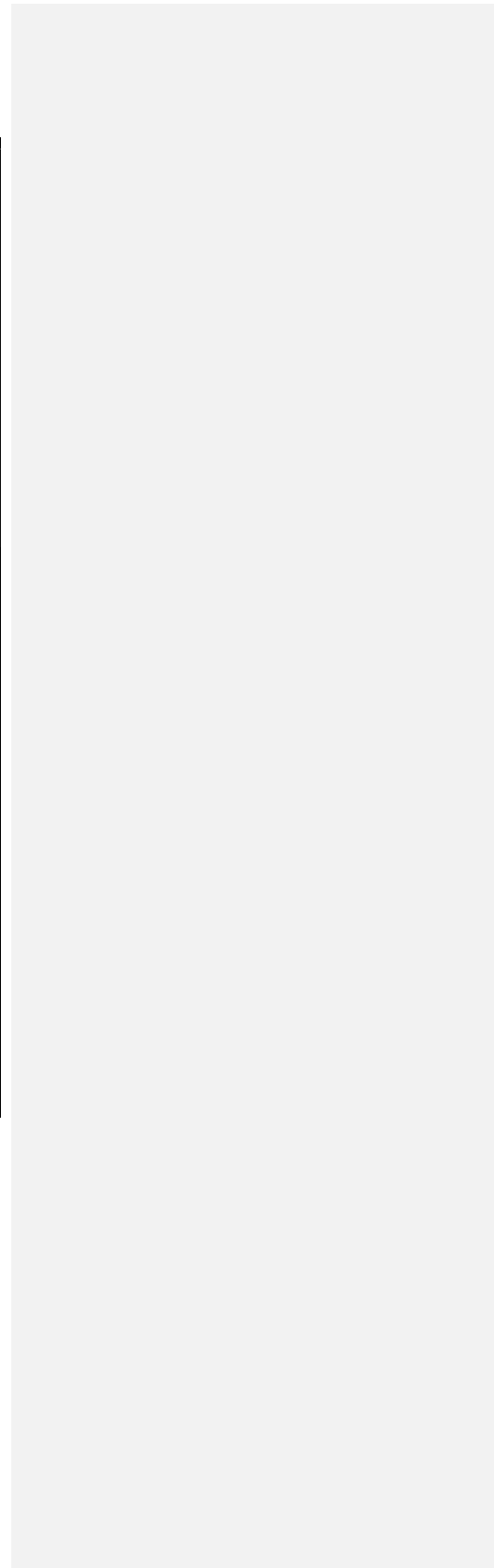
Artist signatures



<p>Gigadō Ashiyuki</p>	 <p>Gigadō Ashiyuki ga 戲画堂芦ゆ 起画</p>			
<p>Adachi Ginko</p>	 <p>Shōsetsusai Ginkō hitsu 黍雪 齋銀光筆</p>	 <p>Irai shitagai Shinshō Ginko ga 依頼随真匠 銀光画</p>		



<p>Toyohara Chikanobu</p>	 <p>Chikanobu hitsu 周延筆</p>	 <p>Chikanobu ga 周延画</p>	 <p>Yōshū Chikanobu hitsu 楊洲周延筆</p>	 <p>Chikanobu hitsu 1910?! 周延筆</p>
<p>Morikawa Chikashige</p>	 <p>Morikawa Chikashige hitsu with toshidama seal</p>			



Toyohara  
Chikayoshi  
(Suzuki Sato 鈴木さと)



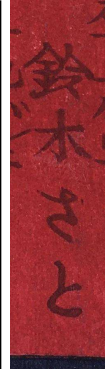
Toyohara  
Chikayoshi hitsu  
豊原周義 筆



Toyohara  
Chikayoshi hitsu  
豊原周義 筆

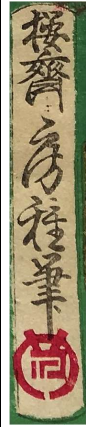
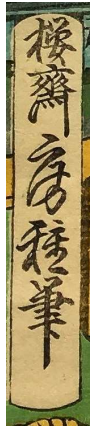


Suzuki Sato  
鈴木佐登  
(worked out by  
Mariko Shimizu)  
Last character  
is written in  
hentaigana  
登

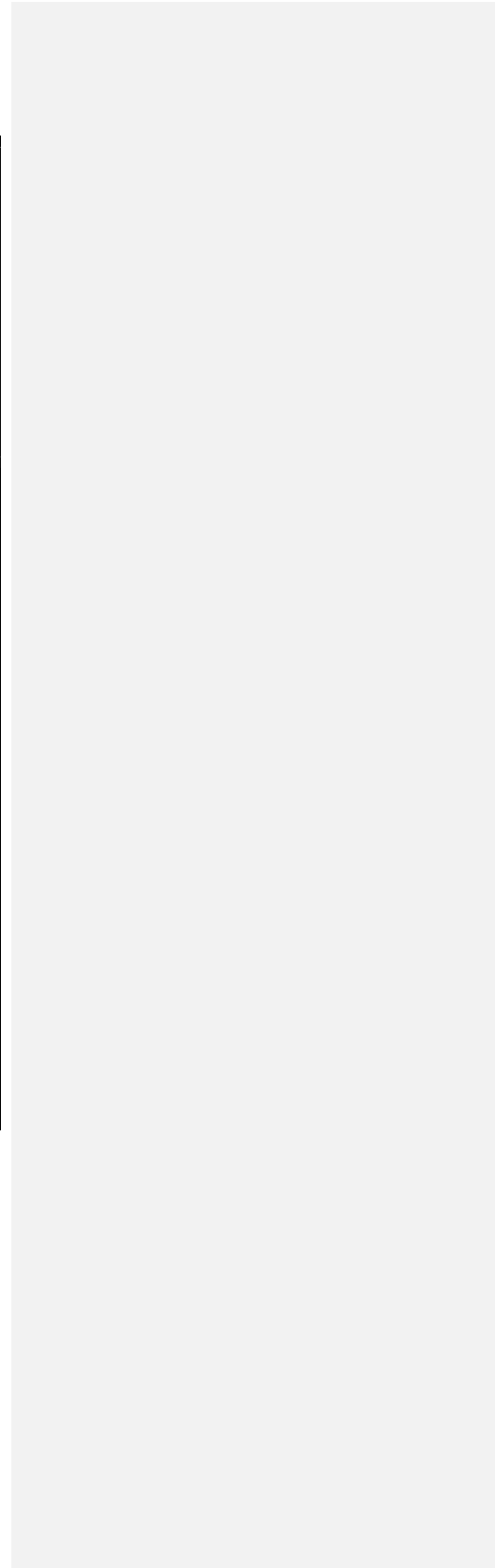


Suzuki Sato  
鈴木 さと

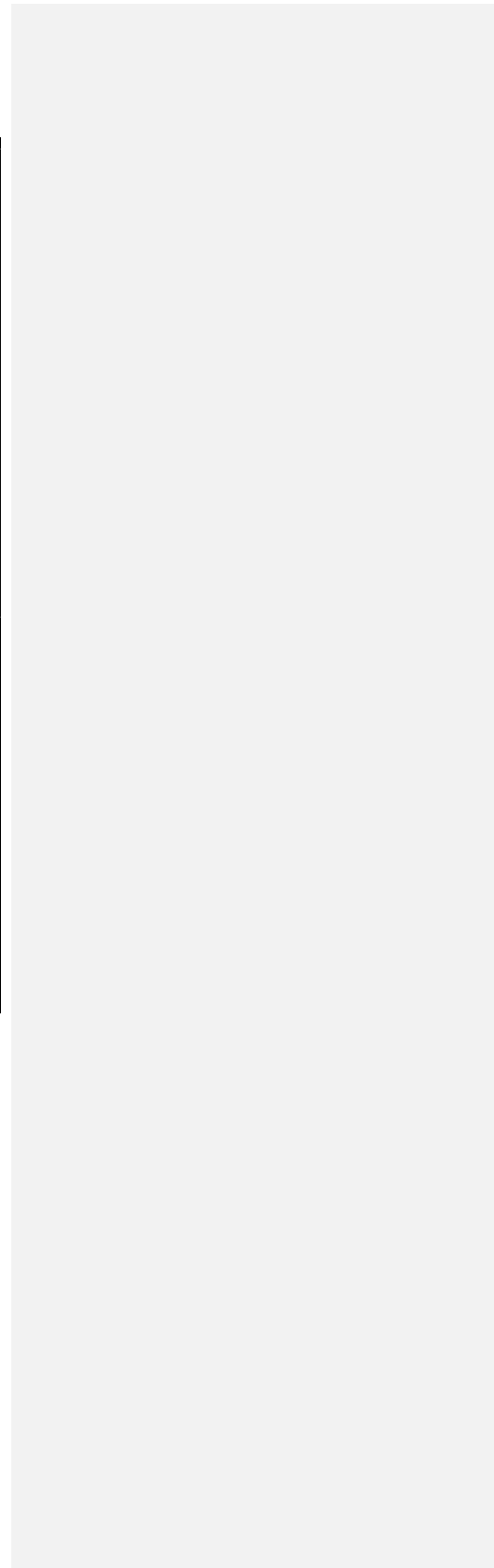
Utagawa  
Fusatane




Utagawa Hiroshige I				
Utagawa Hiroshige II				
Ikkei Shōsai				

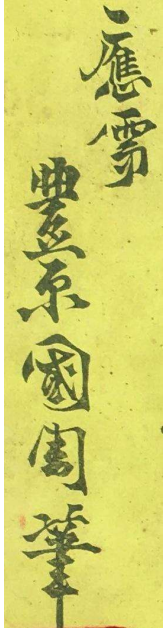


<p>Utagawa Kokunimasa</p>	 <p>Baidō Kokunimasa 榎 堂小國政</p>			
<p>Utagawa Kuniaki II</p>	 <p>Ichiosai Kuniaki hitsu 一風齋国 明画</p>	 <p>Kuniaki ga</p>		

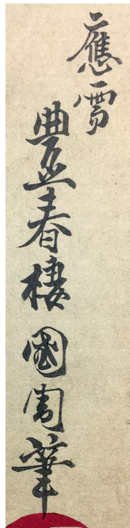


<p>Toyohara Kunichika Ichiosai (一鶯齋), Ōsai (鶯齋) 1835-1900 (dates are just based on prints I have seen)</p>	 <p>Kunichika ga 国周画 (1850s-1865/8, 1869)</p>	 <p>Ōju Kunichika ga 應需国周画 (by demand...) 1859</p>	 <p>??? Kunichika ga 1862</p>	 <p>(Ichiyūsai?) Kunichika ga 1863</p>
 <p>Ichiosai Kunichika hitsu 一鶯齋国周筆 1865</p>	 <p>Kunichika hitsu 国周筆 (1863-1872, 1874)</p>	 <p>Ōju Kunichika hitsu 應需国周筆 1869</p>	 <p>Toyohara Kunichika hitsu 豊原国周筆 (hexagonal chika) (1870-1885)</p>	 <p>Toyohara Kunichika hitsu 豊原国周筆 (square chika) (1884-1900)</p>



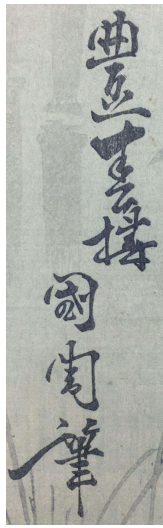


Ōju Toyohara  
Kunichika hitsu  
應需 豊原周筆  
1883-1886



応需豊春楼国周筆 Ōju  
Hōshunrō  
Kunichika hitsu  
(豊春楼国周筆)  
1890

Hōshunrō  
seems to have  
been used  
rarely (4 prints  
found online +1  
extra in my  
collection)  
between 1890-  
1895

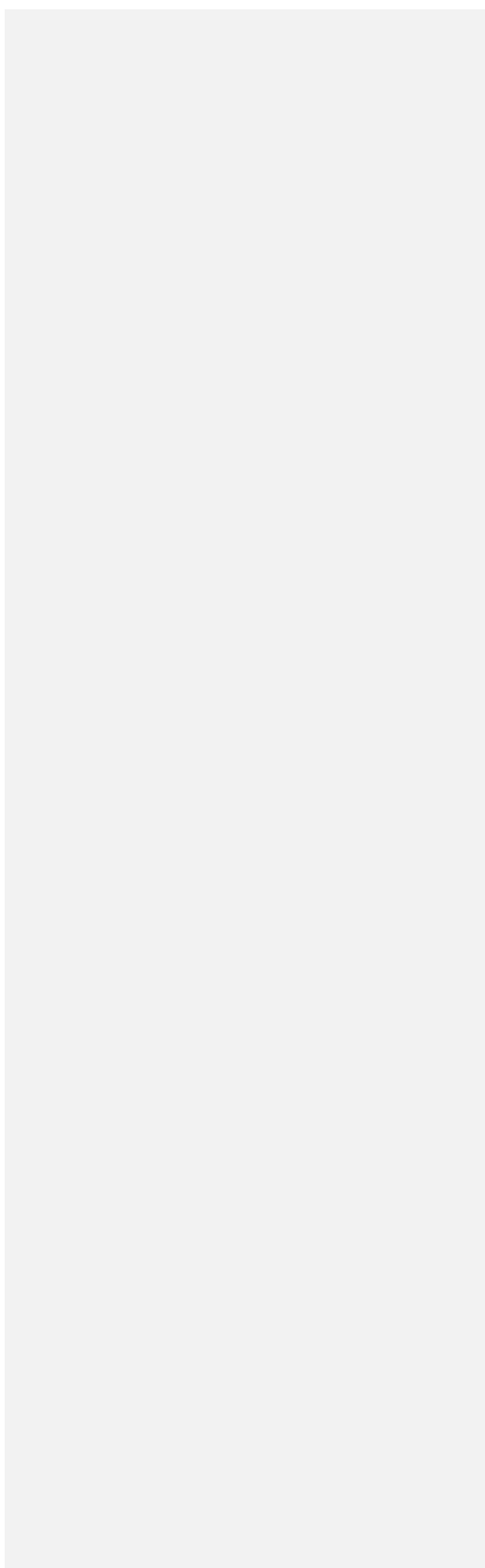


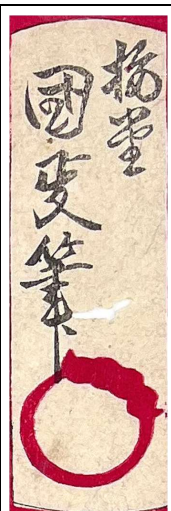
豊春楼国周筆  
Hōshunrō  
Kunichika hitsu  
1892

<p>Utagawa Kunimitsu Kunimitsu (国満) fl. c. 1800-1832</p>	 <p>Toyokuni meijin Kunimitsu ga</p>			
<p>Toyokuni I Ichiyōsai (一陽齋), Toyokuni (とよ国) 1769-1825</p>	 <p>Toyokuni ga 豊國画</p>			
<p>Utagawa Kunisada I Ichiyōsai (一陽齋), Kōchōrō (香蝶楼), Toyokuni III (豊国) fl. 1807-1865</p>	 <p>Kōchōrō Kunisada ga 国 政 (1825-1861)</p>	 <p>Ichiyūsai Kunisada ga (1811-)</p>	 <p>nanajūkyū-sai Toyokuni hitsu (79 years old) 1864-1865</p>	 <p>Toyokuni ga 豊国画</p>

<p>Utagawa Kunisada II Ichiyōsai (一陽齋), Kunimasa III (国政), Toyokuni IV (豊国) 1823-1880</p>	 <p>Kunisada ga</p>			 <p>Nidai Kunisada Ga ... second Kunisada drew</p>
<p>Utagawa Kunisada III Baidō (梅堂), Baidō (榎堂), Eikyū (栄久), Hōsai (豊齋), Kōchōrō (香朝楼), Kunimasa IV (国政), Kunisada III (国貞), Toyokuni V (豊国) 1848-1920</p>	 <p>Baidō Kunimasa hitsu 榎堂 国政 筆</p>	 <p>Kunimasa hitsu 国政筆</p>	 <p>Kōchōrō hitsu 香朝楼筆</p>	 <p>Hosai hitsu 豊齋筆</p>

 <p>Uttagawa Hosai hitsu 歌川 豊齋 筆</p>	 <p>Oju Kōchōrō hitsu 応需 香朝楼 筆</p>	 <p>Kōchōrō Hosai hitsu with Baidō seal 香朝楼 豊齋 筆</p>	 <p>Baidō Hosai hitsu 棟堂 豊齋 筆</p>	 <p>Oju Baidō Kunimasa hitsu 応需 梅堂 国政 筆</p>
	 <p>Baidō Kunimasa hitsu 梅堂 国政 筆</p>	 <p>Toyohara Kunichika hitsu (imitated by) Baidō Kunimasa ga with seal 豊原国周筆 倣テ 梅堂 国政 画</p>	 <p>Uttagawa Hosai hitsu with Hosai seal 歌川 豊齋 筆</p>	 <p>Oju Baidō Kunimasa hitsu with a flower seal 応需 梅堂 国政 筆</p>





Baidō Kunisada  
hitsu 梅堂 国貞  
筆



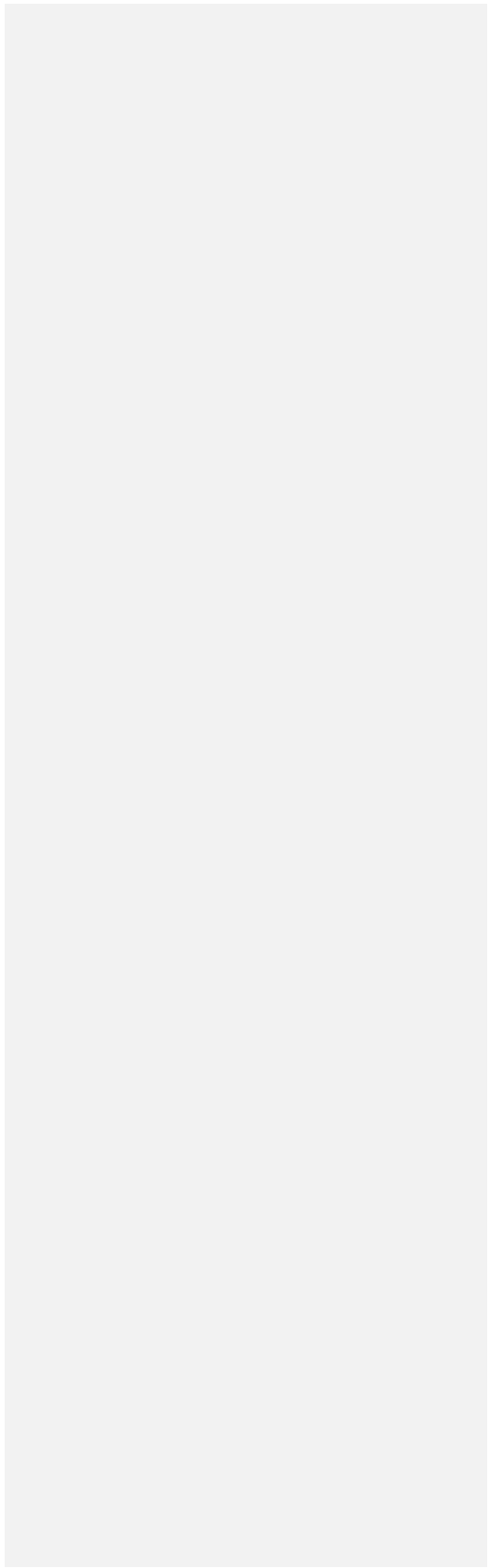
Kōchōrō  
Kunisada hitsu  
香朝楼 国貞筆



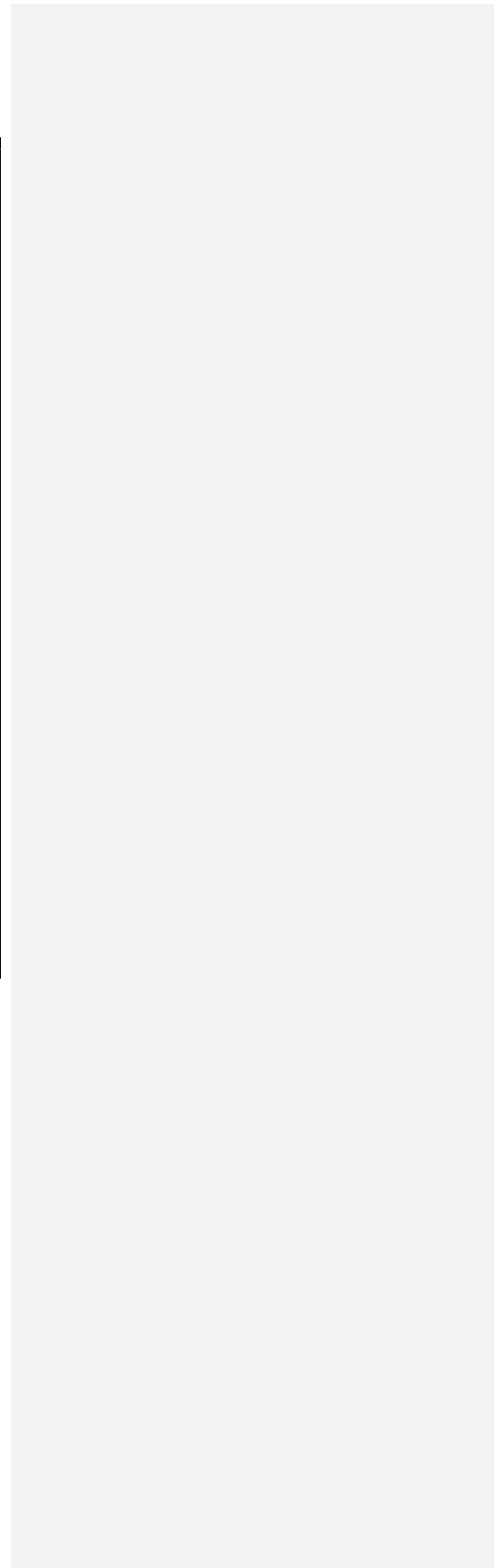
Hosai Kōchōrō  
hitsu 豊齋 香朝  
楼筆



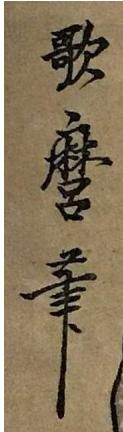


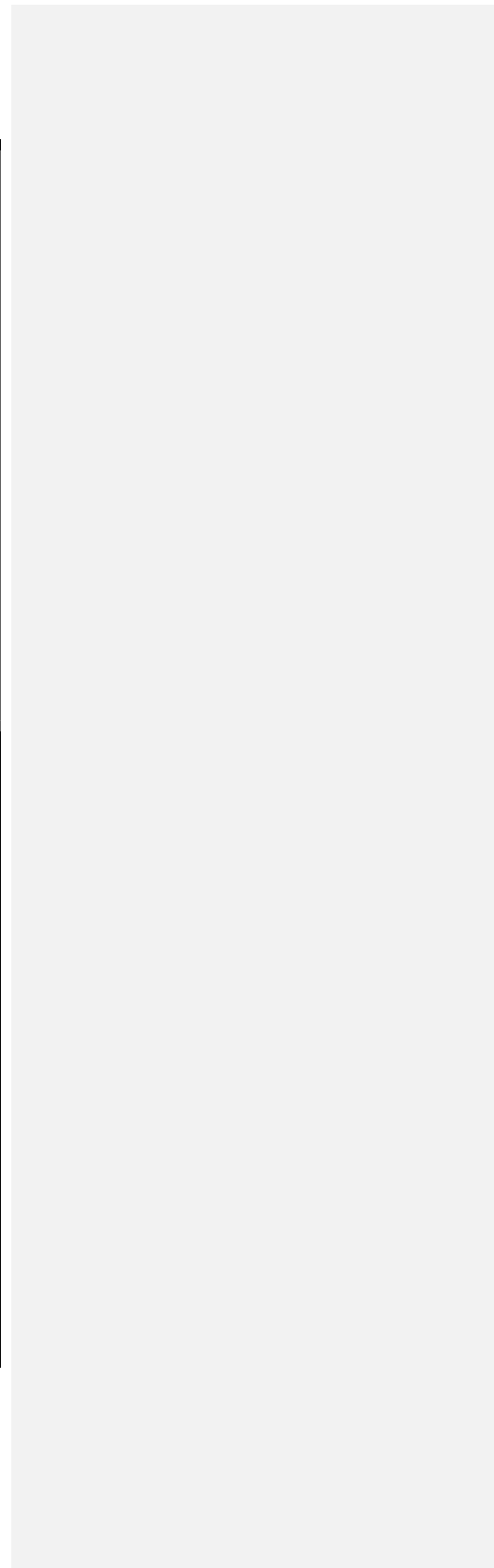
Kōchōrō Hosai  
ga  
香朝楼 豊齋 画



<p>Utagawa Kuniteru</p>	 <p>Kuniteru hitsu</p>	 <p>Ichiyōsai Kuniteru ga</p>		
<p>Utagawa Kuniyoshi</p>	 <p>Ichiyūsai Kuniyoshi ga</p>			

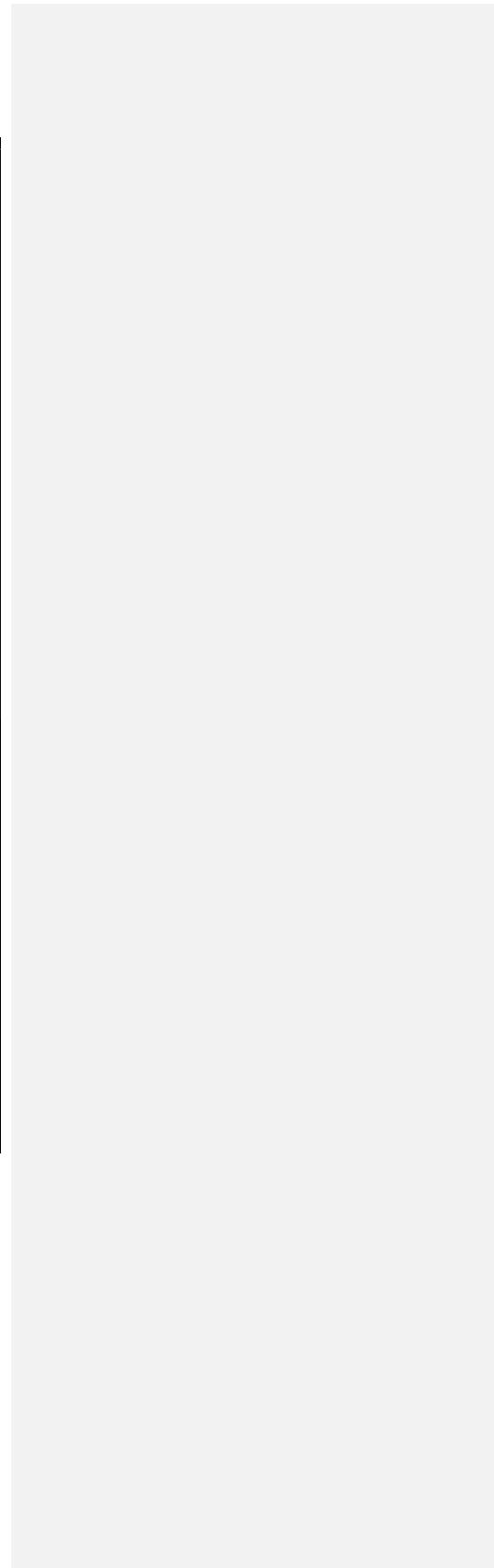


<p>Unknown</p>	 <p>應需棋O国登O 画</p>			
<p>Utagawa Sadatora</p>	 <p>Sadatora ga</p>			
<p>Utamaro</p>				





<p>Ochiai Yoshiiku</p>	 <p>Yoshiiku ga x画</p>	 <p>Yoshiiku ga 芳幾画</p>	 <p>Ikkeisai Yoshiiku hitsu</p>	 <p>?? 芳幾 ?? Yoshi Iku</p>
<p>Utagawa Yoshitora</p>	 <p>Yoshitora ga</p>	 <p>Yoshitora ga</p>		



<p>Tsukioka Yoshitoshi</p>				
<p>Sakigake (Itsuki?) Yoshitoshi ga 一魁齋芳年画</p>				

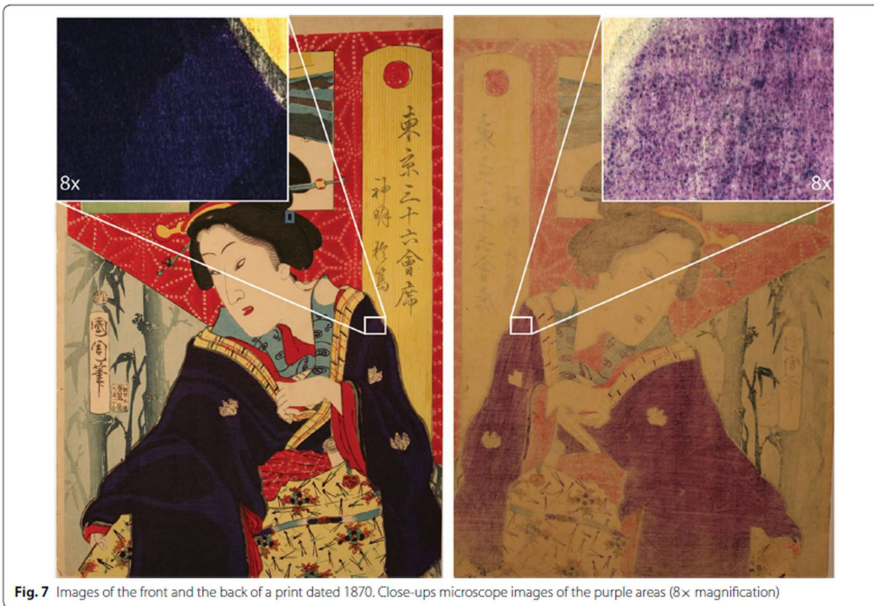
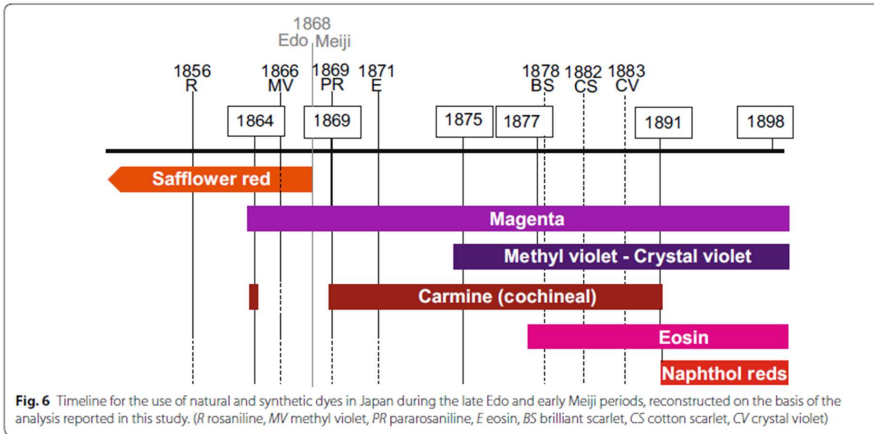
## Aniline colours

Taken from Cesaratto et.al. (2018) "A timeline for the introduction of synthetic dyestuffs in Japan during the late Edo and Meiji periods".

Name	Colour	Used from	Note
<p>Rosaniline Basic red 14 Magenta Fuchsine</p>	<p>Purple</p>	<p>1864</p>	<p>Triarylmethane class; synthesized by Natanson (1856) and August Wilhelm von Hofmann (1858), it was first patented and manufactured in 1859 in France using the process of Verguin, under the name of <i>fuchsine</i>, later popularly known as "<i>magenta</i>". Fluoresces under green light.</p> <p>Usually used in combination with Prussian blue for a more bluish color. From 1875, it was usually mixed or replaced with Methyl Violet for a stronger purple.</p>
<p>Pararosaniline Basic red 9</p>	<p>Colourful Red blue</p>	<p>1869</p>	<p>Triarylmethane class; Pararosaniline is the non-methylated homolog of rosaniline. It's not possible to easily separate this from rosaniline in prints.</p>

Safflower Red Natural red 26 Carthamine <i>benibana</i>	Red	antiquity	Chalcone class; natural (vegetal).
Carmine Carminic acid cochineal	Red	1869 - 1891	Obtained from insects; natural (animal). Often combined with vermilion.
Methyl Violet Basic violet 1	Blue purple	1875	Triarylmethane class; Synthesized: 1861, As artists' material: 1866.
Crystal Violet Basic violet 3	Bright blue purple	1883	Triarylmethane class; Both Methyl Violet & Crystal Violet are very prone to photo-fading, which demethylates them to pararosaniline. So it is hard to work out whether these were mixed with "magenta" or not.
Eosin Y acid red 87; solvent red 43	Brilliant yellow red / brilliant pink	1877	Xanthene class; synthesized 1871; Eosin did not replace Carmine, but was often used in mixture with it for dark reds, while it was used alone for pinks. Used for cherry blossoms.
Ponceau 2R Acid red 26	Colourful red yellow	1889	Naphthol class*; synthesized 1878; replaced Carmine.
Cotton Scarlet Acid red 73	Yellow light red	1892~	Naphthol class; synthesized in 1882 by Limpach and in 1883 by H. Hoffmann
Brilliant Scarlet Acid red 18	Red	1895~	Naphthol class; synthesized by Baum in 1878

- Naphthol reds give a bright red hue. Because of their high solubility in water they bleed through the paper (and the backing, if any), and are characteristically visible on the back of the prints. These tended to be very garish and were used most often as accents, not big blocks of colour.
- The introduction of magenta as a new purple in 1864 always involved a mixture with Prussian blue, presumably to adjust the hue and saturation of the printed color. This mixing is clearly visible comparing the front and the back in a print dated 1870, reported in Fig. 7. Magenta has been more absorbed by the paper substrate, making the back appear more pink, while the front is a deep purple tone.
- The naphthol reds that appeared from 1889 were used in mixture with vermilion in several cases. This seems to have been a common practice in the production of lithographic inks, where it was most likely added to increase the opacity of the ink. Mixtures of naphthol red and eosin, sometimes with vermilion added, were also detected.
- [https://en.wikipedia.org/wiki/Raman\\_spectroscopy](https://en.wikipedia.org/wiki/Raman_spectroscopy)



Name	Colour	Used from	Note
realgar ( $\alpha$ -AsS)	Orange / red	Edo	Arsenic sulfides - occurring naturally but synthesised artificially
pararealgar ( $\beta$ -AsS)	Yellow	Edo	

orpiment (As <sub>2</sub> S <sub>3</sub> )	Yellow	Edo	Large scale manufacture in the late Edo(>1846). Used with Prussian Blue to make green
alacranite (As <sub>8</sub> S <sub>9</sub> )	Red	Edo	rare

Luo, Yanbing (2016) *Synthetic arsenic sulfides in Japanese prints of the Meiji period*

## Design clues in Kunichika prints

Feature	Date range
Solid red backgrounds	Should come in after 1869 when artificial dyes were introduced
Diagonal split screens	1865(?), 1874-1883
Black & gold frames around the margin	1870-1877, plus an outlier labelled "1880s" an a Chikashige from 1883
Green frame	1873
Red frame	1873-1874
麻の葉 = "Asa-no ha" hemp-leaf geometric patterns on kimonos	1869-1880 (actually seen much earlier prints too so I think there is no effective way to use this to date prints)
Grey/silver ink that stains brown	1881-1883 & 1896

## Print selling prices









Usually marked 定價金 (taikakin) or just 定價 (taika) then a number and 匁 sen

Type of print	Before Meiji (pre-1868)	Around 1872/73
Ōban triptych with full-length figures	25 sen	100-150 sen
Ōban triptych with half-length figures	18 sen 7 rin 5 mō	75-100 sen (four actors; 100 sen if by Kunichika)
Single ōban warrior print	(not listed)	5 sen
Single-sheet ōban toy print (omocha-e)	2 sen	25 sen (50 sen if by Yoshifuji, 75 sen for detailed version)
Fan print of beauties and actors in half-length	(not listed)	50 sen
<b>My prints</b>		

Kunichika 3-actor, framed, red-backed triptych 1868	6 sen
Chikashige 8-actor, blue-backed triptych 1881	10 sen

## Kabuki Jūhachiban

These are the 18 plays traditionally associated with the Ichikawa Danjūrō line of actors and created by Danjūrō VII:

 <i>Fuwa*</i> (1680)	 <i>Narukami</i> (1684)	 <i>Shibaraku</i> (1697)	 <i>Fudō</i> (1697)
 <i>Uwanari*</i> (1699)	 <i>Zōhiki</i> (1701)	 <i>Kanjinchō</i> (1702)	 <i>Sukeroku</i> (1713)
 <i>Uirō Uri</i> (1718)	 <i>Oshimodoshi*</i> (1727)	 <i>Ya-no-Ne</i> (1729)	 <i>Kagekiyo</i> (1732)
 <i>Kan'u</i> (1737)	 <i>Nanatsumen*</i> (1740)	 <i>Kenuki</i> (1742)	 <i>Gedatsu*</i> (1760)



*Jayanagi*\* (1763)



*Kamahige* (1769)

\* These plays are generally considered to be no longer performed (to have fallen out of the repertoire); however, revivals have been done, and continue to be done, while on the other hand some of those plays considered to still be in the repertoire may be performed only very infrequently.

## Printing effects

### Embossing

Chikanobu - Poems for the Four Seasons (1887)







### Ink effects - burnishing

Some prints include subtle patterns of shiny and matt ink. These are created by burnishing the front surface with the Baren (the tool that ukiyo-e printers use to rub the paper against the printing block) over a special block created in normal orientation, not reversed. A slightly thicker ink is normally used with a bit more starch to make it stronger and shinier when polished.

Kunisada III (Kunimasa IV) 1888



Kunichika 1873 Kaga-Dyed with Plum Blossoms, Willows, and Cherry Blossoms



## Restoration

### Drying prints - from the Hermitage manual

- For draining good a print you would need: Felt, Blotting paper, Clamp tool and plywood boards
- Plywood is cut larger than a print, o-ban and you need about 4 clamps to press all angles of the cutted plywood.
- Then you place a felt (many layers) on one of plywood sheets, then few layers of blotting papers and than a print, on top of the print you place blotting papers and felt after, and on top second sheet of plywood. All "sandwich" must be fixed by clamp tools.
- And you need to change all blotting papers about after few hours.

### Removing dirt / dry mold

- Gently use a Mars eraser to rub the area
- Then use a brush to remove surface dirt

## Research procedures

1. Try to find the image itself:
  - a. Search for the image on <https://ukiyo-e.org/> - if you get a hit here then the best sites to investigate are RITS and TML but Waseda is OK
  - b. Do a Google Image search - limit by known terms (artist name, actor etc) in English and Japanese <https://images.google.com>
  - c. Google Image search on
    - i. site:[www2.ntj.jac.go.jp](http://www2.ntj.jac.go.jp)
    - ii. site:[www.dh-jac.net](http://www.dh-jac.net)
    - iii. site:[archive.library.metro.tokyo.lg.jp](http://archive.library.metro.tokyo.lg.jp)
    - iv. site:[www.yamada-shoten.com](http://www.yamada-shoten.com)
  - d. Try a cross search on JapanSearch: <https://jpssearch.go.jp/csearch/jps-cross?csid=jps-cross&from=0&size=20>
  - e. If the artist is Kunisada III and the image is from 1900 onwards then try searching through the Modern Japanese Performing Arts Prints site: <https://www.mjpap.com/kunisada3.html>
2. No joy in finding the image anywhere? Now we need to start working on text:
  - a. Start by working out as many sections as you can by using Jisho (<https://jisho.org/#radical>) or comparing to known, translated texts in my reference guide:
    - i. Artist's name from the signature - essential
    - ii. Publisher can be very useful because there were lots of them
    - iii. Actor's names are not so useful because the same ones recur in most prints but sometimes you can find an unusual one - if you are having difficulty look at the kabuki21 list of actors: [https://www.kabuki21.com/dic\\_noms.php](https://www.kabuki21.com/dic_noms.php)
    - iv. Dates are fairly easy to work out and useful too - especially for finding other prints of the same performance

- v. Character names can be very useful but are usually hard to work out because they are often written in cursive or old-fashioned characters. If you do decode a few then they can be very useful for finding the name of the play or zoning in on other prints of the same play where you can often get character names.
- b. You need to first try to find the print you are researching by looking for combinations of the text you have found on sites such as:
- i. **Waseda University Cultural Resource Database** - a huge database with a good range of search options but the data for each image is usually quite poor. You can usually find basic information there: [https://archive.waseda.jp/archive/subDB-top.html?arg={%22item\\_per\\_page%22:20,%22sortby%22:\[%221179a%22,%22ASC%22\],%22view%22:%22display-simple%22,%22subDB\\_id%22:%2252%22}&lang=en](https://archive.waseda.jp/archive/subDB-top.html?arg={%22item_per_page%22:20,%22sortby%22:[%221179a%22,%22ASC%22],%22view%22:%22display-simple%22,%22subDB_id%22:%2252%22}&lang=en)
  - ii. **Tokyo Metropolitan Library** - a very good resource with lots of information on each print: <https://archive.library.metro.tokyo.lg.jp/da/top>
  - iii. **Art Research Center, Ritsumeikan University** - another excellent source with a lot of search options at your finger tips: [https://www.dh-jac.net/db/nishikie/search\\_portal.php?enter=portal&lang=en](https://www.dh-jac.net/db/nishikie/search_portal.php?enter=portal&lang=en)
  - iv. **National Theatre of Japan** - uses Google search engine which means it is a bit textual but you can click on images etc: <https://www2.ntj.jac.go.jp/dqlib/collections/>
  - v. As mentioned before, the **JapanSearch** cultural database search engine is quite powerful and worth trying. I have found the image search to be quite poor but text searches are often good: <https://jpsearch.go.jp/csearch/jps-cross?csid=jps-cross&from=0&size=20>
- c. Tips for searches:
- i. Remember that dates can either be stored in the databases as Japanese dates (e.g. 明治34) or Western dates (e.g. 1901)
  - ii. You can search for parts of fields, such as searching for 岩 半四郎 if those are the only characters you can find ... then look through the results for text that seems to have your missing character in them.
  - iii. Publishers are easy to find from parts of the name on sites with good search options, such as ARC (use the "Publisher(J)" field) and Waseda (Advanced options - Publisher)
  - iv. ARC likes years in Japanese format / Waseda in Western
  - v. The venue/theatre is commonly found on TML and ARC pages but remember you can often find the name in the heading of what I call "Shin Kyōgen" prints - i.e. a common genre of prints from the late Meiji period that all have a title panel giving the name of the venue and some text like "new plays" or "January plays" and then often the name of one of the plays. Look out for something like: [明治座新狂言石橋]  
Meiji-za Shin Kyōgen - Ishibashi
- d. If you still can't find your print then you need to take the information you have and then try to use it to leverage information from other prints of the same

play or even the same performance - it was common practice to produce many different designs by different artists and publishers so you can often find extra information from those. Your best bet is to use character names if you have them but if you have fragments of the title then that can be useful too.

## Research questions

- Carvers like “Hori Cho” were multi-generational - how can we work out which generation carved each print?  
[https://woodblockprints.org/index.php/Detail/Entity/Show/entity\\_id/721](https://woodblockprints.org/index.php/Detail/Entity/Show/entity_id/721)



○新富座けて芝翫旅廻り九州まで行く。  
 ○春、團十郎、半四郎、仲藏一座、甲州より名古屋へ廻り、橘座にて「勸進帳」。  
 二月、甲府櫻町三井座にて「勸進帳」。「長兵衛」。「光秀」。  
 ○四月九日より、新富座、新富町四丁目に假普請(間口十三間、  
 奥行廿一間、費用三千五百圓といふ)落成=付、「新舞憂惠景清」。  
 景清(芝翫) あこや、人丸(半四郎)。  
 中幕「近江源氏」。盛綱(宗十郎) 和田へゑ(左團次) 時政(芝芝 翫)。  
 二番目「富士額男女繁山」。女書生しげる(菊五郎)。同四幕目  
 「夕立碑 春電」。左團次、菊五郎。清元延壽太夫。  
 大切、「鈴音獅子翫」。常わづ太夫文中、長唄はやし連中。  
 <<<上り宗十郎>>> 左團次、子團次、糸三郎。芝翫。喜世三郎、仲藏、菊五郎、半四郎。  
 重立ち候役者旅行との旨口上書ニアリ。  
 團十郎名古屋、彦三郎は大阪角芝居出勤中に付、三月、勘彌  
 上してし宗十郎を同道し帰る。

○新富座、四月興行。二番目序幕切に、土間棧敷の客へ定價表を配る。  
 上等棧敷(三圓五十錢)、中等同(三圓)、下等同(二圓五十錢)。上等高土間(三圓二十五錢)、  
 中等同(二圓七十五錢)、下等同(二圓)。  
 上等平土間(三圓)、中等同(二圓)、下等同(一圓五十錢)。  
 向前大入場(一人十二錢五り)、同末大入場(六錢二厘五毛)。  
 辨當(一人前五錢五り)、菓子(同二錢五り)、壽司(同三錢)。  
 上辨當(同七錢五り)、肴(何品にても一品六錢)、酒(二錢五り)。  
 上等中等共敷物代として一人一錢)。  
 上等中等見物にて食類持参の方、敷物代の外、茶代手数料として一人前四錢づ。但午後よ  
 りの見物茶代手数料半減。

○今年新富座にて「劇場改正規則」。  
 座方申合規則(要目二三だけを抄出す。全文廿五條あり) 狂言作意の主勸善懲惡を元とし、  
 風俗を敗り淫奔を誘導する等の所作は省き、童蒙教訓の一助とも相成様仕組候事(第一條)  
 興行中日々狂言一日の長短によらず、必ず日没を不過事(第九條)  
 但初日より五日間、狂言出揃中に付、日没より二時間を不過事  
 俳優雇入の期限滿一ヶ年と定め、約定書取極置候上右期限 中外座へ出稼申込候共其座に於  
 て自己に雇入申間敷事  
 <座元俳優申合規則 卅一條 第二條 備入期限滿一ヶ年、出藝日數二百日とし、給料の半  
 額を元より貸渡し、残半額の興行の度々相渡可申事 第三條座の都合にて休業し、一ヶ年興  
 行日數二百日にざるも約定の給料は渡す事  
 第五及六條 俳優病休の時給料日割を以て差引き、其代り役者に渡す事  
 第七條 各年十二月に次年雇入の俳優定給料を警視局へ差出す事

#### <座元茶屋申合規則

棧敷土間の定價を劇場及茶屋へ掲示す。茶屋より看客の付込は 代價の三分一を座元へ出し  
 、三分二は當日支拂ふ。當日客來ら ざるも前收三分一人座方より返さず。看客へ出す食物  
 を一定するため、茶屋にて料理を禁じそれ何軒へ申付け前以て價を 定め置く。座付茶屋株  
 金は改めて大茶屋四百圓、中茶屋百圓とす。大茶屋十一軒、中茶屋十五軒と定む(これまで  
 大茶屋中茶屋小茶屋とも四十二軒あり)。  
 此規則を違犯する茶屋、三日乃至五日間、劇場へ客を送る事を 禁す。