A Broader View: The Rise of the Ukiyo-e Triptych

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The two decades of Edo Japan’s Tenmei-Kansei era (1781–1800) witnessed the rapid rise of a literally spectacular new print format: the horizontal large-format triptych (yokoban ōban sanmai-tsuzuki), typically featuring groups of large figures posed dramatically against panoramic backgrounds, most often of the city of Edo and its surrounding suburbs (fig. 1).¹

While the earliest use of this format is generally ascribed to Torii Kiyonaga (1752–1815), it figures even more prominently in the work of Kiyonaga’s contemporaries Kitagawa Utamaro (c.1754–1806), Hosoda Eishi (1756–1829), Kubo Shunman (1757–1820) and Utagawa Toyokuni I (1769–1825), to name only some of the best-known artists.²
This essay explores the precursors and contexts of the new triptych format and its relationship to representational practices in general during the Tenmei-Kansei period. While much of what is discussed here obviously applies to diptychs as well, the diptych format, while often dramatic, is only rarely able to achieve the striking panoramic effect of its wider cousin. An interesting question that cannot be addressed here is why this extravagant triptych format should have flourished precisely during the period of the Kansei reforms (1789–1800) when, at least in theory, the government was cracking down on the “luxury” (shashi) which it associated with the perceived moral laxness of previous decades.3

**Early Tripartite Formats**

As distinct from the later triptych format, single-sheet tripartite composition, or sanbuku-tsui, had been a common feature of ukiyo-e prints from early on. Its impulse is perhaps ultimately traceable to the Muromachi-period practice of displaying objects in groups of three—three hanging scrolls in an alcove (sanbuku-tsui), for example, an alternative to the earlier practice of displaying pairs of hanging scrolls (tsui-fuku).4 One of the earliest and most enduring Edo print formats, the “horizontal large print” (yoko-ōban, ranging in size from 28 x 37 cm to 30 x 50 cm), was frequently used in sets (kumimono or soroimono) from the 1680s by Hishikawa Moronobu (?–1694), Torii Kiyonobu (1664–1729), and Okumura Masanobu (1686–1764). These and later artists employed this format’s roughly 2 : 3 aspect (ratios are given
as vertical : horizontal) for depictions of scenes featuring “three groups of pairs” (sanbuku-tsui), though in this case the word tsui refers not to pairs of scrolls but of lovers, actors, women, etc. A subset of this format was the hosoban sanchō-gake, so called for its appearance of “narrow-format prints grouped in threes.” A typical example by Nishimura Shigenaga (1697–1756) (fig. 2)

![Image of three courtesans](image-url)

depicts three courtesans, each paired with her own formal portrait and poem. The three pairs are arrayed side by side, each portrait bearing the artist’s signature (Senkadō Nishimura) as well as a cartouche containing the format, together with the title and the poem.

One version of a three-part format, then, was already common well before the 1780s, though in the period before 1765, mainly between 1744-
1764, such works were of course either monochrome (*sumizuri-e*), hand-colored, or printed in at most two or three colors (*benizuri-e*). Torii Kiyomitsu (1735–1785) employed this three-part format in *The Three Capitals Kyoto, Edo, Osaka as Three Pairs (Kyō Edo Ōsaka sanbuku-tsui, 1756)* (fig. 3).\(^6\)

Harunobu also used this format in the period immediately preceding his introduction of innovative polychrome printing techniques at the start of the Meiwa era (1764–72), for example in *Boys Sumō Wrestling under a Wisteria Trellis (Fujidana-shita no kodomo sumō, ca. 1760–64)* (fig. 4)
Pollack: The Broader View, 5

depicting three pairs of young boys engaged in sumo wrestling, each pair accompanied by a brief text. Like Kiyomitsu’s *Three Concert Pieces* (*Sankyoku gasshō*, ca. 1760) (fig. 5),
the three groups share among them a single signature and publisher’s seal, and in this instance are linked by the shared background of a wisteria trellis.

A similar single-sheet print by Shigenaga, *A Triptych of Fashion* (*Fûryû sanbuku tsui*) likely dates from about the same time (fig. 6).
Indeed, the presence of separate signatures and titles on each of the print’s three scenes, as well as the relatively wide vertical blank spaces separating the three scenes, indicates that such single-page prints were originally intended to be cut apart, whether by the publisher or print-seller or purchaser, perhaps as some later polychrome (nishiki-e) triptychs might have been purchased as a set or as single sheets, depending on a purchaser’s preference and purse. Okumura Masanobu’s *Triptych of Dancing-girls and Roosters (Odoriko niwatori sanbukutsui, 1753)* (fig. 7)
is an example of prints that still bear two pairs of short registration-lines printed at top and bottom dividing the image into three equal vertical sections, clearly indicating where the sections were to be separated—though whether these lines were intended for the publisher, the bookseller, or the purchaser cannot be determined.7 Kiyomitsu’s *Three Concert Pieces* (*Sankyoku gassō*), showing three performers each playing a different instrument, is similarly described by Narazaki Muneshige as a “continuous uncut *ichiren saidan-sarenai* hosoban triptych.”8 The three musicians, set in contiguous scenes within a single room, may indeed be considered “continuous,” even though the artist’s signature appears only on the central group. Prints by Katsukawa Shun’ei (1762–1819) dated 1791 and described as narrow-format triptychs (*hosoban sanmai-tsuzuki*) set figures in both
separated (fig. 8)

and unseparated versions (fig. 9).
The presence of a separate artists’s signature together with publisher’s and censor’s marks on each of the three elements of the sheet strongly suggests an expectation that these broad-format single sheets were intended (or at least available) for separation into their constituent narrow parts.

Whether printed as one sheet or more than one, this narrowly-construed polyptych format remained popular well into the 1800s, especially in theatrical prints issued in sets of two, three, four, or even more sheets depicting various actors linked by a continuous background of a pattern or a scene. In Kiyonaga’s *Peonies of Mainstreet Yoshiwara (Nakanochō no botan)*, for example, each of the three separate but linked sheets features a courtesan and her retinue, all of whom are set against a continuous background of peonies. And in each of the four prints of an 1814 tetraptych by Toyokuni,
each of four actors stands under a different part of a long continuous wisteria
trellis in full bloom, a device perhaps modeled on the background in
Harunobu’s print of boys wrestling. This sort of format, however, limited
exclusively to actor prints, cannot alone account for the dramatic rise of the
full-fledged Tenmei triptych print.

The *yoko-ōban* format with its 2 : 3 aspect-ratio continued to be favored
in populated landscape series such as *Thirty-six Views of Mt. Fuji* (*Fugaku
sanjūrokkei*, 1831) by Hokusai and *Fifty-three Stages of the Tōkaidō Road
(*Tōkaidō gojūsan tsugi*) by Hiroshige (1831-34). But the large-format,
monochrome, single-sheet print of actors or beauties arranged in groups of
three was being displaced by the large-format, polychrome triptych. The more
compact *chūban* format had been favored by Suzuki Harunobu for his
innovative and technically difficult early full-color prints produced in the few
years between 1765 and his death in 1770, because it afforded both artist
and publisher a greater degree of technical and financial control. At any rate,
it would take another quarter-century of technical and financial progress
before the appearance of the full-color *ōban* triptych.

**Perspective Prints**
The standard format for early prints with tripartite subject-matter, the wide
single-sheet *yoko ōban*, also figures in another trend leading to the rise of the
triptych: this is the sudden appearance of the “perspective picture” (*uki-e*)
technique by Okumura Masanobu and others from around 1740 on, in the
even larger “horizontal extra-large format” (yoko ō-ōban). Kishi Fumikazu has suggested that, far from naïve, uki-e prints represent an intentional use of two different sorts of perspective in the same work for two complementary purposes: the new “geometric” perspective of western etchings was more useful for conveying the larger context of a scene, while the native “parallel” perspective of emaki scroll-painting best conveyed information within the scene.¹² In fact, this format amounts to an uki-e print’s framed perspective superimposed over a section of a continuous emaki scroll background, for example the view from a teahouse across the Sumida River to its opposite shore seen in figure 1 above, which can be depicted schematically as

Perspective prints are by their very nature tripartite, as the naïve use of single-vanishing-point perspective inevitably divides the picture-plane into three vertical sections, two side planes receding toward a rear plane which is sometimes reduced to little more than the vanishing point itself. While the smaller yoko-ōban format discussed above measures about 28 x 42 cm, and the large perspective prints (ō-uki-e) by Masanobu from the 1740s range from 43 x 64 cm to 49 x 70 cm, the height : width ratio of the two formats remains the same regardless of size, roughly 2 : 3.¹³ This same ratio is also found in
the many ōban works by Masanobu and others as well, which range from 28 x 42 cm to 30 x 50 cm.¹⁴

Perspective prints typically show groups of people in a wide variety of outdoor and indoor scenes, arrayed across a panoramic foreground frame that recedes sharply in typical uki-e perspective toward a vanishing point. Thus, Masanobu’s The Theater Quarters of Sakai-chō and Fukiya-chō in Large Perspective Format (Sakai-chō Fukiya-chō shibai machi ō-uki-e, 1745), for example, displays some two dozen large figures across the improbably wide entrance to Edo’s contemporary main theater street, with the foreground frame receding sharply toward Mount Fuji in single vanishing-point perspective (fig. 10).¹⁵
The effect is even more striking in the similar *Great Gate and Main Avenue of the New Yoshiwara in Large Perspective Format* (*Shin-Yoshiwara Ōmonguchi Nakanobō ō-uki-e*, 1745), in which a variety of figures are arranged dramatically across the foreground frame of the New Yoshiwara pleasure-quarter’s wide entrance gate, from which the quarter’s central boulevard (Nakanobō) recedes toward the vanishing-point of the quarter’s rear wall, all framed between the gate’s vertical posts and horizontal top-bar (fig. 11).

A similar effect is achieved in *View of the Embankment Through an Upstairs Room of the New Yoshiwara in Large perspective Format* (*Shin-Yoshiwara nikai zashiki dote o mitōshi ō-uki-e*, ca. 1745) (fig. 12),
an indoor scene of a dozen people arrayed across the foreground of a large upstairs room in the Yoshiwara. Framed by two red vertical pillars in the foreground, the scene recedes in sharp perspective toward the garden at the rear of the building which runs in scroll-painting fashion across the entire background of the print. While the sharp, naïve, often exaggerated and invariably spectacular single-point perspective immediately identifies and is always an implicit subject of “perspective prints,” of even greater interest here is the fact that this effect is invariably achieved at least in equal measure by the way such works typically display a group of tall foreground figures across a broad panoramic background—the same technique that characterizes the later triptychs.
Perspective prints, as I have noted, by their very nature comprise three vertical sections: a central “background” (in early prints sometimes reduced to nothing more than a vanishing-point) flanked by sharply receding right and left sides whose outer edges frame a wide foreground. Later perspective prints of theater interiors by artists such as Masanobu, Kiyotada, Shigenobu and Kiyotsune are likewise generally composed in three equal vertical sections. This is especially true of theater interiors in which the central and less perspectival portion is reserved for (reading from top to bottom) the actors’ crest-lanterns, the stage, and the main-floor audience, while the perspectival right and left sides show the audience in tiered boxes (sajiki) and perhaps an actor making an entrance on the runway (hanamichi) on the left. In perspective triptychs of theater interiors by Toyokuni around 1800, often only the central sections are changed in order to identify particular performances, with the “generic” side-panels left the same, a practice still continued some sixty years later in Picture of a Great Theater in Full Swing (Ôshibai han’ei no zu, 1859) by Utagawa Toyokuni III (Kunisada, 1786–1864) (fig. 12).
The obvious cost- and labor-saving convenience of this conventional visual format would seem to account for the paradox that, even as the theatrical stage was undergoing significant changes in the decades around 1800, it continued to be represented in prints with its already-vestigial *kirizuma-hafu* roof supported by right and left front pillars, comprising a single visual unit which conveniently served to isolate the central from the side sections. As we have already seen, *uki-e* prints similarly often used the convenient device of framing their foreground subjects between columns of gates or rooms.

**The Kabuki Stage**

Among the many changes taking place in the kabuki stage during the decades before 1800, two stand out as especially important here. First, as noted above, notwithstanding the enduring conventions of perspective prints, the vestigial *nō*-stage roof and its supporting pillars had essentially disappeared by 1796, a development that had the effect of widening the view
of the stage by extending the continuous acting area almost from one side of the theater interior to the other (fig. 13).\textsuperscript{20}

Masanobu’s perspective prints of the 1740s indicate that, more than a half-century before, the performance area had already been deepened by the addition of an “attached [built-out] stage” (tsuke-butai) in front of the main stage, and that built sets and painted backdrops were increasingly being used to promote a sense of perspective and realism—at least for the viewers seated directly in front of the stage. While such seats may have had the best view—perhaps even the intended one—they were certainly not the most expensive seats in the house, higher social caste dictating removal from the noisy rabble down in front to the privileged and costly tiered sajiki side boxes where anonymity was at a premium and vulgar boisterousness kept to a minimum.

The second important change in the stage was the use of an increasingly wide variety of new mechanical devices, or karakuri, such as lifts
and traps and revolving mechanisms, to achieve dramatic visual effects.\textsuperscript{21} The popularity of such devices was part of the general popularity in Edo society at large of entertainments featuring mechanical “gadgets” (\textit{karakuri}) such as toys and dolls, and especially of exotic, imported perspective-enhancing viewing devices such as \textit{vues optiques} (\textit{nozoki-megane}, fig. 14), revolving peep shows (\textit{nozoki-karakuri}), microscopes, telescopes, camera obscura and the like.\textsuperscript{22} The same popular fascination with Western perspective views that had led to Masanobu’s perspective prints also gave rise in the 1760s to a new genre of pictures called “lens pictures” (\textit{megane-e, nozoki-megane-e}) by young western-influenced artists as Maruyama Ōkyō (1733–1795) and Shiba Kōkan (1747–1818) in works intended specifically for viewing with the new imported gadgets (fig. 15).
Harunobu’s *The Jewelled River at Kōya*, one of his series entitled *Six Jewelled Rivers* (*Mutamagawa*, ca. 1765-70), offers a rare artistic depiction of this activity (fig. 16).
Megane-e shared the horizontal 2 : 3 aspect ratio (the one in Harunobu’s print appears to be more like 2 : 3.5) as well as the fascination with the exaggerated perspective effects of their European models. The ubiquity of these popular devices suggests that, well before 1800, audiences were increasingly expecting greater visual sophistication, and Edo’s theaters were
competing to meet these more sophisticated expectations with ever more novel and sophisticated forms of visual spectacle.

Beyond its customary specialization in actor prints, the Torii school of ukiyo-e artists had a particular professional investment in theatrical spectacle, having for generations exercised a monopoly on the lucrative production of e-kanban, theater advertising posters. These were large paintings placed high across the front of theater exteriors and replaced for each group of plays being presented to show the current actors in their roles, individually and in groups. Utagawa Toyokuni’s spectacular six-sheet Interior and Exterior Views of the Nakamura-za Theater (Nakamura-za naigai zu, ōban nishiki-e, 1805) simultaneously shows Edo’s Nakamura-za theater from both the outside (top three sheets) and the inside (bottom three sheets) (fig. 17).
The largest of the theater’s advertising posters is visible to the right of the large crest-lanterns, and the largest of these is the central poster, known as the お盡え-看板 or "finale poster," which usually featured the entire cast arrayed in dramatic poses, typically against a panoramic backdrop. The appearance and placement of these and other types of theatrical posters are regular fixtures in ukiyo-e prints whose subject is “the theaters in full swing” (shibai han’ei [hanjō] no zu) that show the exteriors of Edo’s elaborately
decorated theaters in great detail. These large and at the time very common theater posters are unfortunately rare today, in part because they were left outdoors in every sort of weather, but also because their ungainly size rendered them less attractive to collectors (they could be as large as 180 x 270 cm—again a ratio of 2 : 3), as well as to their lowly status as relatively crude graphic ephemera—they are also known as *doro-e* or “muddy pictures” (i.e., painted with colorants made more opaque and enduring and so less refined by the addition of clays). As the head of the Torii school in his time, Kiyonaga was *ex officio* head of the Edo workshop that produced these large advertising theater posters. One of the few of the large central *ōzume e-kanban* posters still extant today though in poor condition is attributed to Kiyonaga himself. Advertising a performance at the Kawarazaki Theater in Edo in 7/1793, this enormous painting (160.5 x 254 cm, since 1954 mounted as a four-panel screen) depicts eighteen actors in two lines arrayed across the set for the third act of the play *Embroidery on the Tale of O-shichi the Greengrocer’s Daughter Who Died for Duty* (*Junshoku Yaoya O-shichi*) (fig. 18).
These spectacular theater posters and the equally spectacular new triptych prints evince the same fascination with urban spectacle, and give it new form. Both reflect the new, more sophisticated and broader view that characterizes the last two decades of eighteenth-century Edo. While the formal antecedents of this wider view can be traced to earlier print formats, I have suggested that its dramatic appearance at this particular moment was closely related to developments in perspective and in spectacular display, both on and off the stage, that were occurring during this period.
Notes and Figures

Notes

1 While the great majority of polyptych horizontal prints with continuous panoramic backgrounds (tsuzukimono) are triptychs (sanmaitsuzuki) or diptychs (nimaisutsuzuki), prints of 4-8 sheets also occur, with the sheets sometimes arranged not horizontally but vertically, or in groups of four, six or even more to form an even larger rectangle. One ingenious set consists of twelve sheets, each showing a different actor in an informal yukata robe, and which, when properly arranged, assume the shape of a kimono—but, as these prints do not share a continuous environment, this format is best categorized not as a polyptych but as a cleverly-arranged soroimono, which is typically a non-continuous series of twelve prints.

2 Scholars generally date Kiyonaga’s triptychs only as “Tenmei period” (i.e., 1781-89). This for example is how Kikuchi Sadao dates the Tokyo National Museum’s Enjoying the evening cool at Shijōgawara (Shijōgawara no yūsuzumi no tei) (Ukiyo-e shūka, vol. 9, plates 3-5), and Iwakiri Shin’ichirō assigns the same general date to the incomplete two-sheet version in the Museo d’Arte Orientale in Genoa (Ukiyo-e Masterpieces in European Collections, vol. 10, pl. 115 and p. 247). Matsudaira Susumu calls the work Kiyonaga’s earliest triptych and specifies the date as 1784, but without explanation (The Dictionary of Art, ed. Jane Turner (New York: Macmillan Press, 1996), vol. 31, 171). Asano Shūgō and Timothy

3 The often-contradictory relationship between censorship laws and actual practice vexes discussion of the art produced during the three major Edo reform periods (Kyōhō, 1716–36; Kansei, 1789–1801; and Tenpō, 1830–44). The language of the publishing edicts promulgated during the period of the Kansei Reforms specifically prohibited publication of “single-sheet prints” (*ichimaizuri*), but this term was intended to distinguish free-standing full-color (*nishiki-e*) prints from acceptable simple monochrome (*sumizuri-e*) book illustrations. It is inconceivable that publishers, typically cautious entrepreneurs with much at stake and much to lose, would have willfully misconstrued the term as permitting publication of *nishiki-e* diptychs or triptychs—the actual terms for which, at any rate, were not *nimaizuri* and *sanmaizuri*, but rather *nimai-tsuzuki* and *sanmai-tsuzuki*.

4 The term *sanbuku* (alt. *sanpuku*) was used in medieval Buddhist ritual to describe the standard practice of “three-object display” (*mitsugusoku*) of incense-burner, flower-vase and lamp-stand set before the image of the Buddha, and later for any trio of objects, including hanging scrolls, displayed side-by-side in a *tokonoma* during the tea-ceremony. The regular movement from a Chinese preference for paired objects (Ch. *dui*
or lian, J. tsui or ren) to a native preference for triads of pairs (sanbukutsui) may reflect the often-noted tendency in Japanese aesthetics to shun the even and symmetrical in favor of the odd and asymmetrical.

5 It might be noted that 3 : 2 (1.5) is less near the Golden Ratio (1.618...) than 5 : 3 (1.6).

6 Although the print is described as sumizuri-e, a blue colorant has been added to highlight the robes.

7 It may be objected that there is an apparent absence of one, two, or three separate hosoban sheets cut from what had originally been a single hosoban sanchoōgake print, but since there are so many single signed hosoban sheets, this would be difficult to ascertain.


9 Even during the golden age of the triptych, a type of multiple-sheet ōban nishiki-e continued to be published specializing in depictions of individual or paired actors or courtesans that lacked a shared continuous environment, but these are properly classified as “sets” (kumimono, soroino) rather than as “polyptychs” (tamai-tsuzuki).

10 Utagawa Toyokuni, Wake futatsu kuruwa no chō hanagata, from a performance of O-hiiki ennen Soga at the Nakamura Theater 1.23/1814 (dates are lunar), Tsubouchi Theater Museum of Waseda University,
Tokyo. Another example of a polyptych composition connected by a wisteria trellis is Kiyonaga’s pentaptych (hosoban nishiki-e gomai-tsuzuki) Soga Festival (Soga matsuri); see Ukiyo-e ūka vol. 5, pls. 187-91. The wisteria trellis, together with the “drum-bridge” (taikobashi) are well-known icons of the Kameido Tenjin Shrine, one of the most popular “famous sites” (meisho) of Edo.

11 Five of the nine editions of Hiroshige’s Tōkaidō series published between 1831 and 1857 are in horizontal yoko-e format, and three of the four vertical tate-e formats (Jinbutsu, Tate-e, and Sōhitsu) emphasize human figures rather than landscape. The horizontal-format Hōeidō edition of 1831–34 was and remains the most popular of the editions.


13 Kishi, chart p.14 and figs. 8-18.

14 Kishi, chart pp.76-77 and figs. 23-39.

15 Kishi, p. 23, fig. 9.

16 Kishi, chart p.14 and figs. 8-18.

17 Kishi, pp. 80-81.

18 Kishi, chart pp. 116-17 and fig.s. 40-53.

19 The common practice of replacing only the central block explains why the central panel of such triptychs often doesn’t quite match the two sides in size, color and tonality. See Suwa Haruo, ed., Edo no hana:

21 See the contemporary work *The Illustrated Theater for Dummies* (*Shibai kunmō zui*, 1803), with text by Shikitei Sanba and illustrations by Utagawa Toyokuni and Katsukawa Shun’ei (Tōkyō: Kokuritsu Gekijō Chōsō Yōseibu Geinō Chōsashitsu, 1969), *Kabuki no bunken*, vol. 3. Toyokuni also illustrated another major work on the theater that appeared in 1803, *An Almanac Mirror of Edo’s Theaters* (*Ô-Edo shibai nenchū kagami*) with text by Takamura Takezato.

22 See Timon Screech, *The Western Scientific Gaze and Popular Imagery in Later Edo Japan: The Lens Within the Heart* (Cambridge: Cambridge University Press, 1996), 94-132. For all the interest in these more exotic and exciting sorts of spectacles, the best measure of the popularity of new optical devices during this period may well be the widespread popularity of the more quotidian reading spectacles (*Ibid.*, 181-94).

23 On the history of Torii-school theater posters, see Akama Ryō, “Edo kabuki e-kanban to Torii-ha no katsudō: tsukuri e-kanban to kusazōshi to e-daisen ni
tsuite” (Edo Kabuki Theater Posters and Torii-school activities: theater posters, illustrated pulp novels, and cover illustrations), Kabuki: kenkyū to hihyō (Kabuki: Studies and Critiques), vol. 14 (June 1994), 3-15; Mutō Junko, “Shoki Torii-ha no gagyō to e-kanban” (Early Torii-school Publication and Theater Posters), Nihon ukiyo-e kyōkai kenkyū kiroku (Studies of the Japan Ukiyo-e Association), no. 12 (Apr. 1994), 34-44.

24 For the identification of Kiyonaga as the artist, see Yada Michio, “Shin hakken Kiyonaga no e-kanban” (A Newly-Discovered Kabuki Poster by Kiyonaga), Ukiyo-e geijutsu (Ukiyo-e Art) 3:4 (May 1934), unpaginated.

FIGURES

1. Torii Kiyonaga, A Party Viewing the Moon across the Sumida River (Ôkawa rōjō no tsukimi, ca. 1787), tate-ōban triptych, 38.5 x 77.5 cm. Boston Museum of Fine Arts

2. Nishimura Shigenaga, Three Pairs: A Blanket of Scandals (Sanbuku-tsui Ukina no mōsen), depicting Yaoya Hanbei O-chiyo and two other scenes. Ukiyo Masterpieces in European Collections, Vol. 2: The British Museum II (Kodansha, 1988), pl. 18 (30.5 x 44.2 cm)

uncut *hosoban* triptych by Kiyomitsu and Kiyohiro on the same subject is *Courtesans of the Three Cities: Shimabara in Kyoto, Yoshiwara in Edo, and Shinmachi in Osaka* (ca. 1755, 36.4 x 52.8 cm), Boston Museum of Fine Arts


_Ukiyo Masterpieces in European Collections, Vol. 2: The British Museum II_, pl. 20. (28.9 x 41.9 cm)


Kikunojō III and two others, cut triptych, 1/1791); and pl. 110 (The Actor Bandō Mitsugorō II and two others, uncut triptych, 11/1791)

10. Okumura Masanobu, *The Theater Quarters of Sakai-chō and Fukiya-chō in Large Perspective Format* (Sakai-chō Fukiya-chō shibai machi ō-uki-e, yoko ō-ōban, 1745), 43.8 x 64.5 cm. Boston Museum of Fine Arts


12a. Utagawa Kunisada, *Picture of a Great Theater in Full Swing* (Ōshibai han’ei no zu, 1859), vertical ōban triptych, 35.8 x 73.5 cm

12b. Utagawa Kunisada, *Picture of a Great Theater in Full Swing* (Ōshibai han’ei no zu, 1859), vertical ōban triptych, 35.8 x 73.5 cm


15. Shiba Kōkan, *View of Mimeguri Shrine (Mimeguri no kei).* National Diet Library, image no. WA-33.9


17. Utagawa Toyokuni, *Interior and Exterior View of the Nakamura-za Theater (Nakamura-za naigai zu, ōban nishiki-e, 1817),* Waseda University Theater Museum, Tokyo

18. Torii Kiyonaga (attrib.), *O-shichi, the Grocer’s Daughter Embellished (Junshoku yaoya O-shichi)* (254 x 160.5 cm). “Kanzō shibai ukiyoe ten” (Exhibit of the museum’s theater prints), fig. 5 and text, in *Waseda Daigaku Tsubouchi Hakushi Kinen Engeki Hakubutsukan* (Waseda University Tsubouchi Memorial Performing Arts Museum Report), No. 60 (Oct. 1988, unpaginated). Photo courtesy of the museum.