

February 27, 2025

EXHIBITION

Hokusai and the Producers: From Tsutaya Jūzaburō to Today

北斎×

プロデューサーズ

葛屋重三郎から現代まで

Welcome to Our Exhibition

The Sumida Hokusai Museum in Sumida City, Tokyo hosts Exhibition “Hokusai and the Producers: From Tsutaya Jūzaburō to Today” from March 18 to May 25, 2025. This exhibition explores how the publishers, called *hanmoto*, produced Hokusai’s work and what works each introduced to the world. It introduces the Edo-period *hanmoto* Tsutaya Jūzaburō, the Edo media king, who observed Hokusai’s talent early on, Nishimuraya Yohachi, who made the *Thirty-six Views of Mount Fuji* a hit, and Eirakuya Tōshirō, who published *Sketches by Hokusai*, plus the work of contemporary artists inspired by Hokusai, their work published by contemporary studios that continue producing *ukiyo-e* as traditional woodblock prints. Enjoy the world of those producers, from Tsutaya Jūzaburō in the Edo period to contemporary *hanmoto*, whose support is the critical underpinning of the *ukiyo-e* business world.

【Summary of Exhibition】

The Name of Exhibition	Hokusai and the Producers: From Tsutaya Jūzaburō to Today
Term	Tuesday, March 18 – Sunday, May 25, 2025 *Some exhibits will be changed during the period. 1st term: March 18 – April 20 2nd term: April 22 – May 25
Closed	Mondays *May 5 (national holiday) is open, May 7 is closed.
Venue	3rd floor Exhibition Room in The Sumida Hokusai Museum
Hours	9:30 am - 5:30 pm (last entry 5:00 pm)
Organizers	Sumida City, The Sumida Hokusai Museum
Admission	Adults ¥1,000, Students (high school and university) ¥700, 65 and over ¥700, Students (middle school) ¥300, Visitors with disabilities ¥300, Children in primary school and younger Free
Website	https://hokusai-museum.jp/HokusaiProducersEN/
Instagram	https://www.instagram.com/hokusai_museum/



- Visitors can also enter all exhibitions on the same day of the visit.
- Identification card is necessary to get a discount ticket.
- Admission for visitors with disabilities is also available for one accompanying person with a visitor with disabilities.
- Please see the latest information about the starting date of ticket sales and the way of purchase for same-day tickets and other discount tickets on our website.

The Composition and the Highlights of the Exhibition

Introduction The *Hanmoto*, the *Ukiyo-e* Producer

The *hanmoto* was a business publishing and selling block-printed books and woodblock prints. A *hanmoto* combined the roles of today's publisher, distributor, retail bookstore, and used bookstore. *Hanmoto* in Edo can be divided into two groups, depending on the content they dealt in. *Shomotsu donya* (*mono no honya*, "real bookstores") handled scholarly books. *Jihon donya* (*ezōshiya*, "shops with illustrated books") dealt in popular recreational fiction, including the illustrated books known as *kusazōshi*, as well as *ukiyo-e* prints. The *hanmoto* on which this exhibition focuses belong to the *jihon donya* category. Because how publications in this recreational category sold was influenced by fads and other social trends, the *hanmoto*, as producer, needed the ability to track trends and plan publications that customers would want. This introduction explains the basics of *ukiyo-e* production and sales as a step towards understanding the *hanmoto's* work.



Reference illustration: Utagawa Toyokuni III, *Artisans*, from the series *A Modern-day Match up with Four Estates* 1857, Machida City Museum of Graphic Arts

Take a look inside the *ukiyo-e* studio!

Ukiyo-e woodblock prints were made through a division of labor: the *hanmoto* came up with the plan, the artist drew the master drawings, the carver carved the woodblocks, and the printer printed it on papers. All craftspeople in this picture are women, but the illustrations give us a glimpse into the process of *ukiyo-e* production, including the carver using a knife or chisel, the paint being drawn to prevent the paint from bleeding, and the printer waiting for it to be done. Sometimes the craftspeople did not all work in one place, but in different locations.

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Tsutaya Jūzaburō, Virtuoso Producer

Tsutaya Jūzaburō (nicknamed Tsutajū) began his business in the Shin Yoshiwara licensed quarter, then moved to Nihonbashi, the heart of Edo. His ability to perceive what would appeal to current tastes led him to publish books that became popular sensations, including works by the top *kyōka* (satirical verse) and *gesaku* (popular fiction) writers, including Ōta Nanpo (1749-1823) and Santō Kyōden (1761-1816). He also discovered new talent among *ukiyo-e* masters, such as Kitagawa Utamaro (1753-1806) and Tōshūsai Sharaku (n.d.), thus contributing to the development of Edo culture. After the death of Tsutaya Jūzaburō I, his head assistant took over running the company, and the line continued through the fifth generation, in the Meiji period (1868-1912). This section introduces the influence of the first and second Tsutaya Jūzaburō on Hokusai and the works he created for them, plus related reference materials.

◆Part 1 Tsutaya Jūzaburō I

He was born in the Shin Yoshiwara in 1750. During the An'ei era (1772-81), he opened a bookstore on the Gojikken Road, which led to the entrance to the Shin Yoshiwara. In 1783, he moved to Tōri Aburachō, in Nihonbashi, where he published numerous superb *kibyōshi* (illustrated popular fiction), collections of *kyōka*, and other books. He also published *nishiki-e*, polychrome prints. In 1791, however, Tsutaya published a book by Santō Kyōden

that the government then banned, and he was punished with a large fine. To reinvigorate the publishing house back to life, he published *nishiki-e* by Tōshūsai Sharaku, but he then died, of an illness, in 1797, at the age of 48. It has been confirmed that his work with Hokusai included publishing his early-period *nishiki-e* and illustrated books, when the artist was using the name Shunrō, and that he actively promoted Hokusai's work.

To the very center of Edo, Nihonbashi



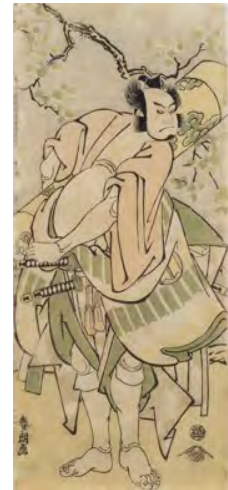
Katsushika Hokusai, *Print and Picture Book Shop, from Pleasures of the Eastern Capital, Vol.3* 1802, The Sumida Hokusai Museum (all terms) *The work will be replaced with different print of the same title during the period.

Autumn Festival in Yoshiwara led by geishas



Katsushika Hokusai, *Third Month, Contest of Floral Beauty, from the series Niwaka Festivals of the Twelve Months* 1791, The Sumida Hokusai Museum (2nd term)

Hokusai's early picture of actor displayed for the first time!



Katsushika Hokusai, *Sakata Hangorō III as Torinoumi Yasaburō* early period of Kansei(1789-1801), The Sumida Hokusai Museum (1st term)

◆Part 2 Tsutaya Jūzaburō II

According to Kyokutei Bakin's diary and other sources, the successor's actual name was Yūsuke, and he was the cousin of the wife of Iseya Kan'emon (possibly the publisher Igaya Kan'emon). He worked for Tsutaya Jūzaburō I, becoming his top employee. After his master's death he became adopted son-in-law of the family and carried on the firm as Tsutaya Jūzaburō II. He had more connections to Hokusai than did his predecessor, publishing, one after another, the *kibyōshi* novels that Hokusai wrote and illustrated, his lavish books of *kyōka*, and other works.

A beautiful picture book that continues the legacy of Tsutajū I



Katsushika Hokusai, *A Kyōka Picture Book: Mountain upon Mountains Vol. 1* 1804, The Sumida Hokusai Museum (2nd term)

Original novel by Hokusai exhibited for the first time!



Katsushika Hokusai, *The Child Manjusri: Precepts for the Young* 1801, The Sumida Hokusai Museum (all terms)

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Other Producers Associated with Hokusai

Tracing Hokusai's career reveals that many publishers besides Tsutaya handled his significant, sometimes iconic, works. Nishimuraya Yohachi published his exemplary series of pictures of famous places, *Thirty-six Views of Mount Fuji*. Tsuruya Kiemon, a prominent publisher with a long history in Edo, also produced works by Hokusai. Eirakuya Tōshirō, the leading *hanmoto* in Nagoya, contributed to the birth of *Sketches by Hokusai*. This section explores, through Hokusai's works and related materials, the contributions of many producers other than Tsutaya Jūzaburo.

◆Part 1 A Long-established Firm from Kyoto: Tsuruya Kiemon

Tsuruya Kiemon, who had been a *shomotsu donya*, dealing in scholarly books, in Kyoto, also opened a shop in Edo during the Manji era (1658-61). He then became a successful *jihon donya*, dealing in prints and popular fiction. His actual surname was Kobayashi. It was Tsuruya Kiemon III who was heading the firm in Hokusai's day, with a shop in Tōri Abura-chō, Nihonbashi. This leading *hanmoto* published the works of all the iconic *ukiyo-e* artists, including the first *ukiyo-e* artist, Hishikawa Moronobu (?-1694), Kitagawa Utamaro, and Utagawa Hiroshige (1797-1858). The business then suffered, however, a series of misfortunes, including the sudden death of its head in 1833, a major fire the following year, and, in 1842, during the Tempō Reforms, the banning of a book it had published, *Nise Murasaki, Inaka Genji* (*Fake Murasaki, Yokel Genji*) by Ryūtei Tanehiko. Thereafter it went into a decline as an *hanmoto* publishing new works, focusing instead on wholesale distribution.

◆Part 2 Tsutaya's Biggest Rival: Nishimuraya Yohachi



Katsushika Hokusai, *A Mild Breeze on a Fine Day*, from the series *Thirty-six Views of Mount Fuji* 1831, The Sumida Hokusai Museum (all terms) *

*The work will be replaced with different print of the same title during the period.

The Nishimuraya was, for three generations, Edo's preeminent publisher and seller of both scholarly and popular books and prints, beginning in the Hōreki era (1751-64). Their store was in Bakurochō nichōme (now Nihonbashi Bakurochō, Chuo city). Nishimuraya Yohachi II, who succeeded after Yohachi I of Jūzaburō's powerful rival, was adopted from Urokogataya Magobē, a long-established *hanmoto*. His achievements include training Ryūtei Tanehiko (1783-1842) as an author of *gōkan* illustrated popular fiction and publishing famous prints by Torii Kiyonaga (1752-1815), Utagawa Toyokuni (1768-1825), and Chōbunsai Eishi (1756-1829). His greatest legacy was Hokusai's *Thirty-six Views of Mount Fuji*, thereby contributing to the establishment of *ukiyo-e* landscape prints. During Nishimuraya Yohachi III's lifetime, it is said, business was bad, and the Nishimuraya left the publishing industry.

◆Part 3 A Nagoya Hero, Eirakuya Tōshirō, and Edo Talent, Kakumaruya Jinsuke

The Eirakuya, which opened for business in the An'ei era (1772-81), was Nagoya's leading *hanmoto*. The second-generation Eirakuya Tōshirō was Hokusai's contemporary and published *Sketches by Hokusai*, one of his masterpieces. He cooperated with Tsutaya and opened shops in Mino and Edo as well as Nagoya. The Eirakuya remained in business until 1951.

Kakumaruya began as a peddler of geta sandals who used the name Jimbē. During the Kansei era (1789-1801), he opened a *shomotsu donya* publishing scholarly books in Edo's Kōjimachi Hirakawachō (now Hirakawachō, Chiyoda city), and stayed in business until the Kōka era (1844-48). The Kakumaruya published a wide range of books, from collections of *kyōka* (satiric verses), illustrated books, and popular fiction to general educational books. *Sketches by Hokusai* were jointly published by the Eirakuya and Kakumaruya from the second volume onwards, but later were published by the Eirakuya alone.



Katsushika Hokusai, *Sketches by Hokusai* 1814-78, The Sumida Hokusai Museum (all terms)



Katsushika Hokusai, Printing Blocks for *Sketches by Hokusai* Late Edo period to Meiji period, Unsodo (all terms)



◆Part 4 Iseya Sanjirō, the *Hanmoto* that Published Hokusai's Last *Nishiki-e* Series

This new *jihon donya*, which was founded in the Tempō era (1830-44). The shop was originally in Kodenmachō sanchōme (now Nihonbashi Kodenmachō, Chuo city) but later moved to Honchō sanchōme Shinmichi (now Nihonbashi Muromachi, Chuo city) and other locations. The Iseya published *nishiki-e* by Utagawa Kunisada (1786-1865) and Utagawa Kuninao (1795-1854). At the end of the Kaei era (1848-54), however, it transferred ownership of the *jihon donya* to Hamadaya Tokubē. The Iseya was the *hanmoto* that published Hokusai's last *nishiki-e* series, *One Hundred Poems Explained by a Nurse*.

◆Part 5 Moriya Jihē: The Leading Bakumatsu *Hanmoto*

The Moriya Jihē *jihon donya* was founded in the Kansei era (1789-1801). It was nicknamed Moriji. Its shop was in Bakurochō nichōme. The Moriya published works by *ukiyo-e* masters such as Kitagawa Utamaro, Utagawa Toyokuni, Utagawa Kunisada, and Utagawa Hiroshige. It also produced many *ukiyo-e* and ranking tables of the then popular spectacles and sideshows. It was the leading *hanmoto* during Bakumatsu, the closing years of the Tokugawa shogunate, but it had few skillful block carvers. “Moriji’s bad carving” was notorious. Nonetheless, this firm did publish several of Hokusai’s famous works, including his *Eight Views of the Ryūkyū Islands*, *A Thousand Pictures of the Sea*, his *Imagery of the Poets* series, and his vertical *ōban* series of bird-and-flower prints.

Rare! A brazier made of woodblocks of Hokusai’s picture!



Katsushika Hokusai, *A brazier made of four woodblocks, including one for Katsushika Hokusai’s Hawk and Cherry Blossoms*
Date unknown, private collection deposited to The Sumida Hokusai Museum (all terms)



Katsushika Hokusai, *Hawk and Cherry Blossoms* 1834, The Sumida Hokusai Museum (1st term)

3

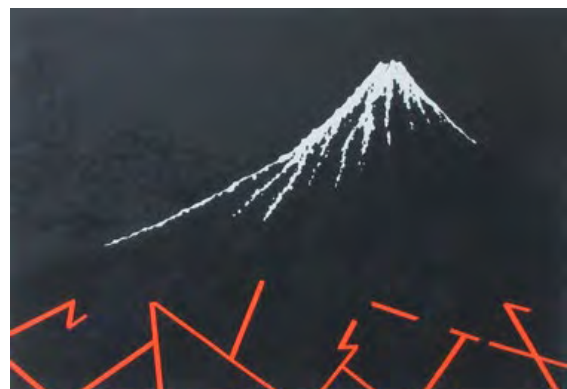
The Production of *Ukiyo-e* Prints Today and Hokusai

Studios that carry on the traditional techniques of *ukiyo-e* prints from the Edo period are still active today. Here we introduce works by contemporary artists inspired by Hokusai and published by those studios. Through them, we hope that you will discover Hokusai’s influence and sense that the world of *ukiyo-e* print techniques remains alive and well today.



Fukuda Miran, *A Mild Breeze on a Fine Day, from the series Thirty-six Views of Mount Fuji* 2021, The Sumida Hokusai Museum (all terms) *

*The work will be replaced with different print of the same title during the period.



Satō Tsunehisa, *Rhythm* 2024, Takahashi Kobo (all terms)

Exhibition Hokusai and the Producers: From Tsutaya Jūzaburō to Today Request Form to Use Press Images

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Exhibition "Hokusai and the Producers: From Tsutaya Jūzaburō to Today" flyer front page

Exhibition "Hokusai and the Producers: From Tsutaya Jūzaburō to Today" square visual (1080px×1080px)

1. Katsushika Hokusai, *A Mild Breeze on a Fine Day, from the series Thirty-six Views of Mount Fuji*, The Sumida Hokusai Museum (all terms) *

2. Katsushika Hokusai, *A Kyōka Picture Book: Mountain upon Mountains Vol.1*, The Sumida Hokusai Museum (2nd term)

3. Katsushika Hokusai, *Third Month, Contest of Floral Beauty, from the series Niwaka Festivals of the Twelve Months*, The Sumida Hokusai Museum (2nd term)

4. Katsushika Hokusai, *Print and Picture Book Shop, from Pleasures of the Eastern Capital, Vol.3*, The Sumida Hokusai Museum (all terms) *

5. Katsushika Hokusai, *Hawk and Cherry Blossoms*, The Sumida Hokusai Museum (1st term)

6. Fukuda Miran, *A Mild Breeze on a Fine Day, from the series Thirty-six Views of Mount Fuji*, The Sumida Hokusai Museum (all terms) *

*The work will be replaced with different print of the same title during the period.

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