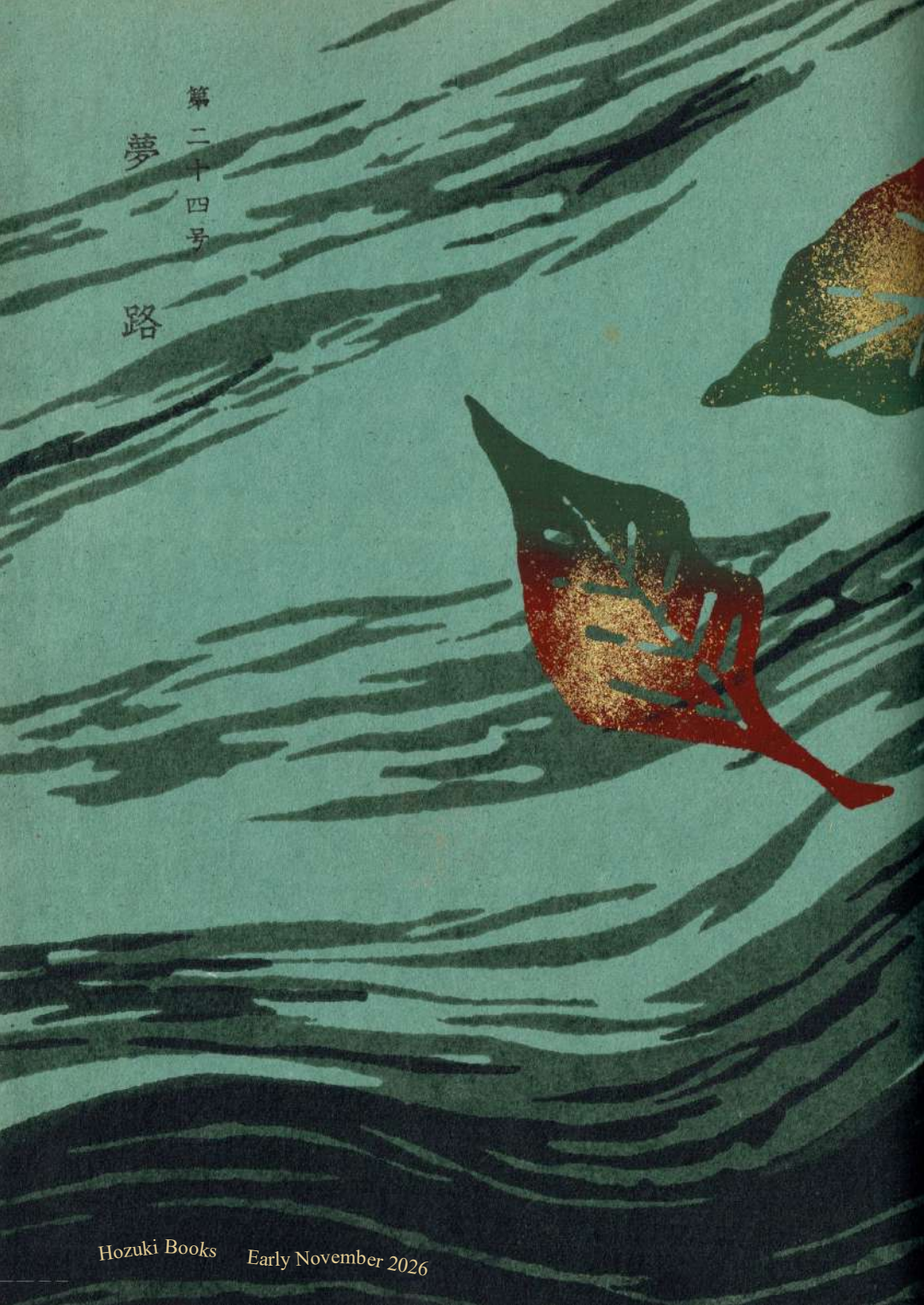
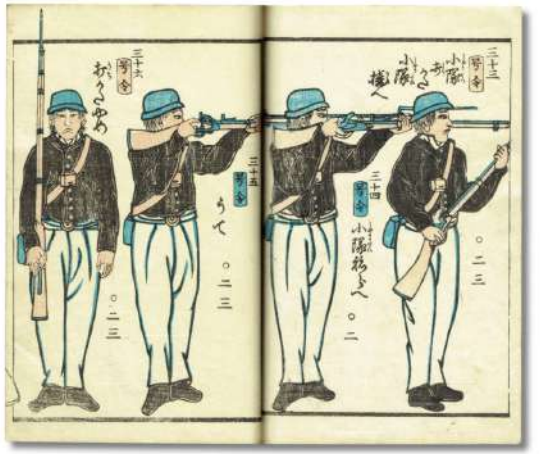
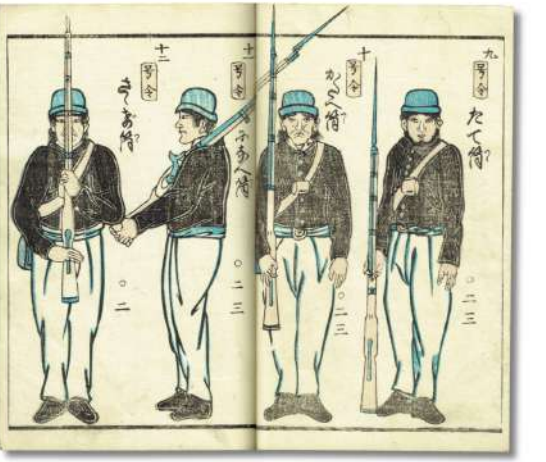



Hozuki Books Early November 2026









# 01

## A visual guide to Western military drills

Chōren Hitori Keiko [A Self-Instruction Manual for Military Drills]

[Utagawa, Yoshikazu (illustrated by)].

Edo [Tōkyō]: Iseya Shōnosuke, [1867?].

An illustrated manual of Western-style military drills, published amid Japan's growing interest in foreign military practices in the final years of the Tokugawa shogunate. The work first appeared in 1866, a turbulent year marked by the Second Chōshū Expedition and the shogunate's efforts to modernise its armed forces. The present edition, bearing an 1867 *aratame-in*, differs from the earlier edition in its format: whereas the 1866 edition was issued as an accordion-folded book (*orihon*), the present copy is in the traditional Japanese envelope-bound format (*fukurotoji*), with four-hole stitching (*yotsumetoji*). Although the illustrator is not named in this edition, the illustrations derive from those of Utagawa Yoshikazu (active ca. 1850–1870), a prolific *ukiyo-e* artist particularly noted for his *Yokohama-e*, woodblock prints depicting foreign residents, customs, and military personnel in Japan's newly opened treaty ports. An engaging visual record of the introduction of Western military techniques to Japan.

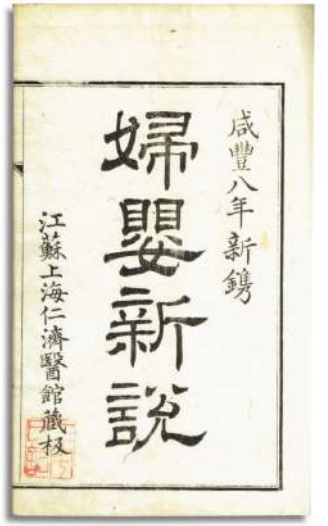
One four-hole-bound (*yotsumetoji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Presumed non-original wrappers worn, lacking *daisen* title panel. Internal wear, occasional marks, and thumbing; wormholes to the final leaves, repaired. [16 leaves]. 17.8 x 11.6 cm.

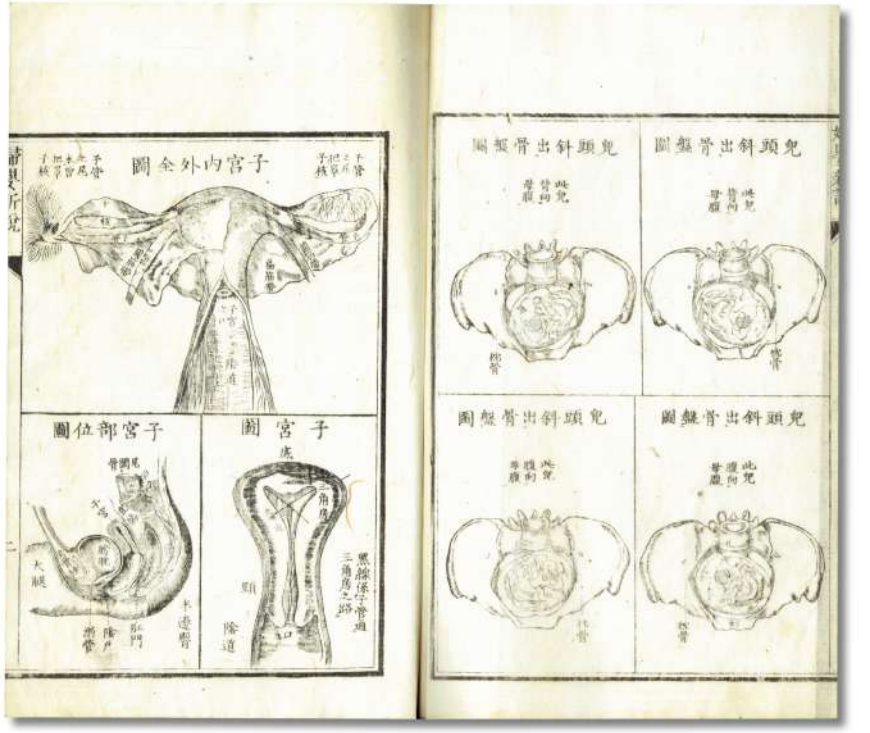
**$1860**













# 02

## A "new treatise on obstetrics"

Fuei Shinsetsu [New Treatise on Obstetrics]

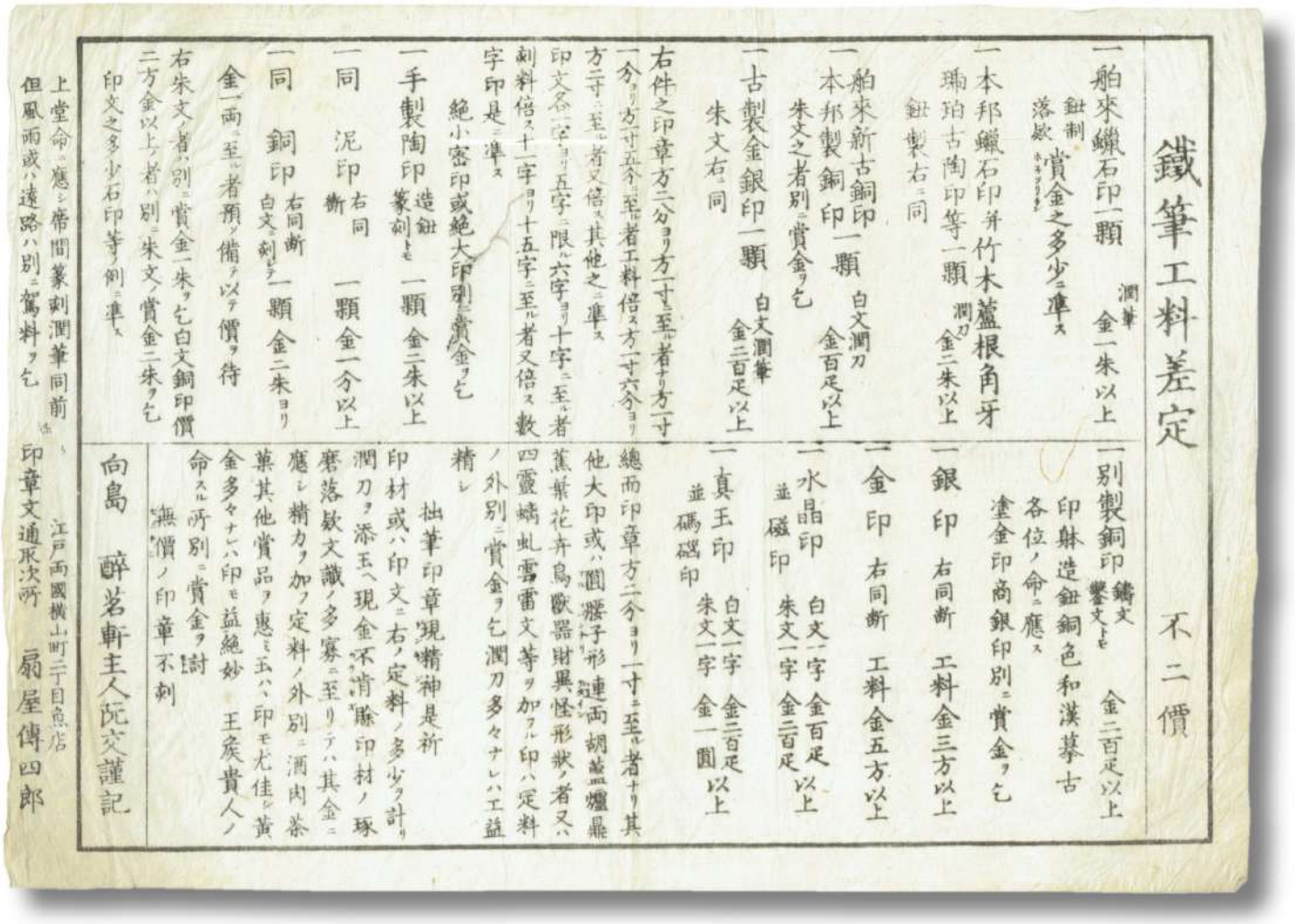
[Hobson, Benjamin (original text by)].

Tōkyō: Yorozuya Heishirō, Meiji Kanotohitsuji [1871].

A Japanese edition of this illustrated treatise on midwifery first published in Shanghai in 1858. The first Japanese edition was published in 1859. The author, Benjamin Hobson, was a member of the London Missionary Society in China and worked in hospitals there for twenty years. In works including this one, Hobson "introduced [into Chinese and Japanese medicine] invasive surgery for childbirth drawn from the anatomical sciences that had evolved in Europe since the sixteenth century" (Benjamin Elman, *A Cultural History of Modern Science in China* (Cambridge, Mass.: Harvard University Press, 2008), p. 110). An important text which disclosed Western obstetric techniques to Japanese doctors and midwives through detailed illustrations.

Two four-hole-bound (*yotsumetoji*) volumes, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original wrappers a little creased, worn, and marked. Original *daisen* (title panels) present. Occasional marks and browning internally. 2, 2, 7, 35; 27 leaves. 25.3 x 16.8 cm. Text in *kanbun*, with printed *kundoku* diacritics.

**$360**



# 03 Estimates of *hanko* materials and carving costs

Teppitsu Kōryō Satei [Carving Material and Labour Cost Estimates]

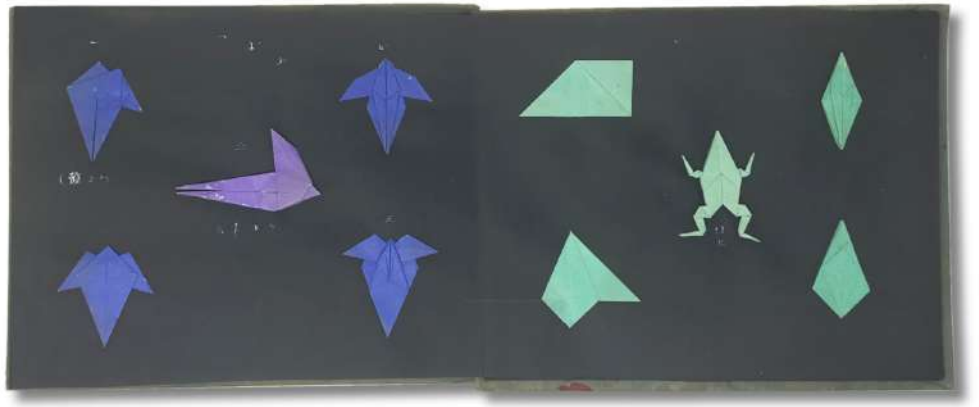
Suimeiken Shujin [recorded by].

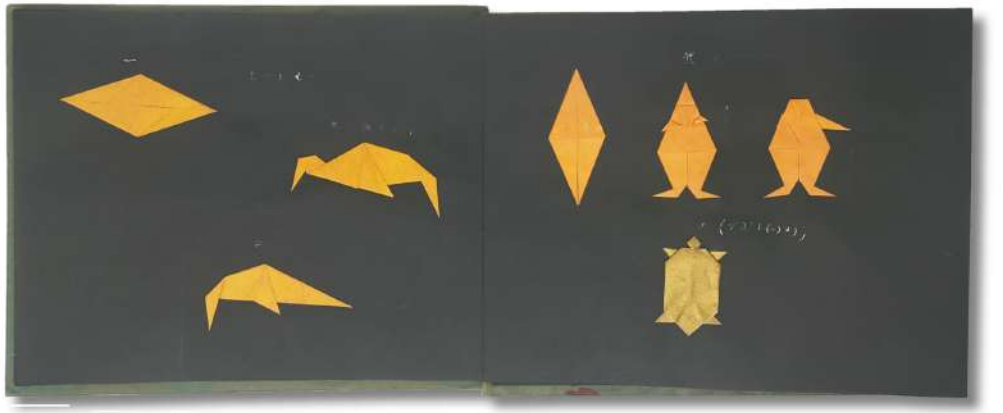
Edo [Tōkyō]: Ōgiya Denshirō, [ca. late Edo period (1850s-1860s)?].

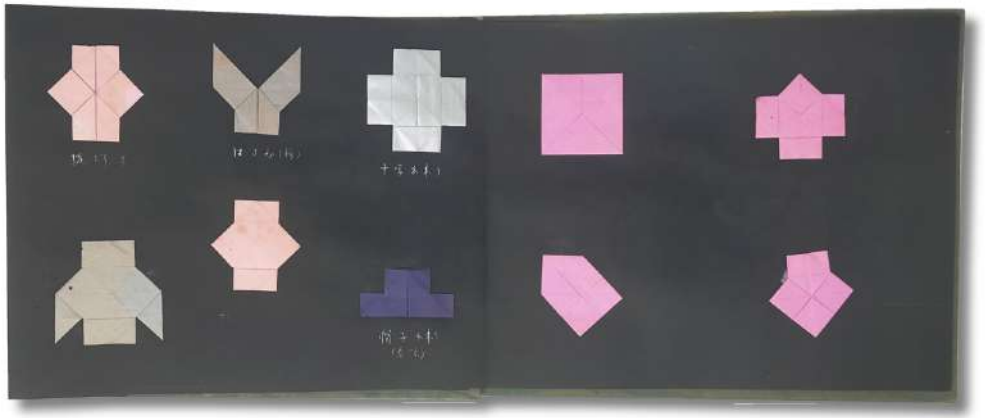
A fascinating *hikifuda* (advertising handbill) detailing the prices of seal-carving materials and labour costs. The advertisement lists prices according to a range of factors, including the material used (such as gold, silver, agate, crystal, imported waxstone, and imported or locally produced copper), the number of characters required, and whether the characters are to be carved in *hakubun* (intaglio) or *shubun* (relief). The name Suimeiken Shujin, which appears at the end of the text, may refer to Nakamura Suichiku (1806–1872), a seal carver active from the late Edo to the early Meiji period. He is remembered primarily for being commissioned by the shogunate in Keiō 3 (1867) to carve the Imperial Seal and the State Seal of Japan. An unusual survival offering valuable insight into the materials, pricing, and practices of seal carving in the late Edo period.

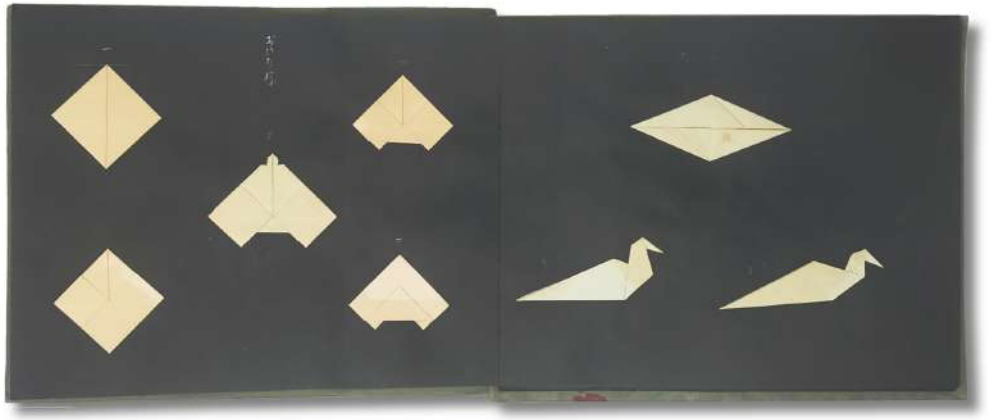
One leaf, woodblock-printed on one side, complete. Wear, creases, folds, and a few small marks. Extremities lightly browned. 23.9 x 33.7 cm.

**$380**











# 04 Origami steps for teachers

[Untitled album of origami works]

[Creator unidentified].

Miyagi, [Japan], [ca. early Showa period (1920s-1930s)?]. Captions in manuscript.

An album containing approximately 115 tipped-in origami samples, each illustrating a stage in the folding of a model. Manuscript numbering indicates the sequential steps for each design, while a few legible entries in the manuscript index suggest that the work was intended for teachers of young children. The models represent a variety of subjects, including flowers, cranes, swallows, *hina* dolls, tortoises, sea lions, cicadas, and goldfish. An unusual record of origami education.

One accordion-folding (*orihon*) volume, complete. Original boards somewhat stained and discoloured, inscription to upper. Tear to upper pastedown. Captions in white ink worn away in several places. [Unpaginated]. 21 x 26.1 cm.

SOLD











## 05 Record of a performance by an Aussie *rakugoka*

Shachū no Dokubari [The Poisoned Pin in the Stagecoach]

Eijin [Kairakutei] Burakku [original performance by]; Imamura, Jirō [transcribed by].

Tōkyō: Ōkawaya Shoten, Meiji 35 [1902].

A reprint of *Shachū no Dokubari*, a *sokkibon* (stenographic book) recording one of Kairakutei Black's *rakugo* stories based on the mystery *Le Crime de l'Omnibus* (1881) by Fortuné du Boisgobey. Born in Adelaide, Australia, Henry James Black (1858–1923), known by his stage name Kairakutei Black, worked as a *kabuki* actor before becoming Japan's first foreign-born *rakugoka*, or traditional comic storyteller. *Shachū no Dokubari*, one of numerous Western mysteries he adapted for a Japanese audience, was first published in Meiji 24 (1891); this copy is from the reprinted edition published in soft wrappers (instead of boards) by Ōkawaya Shoten in 1902.

One Western-bound volume, complete. Upper wrapper worn and chipped, lower wrapper lacking. Internally browned, with occasional marks. A few small tears to extremities. Light bump to upper opening corner. Paper covering spine largely worn away. Binding nevertheless tight. 189, 4 p. 21.8 x 14.4 cm.

**$640**

## 06 Another mystery by the Aussie *rakugoka*

Engei Wankyō: Azuma Nishiki [Contest of Entertainment: Eastern Brocade]

Eijin [Kairakutei] Burakku [original performance by]; Ishihara, Meirin, Imamura, Jirō [transcribed by].

Kyōbashi, [Tōkyō]: Sanyūkai, Meiji 25 [1892].



Issue 3 of the *kōdan* and *rakugo* journal *Azuma Nishiki*, featuring Kairakutei Black's story *Iwade Ginkō: Chishio no Tegata* (Iwade Bank: The Bloody Handprint). Set in London, this mystery is often described as Japan's first detective novel to employ handprints as the key to solving a crime. It remains uncertain whether the story was an original composition or was adapted from a Western mystery, as were many of Black's works. No copies traced in Trove.

Issue three of *Azuma Nishiki*. One Western-bound volume, complete. Original wrappers a little worn, lower slightly soiled. Inscriptions in ink to lower wrapper and leaf following title page. Tear to one illustration. 97 p. 18.4 x 12.3 cm.

**SOLD**







# 07

## Early twentieth-century garments with *kamon* crests

[Set of four garments]

[Creator/s unknown].

[Japan, ca. Taishō to early Shōwa period (1920s-1940s)?].

A *hanten* (jacket), set of protective gear, and padded *zukin* hood with internal *inkan* (stamp/seal) motifs, possibly from the early twentieth century. The chest-plate and accessory pictured together may have been used as (or together with) protective gear. These two garments and the *hanten* feature the same crest, while the *zukin* features a different crest.

Four garments. Wear, stains, small holes, mottling, and fraying. Sticker residue to inner panel of chest-plate. *Hanten* measures approximately 102 x 131.5 cm; chest-plate approximately 58 x 28.5 cm; hood approximately 59.3 x 55 cm.

**$180**



# 08

## A collection of hand-cut wooden movable type

[Untitled collection of wooden movable type]

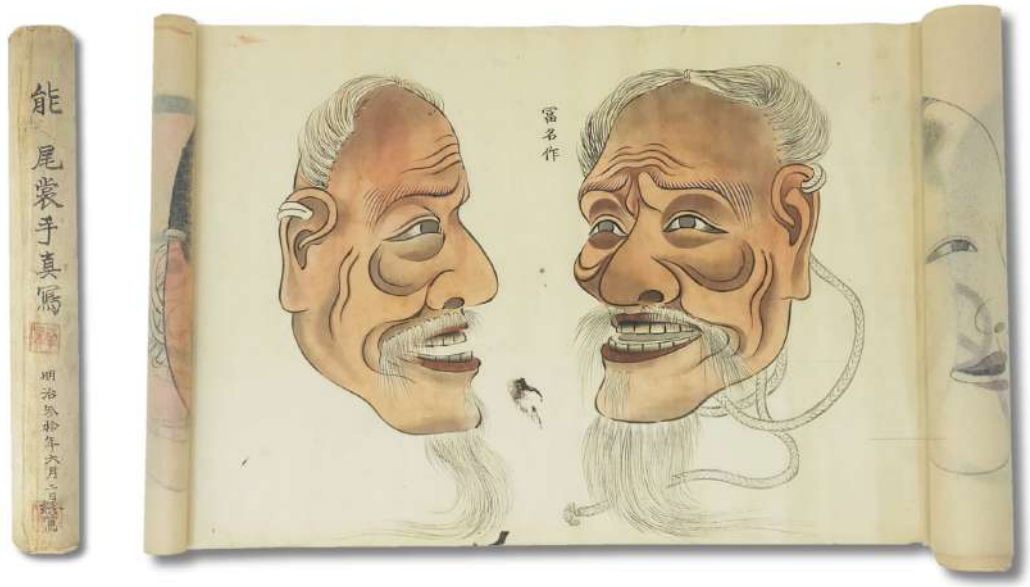
[Creator unidentified]

[Japan, ca. late Edo to mid-Meiji period (1830s-1880s)?].

A collection of 498 hand-cut wooden movable type pieces for printing *kanji*, housed in two wooden trays and accompanied by a Meiji-period woodblock for printing blank note paper. The block retains clearly cut registration marks (*kentō*), illustrating how paper was positioned for accurate printing. The movable type and woodblock provide examples of two printing techniques used in Japan in the Edo and Meiji periods. The woodblock could be used for printing demonstrations or student practice, while the older movable type offers a valuable record of the use of wooden type in Japanese printing.

Two wooden trays containing 498 pieces of wooden movable type. Rust to metal corner plates on trays. Individual type pieces measure approximately 1 x 1 x 1.8 cm; trays measure approximately 15.5 x 23.5 x 3.3 cm. Accompanied by a woodblock measuring 19.6 x 26.5 x 2.5 cm.

SOLD







# 09

## A manuscript scroll of 37 Noh masks

Nō Omote Shin-sha [Faithful Depictions of Noh Masks]

[Nankai (hand-copied by)?].

[Japan], Meiji 30 [1897]. In manuscript.

An illustrated manuscript scroll featuring 37 depictions of approximately thirty Noh masks. Each illustration is captioned with the name of the character represented and, in many cases, the name of the mask carver. Several masks are shown from more than one angle, including both frontal and profile views. The carvers named include Shakutsuru Yoshinari, Zekan Yoshimitsu, Deme Mitsutaka, Deme Yasuhisa, Ōmi Mitsumasa, Iseki Kawachi, and Deme Kogensuke Hidemitsu, among others. The seal beneath the outer title reads Nankai (南界), although it is unclear whether this identifies the copyist. A visual record of Noh masks attributed to prominent carvers, including members of the celebrated Deme and Ōmi-Iseki lineages, whose work helped shape the tradition of Noh mask-making from the late sixteenth century onwards.

One *emaki* (illustrated scroll), presumed complete. No central *jiku*, as produced. Occasional tears, foxing, and ink marks internally. Wear and chips to extremities. Approx. 27 x 685 cm when fully unfurled.

**$2640**

# 10

## An early, large-format *sharebon*

Yūdasuki [The Sacred Mulberry-Bark Sash]

Hōtō Sanjin [preface by].

[Edo (Tōkyō)]: Izumiya Kinshichi, Hanaya Kyūjirō, Meiwa 8 [1771].

An early *sharebon*, this work is notable for its relatively large *hanshibon* format, which reflects an early publishing tradition that preceded the adoption of the smaller *kohon* or *konnyakubon* formats more commonly associated with the genre. *Sharebon* were humorous works of fiction concerned with the customs and social conventions of the pleasure quarters (*yūkaku*). Emerging in the mid-Edo period, the genre drew on Chinese courtesan literature and developed into a popular form of urban entertainment, combining social observation, satire, and specialised knowledge of pleasure-quarter etiquette. The work comprises nine chapters, the first seven treating different aspects of courtesan culture: the nature of the courtesan, sexual relationships, clients and courtesans, pregnancy, lovers' suicides, physical demonstrations of fidelity through finger-cutting, hair-cutting and nail-pulling, and written vows and tattoos. The final two chapters comprise stories about courtesans and the origins of the profession. Published almost two decades before the censorship measures of the Kansei Reforms began to restrict the genre, the work predates the 1791 prosecution of the prolific writer Santō Kyōden (1761–1816) for three *sharebon* publications. Kyōden received fifty days of house confinement in handcuffs, while his publisher, Tsutaya Jūzaburō, suffered a substantial financial penalty. A complete set, notable for preserving the relatively uncommon large-format tradition of early *sharebon* publishing.

Three four-hole-bound (*yotsumetoji*) volumes, on double leaves, traditional East Asian binding style (*fukurotoji*). Presumed original wrappers creased and worn, with some wormholes. *Daisen* (title panel) of v.1 handwritten. Internal thumbing, wear, marks, occasional inscriptions, and light stains. Wormholes repaired with *washi* mounting. Housed in non-original custom *chitsu* case. 2, 3, 9; 12; 14, [2] leaves. 22.3 x 15.6 cm.

**$3420**





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