





01 Hiroshige's snowy Asakusa

Meisho Edo Hyakkei: Asakusa Kinryūzan [One Hundred Famous Views of Edo: Kinryūzan Temple in Asakusa]

[Utagawa], Hiroshige [illustrated by].

[Tokyo: Uoya Eikichi, ca. 1856?].

A famous view by Hiroshige depicting the snowy approach from Kaminarimon Gate to the grounds of Sensōji Temple in Asakusa. The first print in the winter section of the *Meisho Edo Hyakkei* series, it is celebrated for its contrast of red and white, colours traditionally associated with auspiciousness and the renewal of the New Year. This impression is unusual for its light blue background, rather than the more typical grey. One of Hiroshige's most famous and celebrated designs, in a particularly icy palette.

One leaf, woodblock-printed on one side, complete. A little faded and creased, with a few small marks. Light soiling to extremities. Left and right margins trimmed and professionally replaced with washi. 35.6 x 23 cm.

\$2800

02

Secret hand signs and auspicious measurements

[Untitled manuscript handscroll on auspicious measuring techniques]

[Scribe unidentified].

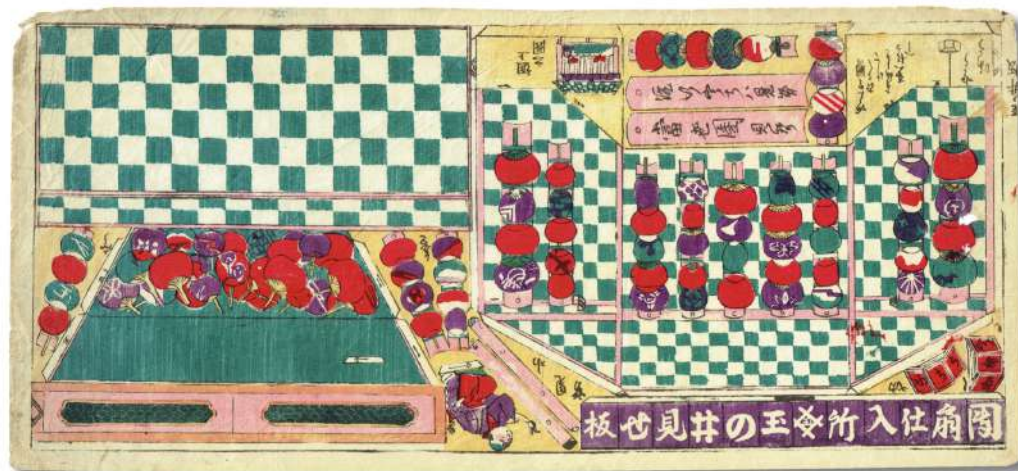
[Japan, ca. late Edo period (1800s-1850s?).] In manuscript.

A manuscript handscroll containing information on *inzu* (hand gestures symbolising the teachings and vows of the Buddha), followed by material on geomancy and divination. Twenty-three hand symbols are illustrated, each captioned with a name and several accompanied by instructions. The remainder of the scroll records "profound secrets passed down through generations" concerning *sōsei sōkoku* (the cyclical relationships of Yin-Yang and the Five Elements) and the traditions and measurement methods associated with *tōjaku*, a unit of measurement sometimes used in divination to determine good or bad fortune. A fascinating record of the intersection between construction and divination, featuring numerous diagrams.

One handscroll, presumed complete. Small wormholes to contemporary wrapper and first 30 cm or so of text. Minor marks internally. Approximately 306 x 17.8 cm when fully unfurled.

\$960





03 A promotional toy print

Uchiwa Shiire-dokoro Tamanoi Mise-ita [Tamanoi Fan Shop Display]

[Illustrator unidentified].

[Japan]: Tamanoi, [ca. Meiji period (1870s-1890s?)].

A tatebanko (or kumiage-e), a type of toy print

(omocha-e) in which the illustrations are designed to be cut out and assembled, depicting the goods and interior of Tamanoi, a fan shop and the publisher of the print. The shop's publication of its own tatebanko makes this an unusual and attractive form of advertising.

One leaf, woodblock-printed on one side, complete. Considerable wear, a few marks, heavy creasing. Wear to extremities. 17 x 37.2 cm.

\$180

04 Three kabuki stage designs

Shibai Butai Sochi [Theatrical Sets and Stage Designs]

[Illustrator unidentified].

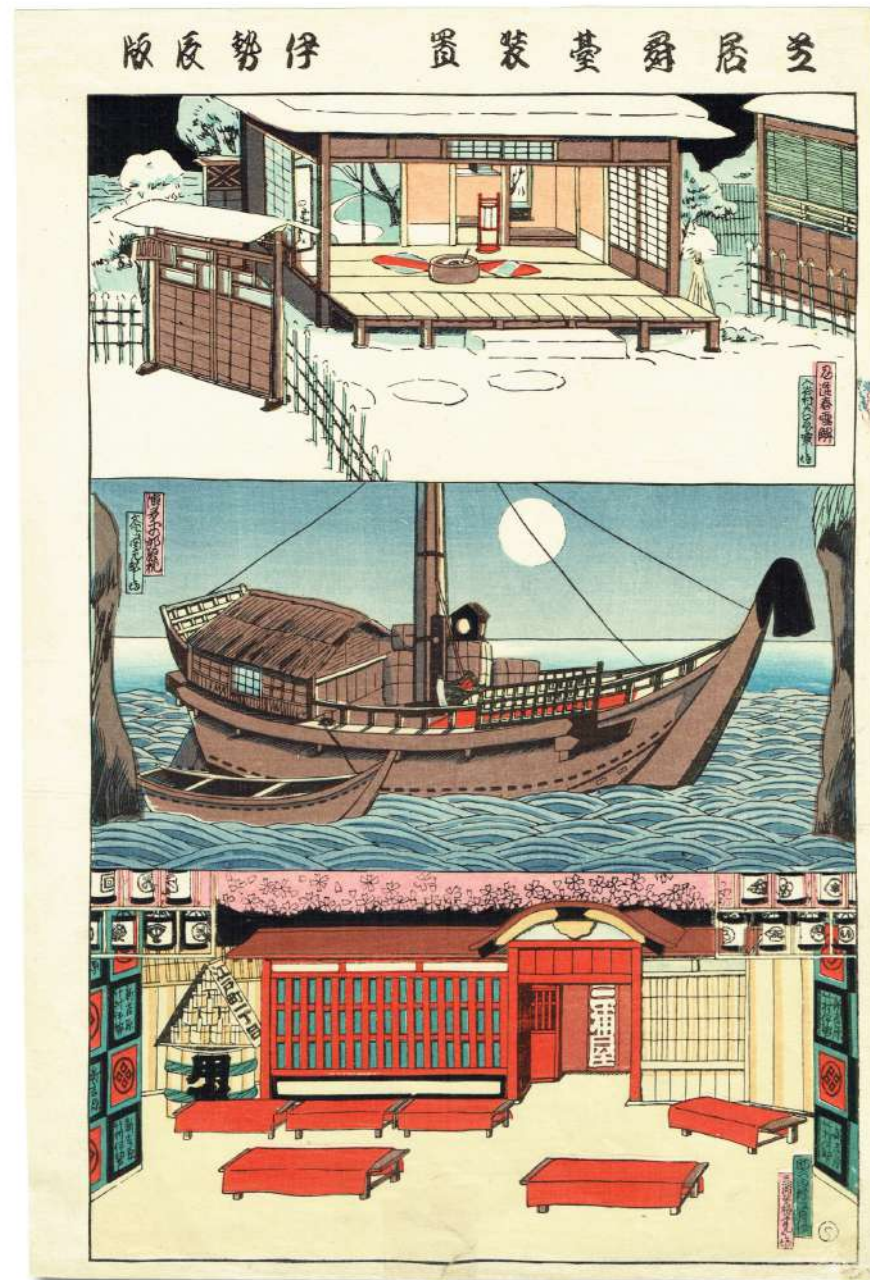
[Tōkyō]: Isetatsu, [ca. 1920s-1930s?].

A woodblock print featuring three set designs for kabuki productions, pictured from top to bottom: *Shinobiau*

Haru no Yukidoke, *Hakata Kojorō Namimakura*, and *Sukeroku Yukari no Edo-zakura*. Unlike *omocha-e* and *tatebanko*, the sheet seems to have been intended for viewing rather than cutting out and playing with – an unusual celebration of kabuki stage design.

One leaf, woodblock-printed on one side, complete. Browned, with a few creases and minor scrapes. Tear, repaired, to lower extremity. Mounting paper strips to verso corners. 37.2 x 24.9 cm.

\$180







06

Kabuki actors as children: the twelve months

Jūnikagetsu [The Twelve Months]

Toyohara, Kunichika [illustrated by].

Kyōbashi, [Tōkyō]: Kamiyama Seishichi, Meiji 17 [1884].

A complete set of three large-format *nishiki-e* prints, each divided into four scenes depicting a leading kabuki actor in the guise of a child

engaged in a seasonal pastime. Together, the three prints represent the twelve months of the year. The conceit is fascinating: although the figures have the faces and physiques of adult actors, their scalps are rendered in blue, the conventional *ukiyo-e* device for indicating children. Each is identified by the actor's stage name alongside a child-like name, several of which appear to echo the actors' own names. Among those represented are Nakamura Fukusuke as Ofuku, Suketakaya Takasuke as Otaka, Ichikawa Kuzō as Yoshimatsu, Bandō Kakitsu as Oie, and Nakamura Shikan as Komakichi. Rather than depicting specific kabuki performances, the series seems to imagine these famous actors themselves as children, engaged in the familiar activities and pastimes of the Japanese year. An unusual combination of kabuki actor portraiture and seasonal childhood imagery.

Three sheets, each woodblock-printed on one side, complete. Light trimming and wear to extremities. Each sheet measures approximately 36 x 24 cm.

\$1280



07 On gender equality, illustrated by Kyōsai

Dōjo Hayagakumon ["Fast Learning for Young Girls"]

Hattori [Mantei], Ōga [text by]; Seisei [Kawanabe], Kyōsai [illustrated by].

[Tōkyō]: Shōsetsusha Shorin, Yamazaki Seishichi, Ryōkodō ... [et al.], Meiji 8 [1875].

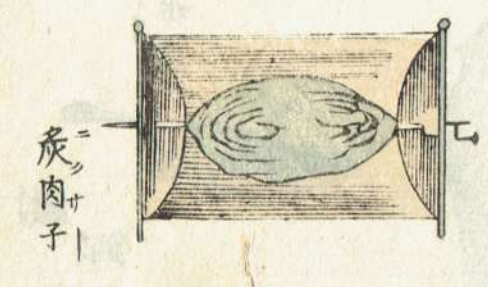
The first issue (of two) of one of Ōga's works recording the author's conservative rebuttal to the image of gender equality propounded by Fukuzawa Yukichi and other social reformers. Oikawa and Yamaguchi (1984b) state that the work is about "a school at a private residence that educates women and girls using everyday occurrences as material. While adopting a didactic style, [the text] criticizes the state of the world in many

places". Considering Ōga opposed the adoption of 'Western' equal rights between men and women in his Meiji 7 (1874) zasshi *Nihon Onna Kyōshi*, it seems probable that this work espouses similar sentiments. Issue two was published in Meiji 13 (1880); although a third issue was planned, it was never published.

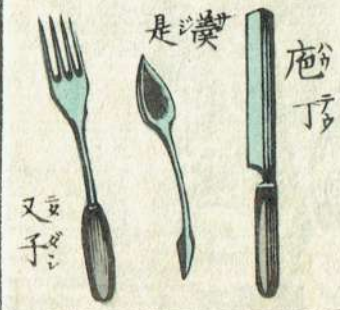
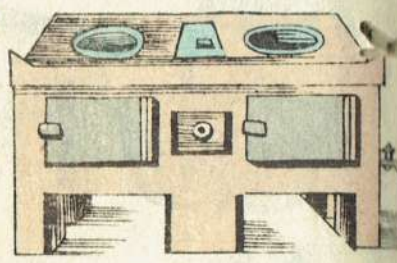
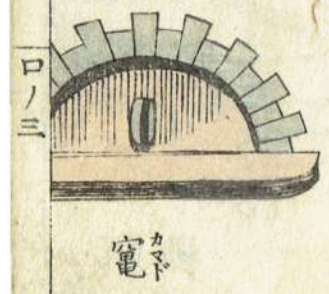
First issue. One *karitoji*-bound volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original upper wrapper and last text leaf verso with wear, light stains, creases, and a few small holes. Occasional creases and light stains internally. 8 leaves. 22.2 x 15.1 cm.

\$1380

✪ Oikawa, Shigeru and Seiichi Yamaguchi. "Kawanabe Kyōsai Sashiebon no Shomoku narabini Kaidai: Ge, Kyōsai no Sashie to Dezin". *Museum* 396 (1984), 18-26.



厨竈





08 An early guide to Western cooking, illustrated by Kyōsai

Seiyō Ryōri-tsū [A Connoisseur of Western Cuisine]

Kanagaki, Robun [notated by]; [Kawanabe], Kyōsai [illustrated by].

Tōkyō: Wanya Kihē, Meiji 5 [1872].

An early Japanese guide to Western cooking, containing seventy recipes, including one of the earliest recipes for curry printed in Japanese. The work is said to be an abridged translation by Kanagaki Robun of a notebook he acquired from a British resident in Yokohama. Its recipes range from soups, sauces, and pies to a variety of meat dishes, including pork cutlets, hashed duck, and minced fowl. Recipe 53, for curry, is particularly notable as one of the earliest recipes for curry printed in Japanese. Throughout the volume, some ingredients are translated into Japanese, while others, such as butter, are given in *katakana*, reflecting the absence of established Japanese equivalents. The work goes beyond recipes to

introduce its readers to the unfamiliar world of Western dining. The opening illustrations depict foreign cutlery, tableware, furniture, and kitchen utensils, functioning almost as a visual glossary of objects that would have been unfamiliar to many Japanese readers. While ostensibly a practical guide to Western cooking, the book is equally fascinating as a record of culinary curiosity and cultural encounter during the early Meiji period. The final page of the first volume advertises a supplementary volume, published later the same year. An important early record of how Western food and dining were introduced to Japanese readers, featuring illustrations by Kawanabe Kyōsai.

Two four-hole-bound (*yotsumetaji*) volumes, on double leaves, traditional East Asian binding style (*fukurotoji*). Supplementary volume not present. Original wrappers worn and creased. Original *daisen* and text/illustration leaves enthusiastically stamped by an ex-owner. Light soiling and wear internally. A few almost unnoticeable wormholes to gutter of v.1. [2], 4, 23; 31 leaves. 18.2 x 12 cm.

\$2500





09 Celebrating the Emperor's birthday in the Rockies, Wyoming

[Set of two untitled photographs of Japanese workers in America]

[Photographer unidentified].

Rock Springs, Wyo [Wyoming]: [studio name illegible, ca. 1906].

A set of two photographs documenting the Japanese community at the Superior coal-mining camp in Wyoming. One shows two men wrestling on the sand in front of a row of bunkhouses, with an umpire standing behind them.

The other shows approximately fifty Japanese workers, together with two dogs and a baby, gathered before a pavilion or stage decorated with stars and stripes and the American and Japanese flags. An inscription on the verso identifies the latter as a record of a celebration of the Emperor's birthday at Hirose Camp in the Rockies, Wyoming. Japanese labourers were present in Wyoming from the 1890s, working initially on the railroads and subsequently in the state's coal mines. The photographs offer a rare glimpse of life beyond the mines and a record of the Japanese immigrant community in the Wyoming coal camps during the late Meiji period.

Two photographs, each mounted on card. Chips, small tears, marks, and bumps to mounting. Browning and a few small marks to photographs. General fading and light foxing. Mounting of photograph on left: 27.7 x 35.4 cm; mounting of photograph on right: 38 x 45.8 cm.

RESERVED



No. 10 - A set of fold-out anatomical teaching models



10 A set of fold-out anatomical teaching models

Shin'an Jintai Kaibō Jizai-zu = The Anatomical Diagram

Araki, Yashichirō [text by].

Ōsaka and Tōkyō: Seiri Kenkyūkai, Taishō 9 [1920] - Shōwa 10 [1935].

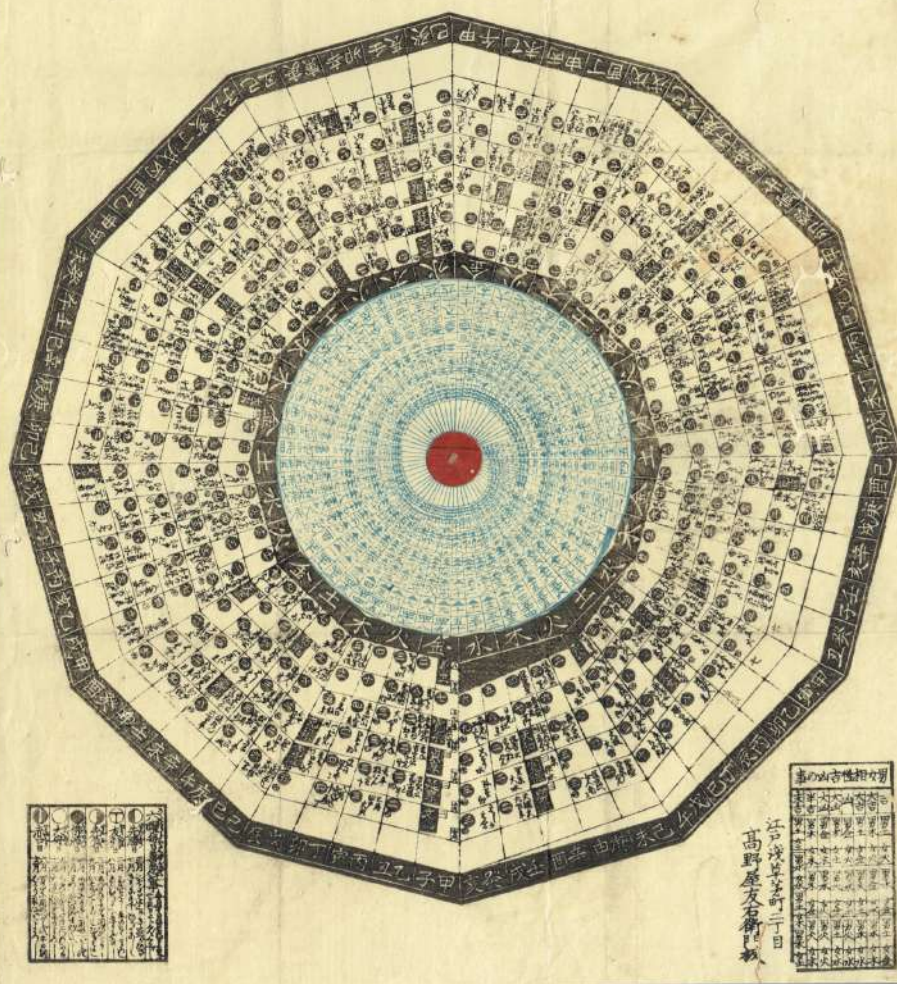
A set of four card anatomical models of the human body, produced by Araki Yashichirō and published by the Seiri Kenkyūkai (Physiological Research Society). Issued between 1920 and 1935, the set reflects the growing interest in scientific education, hygiene, and public health in Japan during the late Taishō to early Shōwa period. Each model unfolds to reveal different aspects of human anatomy, including the internal organs, skeleton, circulatory system, and musculature, providing an easy-to-understand way of learning

about the human body. One of the four booklets in the present set is from the 44th revised edition, an indication of the work's considerable popularity. The four booklets also make for a particularly effective set for display, as the different layers of the anatomical models can be opened and arranged to show the body's structures simultaneously. An unusual example of early twentieth-century Japanese popular medical education, combining scientific instruction with inventive paper construction.

Four card anatomical models, each housed in a protective card wrapper. One booklet lacking upper wrapper. Occasional scrapes, small wormholes, tears, browning, and minor losses both internally and externally. [Unpaginated]. Each item measures approximately 21.5 x 11 cm.

\$460

甲子循環十六圖



11

A calendrical diagram with a volvelle

Kasshi Junkan Rokujū no Zu [Diagram of the Sixty-Year Kasshi Cycle]

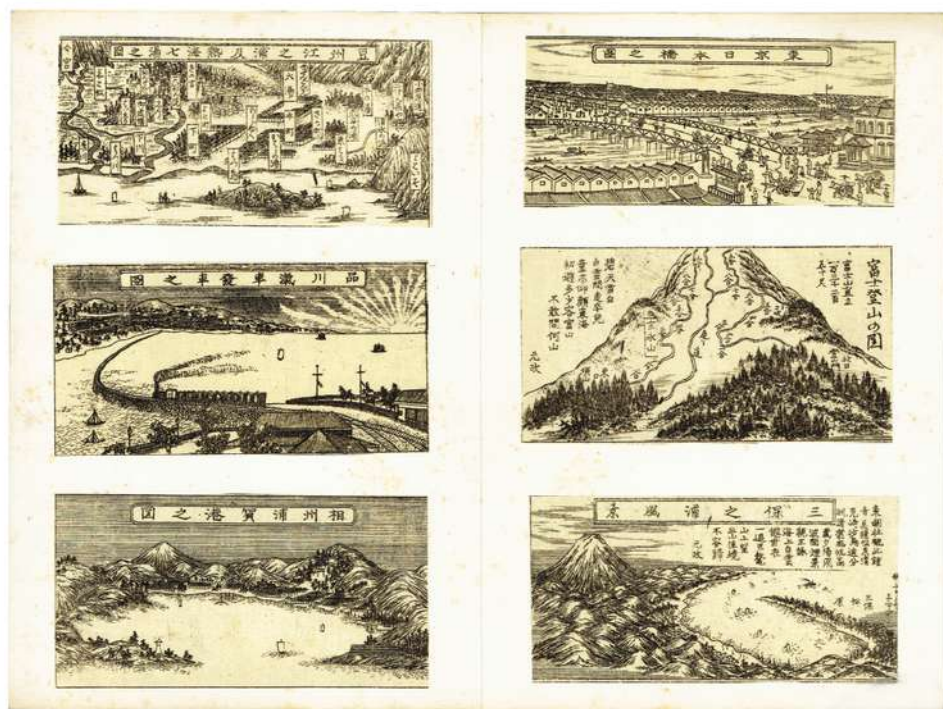
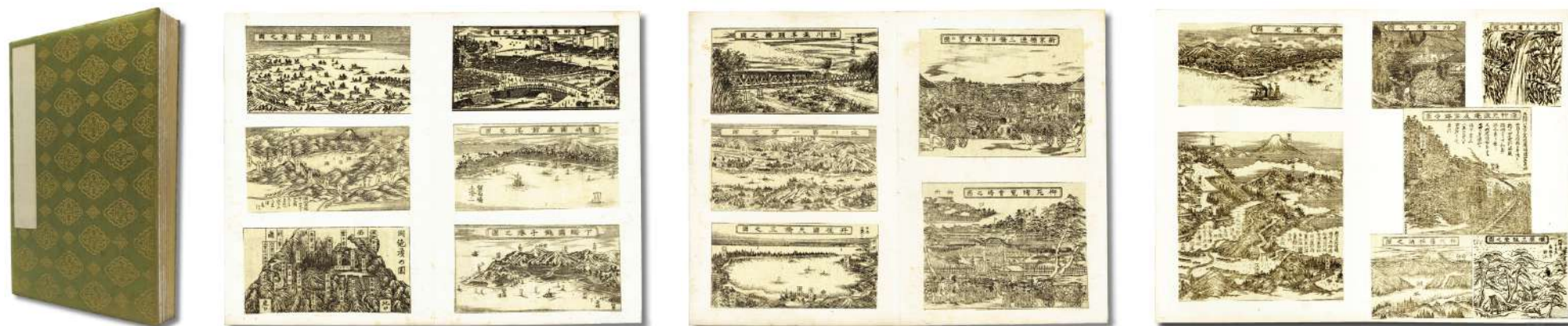
[Creator unidentified].

Edo [Tōkyō]: Takanoya Tomoemon, [ca. Kaei 3 (1850)].

A single-sheet woodblock print illustrating the sixty-term sexagenary cycle, formed by the combination of the Ten Heavenly Stems and Twelve Earthly Branches. The chronological table begins with the first year of the Eishō era (1504) and continues through Kaei 3 (1850), providing a convenient reference for identifying the corresponding era name, calendar year, and stem-and-branch combination, as well as the age associated with each year. The sheet also gives the zodiac sign for each year. Additional tables provide information on auspicious and inauspicious times and relationships. The table at lower right concerns the auspiciousness or inauspiciousness of male-female pairings, providing a guide to compatibility. The table at left indicates favourable and unfavourable times for carrying out activities according to the day. The highlight of the present copy is its intact central volvelle, which allows the user to calculate ages across successive sixty-year cycles. A highly practical example of late Edo-period popular calendrical printing.

One sheet, woodblock-printed on one side, complete. Movable paper volvelle present. Several wormholes, most repaired with washi backing. Folds and light soiling. A few year numbers added by hand. 49.5 x 36.5 cm.

\$340



12

Copperplate-printed landscapes

[Untitled album of copperplate-printed
illustrations]

[Compiler unidentified].

[Japan: publisher/s unidentified, ca. late
Meiji period (1905-1915?).]

An album of 86 tipped-in copperplate-
printed illustrations of famous locations
around Japan. Many of the landscapes,
among them Mt. Fuji, Kamakura, and Nara,
are provided with captions and rendered as



bird's-eye views, transforming them into simplistic maps. A nice example
of Japan's quick and skilful adoption of copperplate printing, which
surged in popularity in the Meiji period with the Westernisation of the
country.

One accordion-folding (*orihon*) volume, complete. Original boards lightly
discoloured, wear to extremities. Minor internal foxing. Stationer's (?) stamp to
front pastedown. Housed in non-original custom *chitsu* case. 18.2 x 12 cm.

\$960



13

Three designs by
Shibata Zeshin

[Untitled set of woodblock-printed illustrations designed by
Shibata Zeshin]

[Shibata], Zeshin [illustrated by].

[Japan: publisher unidentified, ca. 1870s-1880s?].

A set of three colour woodblock-printed sheets featuring illustrations by the celebrated artist Shibata Zeshin (1807-1891). One depicts the *Shichifukujin* (Seven Lucky Gods) enjoying some downtime; another offers a playful parody of the famous Ōtsu-e image *Oni no Nenbutsu*, with the oni himself looking distinctly downtrodden. The final sheet presents a particularly elegant scene, with a *tanzaku* poetry strip fluttering in the breeze beneath a wind bell. Together, the three images demonstrate Zeshin's remarkable range, from elegant compositions to comic imagery.

Three sheets, each woodblock-printed on one side, complete. Paper browned, with a few marks and creases. Light stains to centre of print featuring *tanzaku*. Top left print: 37.4 x 25.5 cm; bottom left: 22.5 x 28.5 cm; right: 34.2 x 10.5 cm.

\$180





14

Twenty photographs of handsome Takarazuka actresses

[Untitled set of photographs of Takarazuka actresses]

[Photographers unidentified].

[Tōkyō: Takarazuka Kagekidan (et al.), ca. 1950s].

A set of twenty photographs of Takarazuka actresses, mainly pictured in male roles, dating from around the mid-1950s. The Takarazuka is an all-female performance troupe founded in 1913 and best known for its musical productions. Several photographs bear the official Takarazuka stamp on the verso, suggesting that at least some were produced by the troupe as merchandise. Pencil annotations on the versos of several photographs identify the production, year, and theatre in which it was staged, and the actress pictured. The actresses appear in roles from Takarazuka adaptations of works such as *Kismet* and *Der grüne Heinrich*, as well as original productions. An appealing record of the Takarazuka's distinctive tradition of theatrical cross-dressing.

Twenty loose photographs. Occasional creases and marks. Annotations and stamps to several versos. Light bumps to extremities. Photographs measure approximately 14.2 x 10.2 cm.

SOLD



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