The First Edition of the First of Darwin's Works to be Translated into Japanese: 'The Descent of Man'

1. `Jinsoron` [人祖論]
Darwin, Charles [original text by] ; Közu, Senzaburō [edited and translated by].

The first Japanese edition, abridged, of Darwin's "The Descent of Man, and Selection in Relation to Sex" (originally published in 1871). "The translator was a scholar of education, Közu Senzaburō. In spite of its title, the book was actually a hybrid, which included a mixture of chapters of the Descent (namely, chapters 1–7 and 21) together with other texts: the Historical Sketch that Darwin appended to the third edition of the Origin (1861), and some sections taken from Thomas Huxley's Evidence as to Man's Place in Nature (Kaneko 2000). So this book can also be described as the first publication including a partial translation of a text from the Origin" ("Translating 'natural selection' in Japanese: from 'shizen tōta' to 'shizen sentaku', and back", Kijima & Hoquet, 2013).

The third recorded Japanese translation of Darwin's "On the Origin of Species by Means of Natural Selection, or the Preservation of Favourite Races in the Struggle for Life" (1859), and the first full-illustrated textbook on evolution in Japan. A highly illustrated translation of nine lectures given to Tokyo University students by American professor Edward Sylvester Morse between 1877 and 1879.

While it is not the first book in Japanese to mention evolution, "historians have credited the first full-blown introduction of Darwin's theory to Edward Sylvester Morse (1838–1925) in his series of lectures on evolution ... given at the newly established Tokyo University. He prompted the translation of Huxley's Lectures on the Origin of Species and wrote a preface to it. … Several historians (e.g., Isomo 1987, Cross 1996) have considered his lectures and this book as a milestone in the introduction of Darwin to Japan. After this first introduction, the idea of evolution thrived in Japan and was accepted broadly and rapidly as an established theory among both laymen and specialists, without any strong resistance" ("Translating 'natural selection' in Japanese: from 'shizen tōta' to 'shizen sentaku', and back?", Kijima & Hoquet, 2013).

Morse's lectures have also been described as "a watershed in the history of science in Japan. [Dōbutsu Shinka-ron] is a small book of only nine chapters, and it skims over the major topics in the field, but as Ishikawa later argued, it shifted the course of scientific inquiry in Japan … Presented by Morse, who worked under Louis Agassiz at Harvard before moving to Japan, and shaped by Ishikawa (it is clear that this is not a direct translation, at times the voice is clearly Ishikawa's), Dōbutsu shinkaron offers a snapshot in the globalization of evolutionary theory. It shows how the basic ideas of modern biology arrived in Japan and took on immediate political importance. Morse spoke broadly in the lectures, sermonizing on topics ranging from the development of dog breeds to the relationship between class and order in nomenclature, but what emerges most forcefully from Animal Evolution is not a new understanding of animals per se but a new sense of humanity's place in the world. It was an ominous vision, and Morse (at least as translated by Ishikawa) had a knack for the dramatic. Delivered to several hundred students and faculty on October 6, 1877, the first lecture, Morse later recalled, was met with ‘nervous applause’ (“The Nature of the Beasts: Empire and Exhibition at the Tokyo Imperial Zoo”, Miller, 2013). While lacking one illustrative plate, this book is nevertheless a scarce text that paved the way for direct Japanese translations of Darwin's 'The Origin of Species' and 'The Descent of Man'. No copies located outside of Japan in OCLC.

Original boards, very lightly soiled. Binding cracked, some pages loose. Occasional underlining and notes in a contemporary hand. Light discolouration to some pages due to age. Occasional ex-ownership stamps, ex-ownership inscription to lower free endpaper. Lacking one illustrative plate, replaced with a loose facsimile. However, includes one illustrative plate (featuring shellfish) not recorded in the National Diet Library copy. Overall good. 1 v., complete. 4, 134 p. 18 x 12.4 cm. Text in Japanese. US$3,375 GBP2,680
Judgement of a Monkey: The First Repudiation of Darwin’s Theory of Evolution in Japanese

4. ‘Saru no Saiban: Yōshō Reppai’ [僕猿劣裁判] [Lyon, W.P. (William Penman) (original text by)] ; Gray, Asa [erroneously attributed to] ; Inoue, Tsutomo [translated by].

A scarce first edition of this banned Japanese translation of W.P. Lyon’s anti-evolutionary text “Homo versus Darwin”, and the first book published in Japanese to reject Darwin’s theory. The author is recorded in the text as “Eisa Gurei” (Asa Gray), but in a 1986 study Zenji Suzuki and Naohide Isono confirmed the text to be a translation of Lyon’s “Homo versus Darwin” (1872). A year after publication the book was called into question for ‘corrupting public morals’ and was soon banned. Includes three leaves of woodblock-printed illustrations similar to those in Lyon’s text. An important example of the reception of Darwin’s theory in Japan.

A Japanese translation of the classic tales, based on Thomas James’s “Aesop’s Fables” and highly illustrated with woodcuts by Kawanabe Kyōsai, Fujisawa Bainan, and Sakaki Reisuke. The six books contain a total of 237 of Aesop’s Fables, and quickly became bestsellers in Japan. Watanabe On, the translator, was the President of the Tokyo University of Foreign Studies and an English scholar and educator. The first five volumes of Watanabe’s translation, incorporating western morals and ideas, were based on the English edition of James’s text, while the last was based on George Fyler Townsend’s “Three Hundred Aesop’s Fables”. Some of the illustrations in the text were based on the sketches by John Tenniel that accompanied James’s text. A relatively faithful translation, illustrated with woodcuts by master painter Kyōsai.

Original wrappers, very lightly soiled, with a few insignificant marks. Small ex-ownership stamps to title slips, other ex-ownership stamps to titles and first pages of text. Page extremities lightly browned. Title to lower textblock edge in black ink. Minor wormholing to a few leaves in v.1 and 3. Comes in non-original custom-made slipcase. Overall near fine. 6 v., complete. 3, [1], 3, 3, 32, 3, 27, 3, 39, 2, 27, [1]. 1, 29, 2, 28 leaves. 22.4 x 15.1 cm. Text in Japanese.

US$2,700     GBP2,150

5. Tsūzoku Isoppu Monogatari [通通俗語物語] [original text by] ; Watanabe, On (Ichirō) [translated by] ; Kawanabe, Kyōsai, Fujisawa, Bainan, Sakaki, Reisuke [illustrated by].

A Japanese translation of the classic tales, based on Thomas James’s “Aesop’s Fables” and highly illustrated with woodcuts by Kawanabe Kyōsai, Fujisawa Bainan, and Sakaki Reisuke. The six books contain a total of 237 of Aesop’s Fables, and quickly became bestsellers in Japan. Watanabe On, the translator, was the President of the Tokyo University of Foreign Studies and an English scholar and educator. The first five volumes of Watanabe’s translation, incorporating western morals and ideas, were based on the English edition of James’s text, while the last was based on George Fyler Townsend’s “Three Hundred Aesop’s Fables”. Some of the illustrations in the text were based on the sketches by John Tenniel that accompanied James’s text. A relatively faithful translation, illustrated with woodcuts by master painter Kyōsai.

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US$2,700     GBP2,150


An early Japanese translation of Shakespeare’s “King Lear”, taken from a French adaptation and illustrated by famous Meiji period artist Yoshitoshi. This is the first edition illustrated by Yoshitoshi, and includes seven black and white woodblock-printed illustrations by him. A fascinating collision of early 17th century English theatre and innovative 19th century Japanese woodblock art.

Original wrappers, a little browned and foxed, with some scrapes. Light bumping to corners. Minor loss to lower and opening edges of upper wrapper and first ten or so leaves. Slight browning to leaves. Otherwise very good to near fine. 2 v., complete. 13, 50, 67 leaves. 22.7 x 15.2 cm. Text in Japanese.

US$2,050     GBP1,630

An Early Japanese Text on the Magna Carta


One of the earliest books in Japan on the Magna Carta. While the book purports to be a translation of a western book, it is almost certainly a creation in the political novel style by Katō Masanosuke. The text is illustrated with eight leaves of black and white lithographically-printed illustrations and a folding copy of the Magna Carta (measuring 18.2 x 44 cm). The 63 clauses of the famous document are recorded at the end of the book. A scarce text showing the interest held in British political history during the formation of Japanese party politics.

Original boards, a little worn and soiled, corners slightly bumped and extremities chipped. Light browning to first few and last few pages. Very occasional small marks to text. Overall very good to near fine. 1 v., complete. 4, 3, 3, 6, 4, 152, 2, 41 p., 12 p. of ads. 12.4 x 18.2 cm. Text in Japanese.

US$1,080     GBP865

The First Modernist Play by the ‘Society for Theatre Reform’


The script of a historical ‘heroic’ play set in the middle ages, made as an attempt to modernise Japanese theatre. The editor, Yoda Gakkai, is an important figure in modern Japanese theatre, and is remembered for translating Shakespeare’s “King Lear”. A nice two-volume set, with a stunning colour frontispiece and four monochrome woodblock-printed illustrations by Tsukioka Yoshitoshi.

Original wrappers, lightly soiled and with some abrasion and chipping to extremities. Sticker reminders to upper wrappers and spine. Light browning to leaf extremities. Occasional minor marks to text. Title to textblock foot of each volume in pen. Overall very good. 2 v., complete. [4], 5, 53, 64 leaves + [2 leaves of advertisements]. 22.7 x 15.2 cm. Text in Japanese.

US$2,270     GBP220
The First English translation of the prose poem “Nekomachi”, by Japan’s father of modern poetry Hagiwara Sakutarō (1886-1942). Artist Kawakami Sumio designed the title page and binding for the first Japanese edition (1935), and the English edition includes five additional black and white woodblock-printed illustrations by the artist.

Original boards, in nice condition. A few very small marks to endpapers and title. Near fine to fine. 1 v., complete. 25 p. 19.3 x 15 cm. Text in English.

US$1,080 GBP65

An Extraordinary Adventure: An Account of Robinson Crusoe, the Castaway

14. Zessei Kidan: Robinson Hyōryūki

Defoe, Daniel [original text by]; Inoue, Tsutomu [translated by]; Sakabe, Kuminasa [corrected by].


[illustrations and binding design by].

Saito, George [translated with an introduction by] ; Kawakami, Sumio [illustrations and binding design by].


Kunimasa [corrected by].

An English Translation of a Japanese Classic

13. 'Cat Town' [猫町]

Hagiwara, Sakutarō [original text by] ; Saito, George [translated with an introduction by] ; Kawakami, Sumio [illustrations and binding design by].


A scarce first edition of this early Japanese translation of “Robinson Crusoe”. Defoe's novel experienced great popularity in the Meiji period, and many different editions of it were published. Illustrated first editions such as this, however, are now quite difficult to find. The translator, Inoue Tsutomu, famous for writing some of the first Japanese translations of influential texts by figures like Shakespeare, Thomas More, and Jules Verne, “treated Crusoe as a fictional character, not as an actual person, but he also asserted that the novel was no mere adventure story and that it served to teach young Englishmen to overcome hardship” (“Modern Japanese Thought”, Wakabayashi, 1998). An early translation of the classic novel by one of the most prominent translators of the 1880s.


US$675 GBP540

The First Japanese Translation of ‘The House at Pooh Corner’

15. ‘Pū-Yokochō ni Tatta Ie’ [ブー・横丁にたった家]

Milne, A. A. [original text by] ; Shepard, E. H. [Illustrations by]; Ishitii, Momoko [translated by].


The first Japanese translation of “The House at Pooh Corner”, by Ishii Momoko, with illustrations by Ernest Shepard from the original text. Very scarce.

Original wrappers, lightly soiled and with a stain to the left-hand margin, continuing into the text. Light stains to extremities of first and last few pages. Browning and occasional minor foxing to text due to age. Pen note by an ex-owner to lower free endpaper. Overall very good. 1 v., complete. 2, 3, 262, 4 p. 18.2 x 12.7 cm. Text in Japanese.

US$8345 GBP280

The First Japanese Translation of ‘The House at Pooh Corner’

15. ‘Pū-Yokochō ni Tatta Ie’ [ブー・横丁にたった家]

Milne, A. A. [original text by] ; Shepard, E. H. [illustrations by]; Ishitii, Momoko [translated by].


The first Japanese translation of “The House at Pooh Corner”, by Ishii Momoko, with illustrations by Ernest Shepard from the original text. Very scarce.

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US$8345 GBP280
who took arsenic for a venereal disease, a larger, unwarranted dose of the substance, killing him. After Edith's arrest, however, Mary Jacob, the Carew family governess, was charged with Walter's murder after some suspicious letters appeared and there were reports that she had confessed. A Mr. (George Hawthorne) Scidmore, purported to be the only American law practitioner in Yokohama at the time, defended Jacob in court, and she was discharged at a preliminary hearing. Edith was eventually convicted, found guilty, and sentenced to death, a sentence that was later commuted to life imprisonment. After serving fourteen years (imprisoned alongside notorious Victorian murderess Florence Maybrick) she was released, and died in Wales in 1958. This book, a reprinted text from the "Japan Gazette", has the manuscript note 'with the compliments of' and personal stamp 'G.H. Scidmore, Counselor at Law, Yokohama, Japan' on the first page of text. Scidmore was the lawyer who represented the accused governess Mary Jacob in court. The book contains 42 pages on the inquest, 342 pages on the trial, and 23 pages titled "The Carew Case" on the arrest of Mary Jacob. A fascinating text and very rare, with only two copies located in OCLC. For further notes on the case please refer to "Murder on the Bluff: The Carew Poisoning Case" (Whittington-Egan, 2012).

In boards, probably not original but nevertheless contemporary, light wear to corners, starting. Sticker reading "Regina vs Carew" to spine. Lacking front free endpaper. Small mark to fore-edge. Light browning to page extremities. Almost unnoticeable repairs to extremities of five leaves. Printed note of the British Consulate in Yokohama dated 1897 tipped-in with only two copies located in OCLC. For further notes on the case please refer to "Murder on the Bluff: The Carew Poisoning Case" (Whittington-Egan, 2012).

A scarf record of the external and internal appearance of the 'Tokyo Fukuatsu Seidō' (Tokyo Resurrection Cathedral), nicknamed 'Nikorai-dō' (The Temple of Nikolai), before its destruction in 1923. The Nikorai-dō is the main cathedral of the Orthodox Church in Japan. The original designs for the cathedral were made by Michael A. Shchurupov at the request of Russian Orthodox Archbishop Nikolai Kasatkin, and were modified and completed by architect Josiah Conder in 1891. The cathedral was a beloved piece of architecture in the Meiji period, but its dome was destroyed in the Great Kanto Earthquake of 1923, and iconostases inside the cathedral and surrounding buildings were burned to the ground. The dome was rebuilt later, with a slightly different design. This book contains 53 numbered leaves of illustrations, including 77 offset-printed photographic illustrations taken before the cathedral was destroyed, of religious icons and the building's architecture and interior design. Few books are known to record the appearance of the cathedral at the beginning of its construction.

Original boards, stained and worn, extremities chipped. Discolouration and loss to fabric on spine. One sticker and original jacket remains pasted to endpapers. Discolouration and occasional marks to pages. Binding cracked, holding firm. Good only. 1 v., complete. 46 p. + 53 leaves of illustrations. 25.1 x 18.2 cm. Text in Japanese, with occasional Russian.

A manuscript record of a song composed about the 1886 Normanton Incident, in which the British merchant ship the Normanton was wrecked off the coast of Wakayama. While the whole British crew on board managed to escape in lifeboats, all 25 Japanese passengers were left to perish. The neglect of the Japanese passengers caused an uproar in Japan, and resulted in strong anti-British sentiment and renewed criticism of the 'Unequal Treaties'. The lyrics in this small text, by Sōmei Ittekisei (of whom no records could be found in Japanese databases), were made for an arrangement of French musician Charles Leroux's military song "Battōtai", to spread the news of the tragedy to the general public. An interesting document showing the anti-British sentiment and move to abolish the 'Unequal Treaties' triggered by the Normanton incident.

Original wrappers, worn, with a few stains, lightly wormholed. Loss to text due to wormhoiling. Small stains present. Overall good only for age. 1 v., complete. 7 leaves. 10.8 x 13 cm. Text in Japanese.
**A Planisphere of the Heavens’ and ‘An Explanation of the Planisphere of the Heavens’**

20. *Heitengi* [平天儀], together with *Heitengi Zukai* [平天儀図解]

A. *Heitengi* [平天儀]

Iwashashi, Yoshitaka [Iwashashi Zenbē or Iwahashi Kōryūdō].


Original wrappers in an accordion-style binding, with original woodblock-printed title slip. Wear and stain to wrappers and text. Includes two woodblock-printed pages of text and two of hand-coloured illustrations, totaling four ‘faces’. The first illustrated page has four movable volvelles, three of which are hand-coloured and one of which is attached to a bamboo rod for ease of use. Very good. 1 v., with four volvelles, complete. 27.2 x 25.7 cm. Text in Japanese.

B. *Heitengi Zukai* [平天儀図解]

Iwashashi, Yoshitaka [Iwashashi Zenbē or Iwahashi Kōryūdō].


Original wrappers, a little worn and marked. Loss to original woodblock-printed title slip. Occasional stains and marks to text. Four movable volvelles. Very good. 1 v., complete. 27.2 x 25.7 cm. Text in Japanese.

US$14,850 GBP11,800

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21. *Tenkei Wakumon* [天經或問], together with *Tairyaku Tengaku Myōmokushō* [大略天學名鑑]

You, Yi [compiled by]; Nishikawa, Seikyū [edited and with Japanese reading marks by].


The first edition of this influential Chinese text on astronomy to be published in Japan. In this set of books the author, You Yi, included knowledge of western astronomy that he learnt from Italian missionary and astronomer Sabatino de Ursis (1575–1620), in addition to Chinese astronomical knowledge. Although it is presumed that the original Chinese text of "Tenkei Wakumon" (published 1672 or 1675) was brought to Japan soon after publication, the set of books was quickly banned due to Japan's prohibition of Christian texts, and was only finally passed by the censors presumably just before the publication of this first Japanese edition. The three volumes in the set are titled "Tenkei Wakumon Zukai", "Tenkei Wakumon Tenkan", and "Tenkei Wakumon Chikan". The woodblock-printed illustrations in "Tenkei Wakumon Zukai" depict celestial maps, various astronomical tools, a world map, and so on. Extremely influential in Japan, the volumes were reprinted continuously throughout the 18th and 19th centuries. No copies of the original Chinese text are believed to remain. This particular set comes with "Tairyaku Tengaku Myōmokushō", a supplementary volume published in Japanese to provide a summary of the information provided in "Tenkei Wakumon". A scarce first Japanese edition set of this influential text on Chinese and western astronomy, with numerous woodblock-printed illustrations in a clear impression.

Fukurotoji bindings with original wrappers, a little worn and with a few marks, stains to supplementary volume wrappers. Handwritten note to upper wrappers of all volumes. Title slip of v.2 lacking. Minor occasional wormholing and foxing to volumes. Slight loss to lower opening corner of upper wrapper of supplementary volume. Overall very good. 3 v. + 1 supplementary v., complete. 6, [2], 11, 24 leaves; 52 leaves; 49, 3 leaves; 41 leaves. 27.1 x 18 cm. Text in Chinese, with Japanese reading marks. Text of supplementary volume in Japanese.

US$86,750 GBP63,500

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22. *Tenkei Wakumon Chūkai* [天經或問詳解]

Irie, Heima; You, Yi [original text by].


A complete three volume set of "Tenkei Wakumon Chūkai", written in 1750 by Irie Heima (Irie Tōa), an astronomer frustrated with the dense, difficult-to-understand, and inaccurate sections of "Tenkei Wakumon" (1730). In the first volume of "Tenkei Wakumon Chūkai" Irie copied the most important sections from "Tenkei Wakumon" and paired them with his own annotations, criticisms, corrections, and brief translations in Japanese. These translations opened up the important astronomical information in the text to Japanese people unable to read classical Chinese. In the two illustrated volumes Irie included corrections to the original celestial maps and world map, to which he added three leaves with movable sections and four striking maps not included in Nishikawa's edition. A set of the first text on Chinese and western astronomical theory to be widely accessible to Japanese readers, in a clear printing and particularly scarce with all movable parts intact.

Original wrappers, somewhat soiled, with a little abrasion and a few marks. First illustrated volume lacking original title slip. Minor wormholing, mostly repaired. Occasional light stains and marks to text. Overall very good. 3 v., complete. 68, 40, 45 leaves. 27 x 17.7 cm. Text in Japanese, and Chinese with Japanese reading marks.

US$84,750 GBP63,780
An Extremely Scarce Picture Book by Kiyonaga

24. Kamakurayama Monjo no Ukina [鎌倉山夢浮名]
Bunkidō (Yoneyama Teiga) [text by]; Torii, Kiyonaga [illustrated by].
A kibyōshi (yellow-backed Japanese picture book) illustrated by Kiyonaga, one of the six major ukiyo-e painters along with Harunobu, Utamaro, Sharaku, Hokusai, and Hiroshige. The set of three books depicts majestic characters typical of a work by Kiyonaga. An extremely scarce text by a master of Japanese painting, with no original copies located in Japanese or overseas library databases.

Re-bound in yellow wrappers, extremities repaired. Ex-ownership stamp to pastedowns, ex-ownership inscriptions to lower wrappers of v.2 and 3. Each leaf reinforced with washi paper. Occasional scribbles in black ink. Considerable loss to lower section of v.1, repaired. Occasional light stains. Overall good to very good. Comes with non-original custom-made slipcase. 3 v., complete. Each volume consists of 5 leaves. 18.3 x 13 cm. Text in Japanese.

US$1,080 GBP865

A Scarce 18th Century ‘Sakura Encyclopedia’

26. ‘Igansai Ōhin’ [拾花賞頌品]
Matsuoka, Joan [selections by]; Yamazaki, Ansai.
Kyoto : Andō Hachizaemon ; Nakanishi Uhē, Hōreki 8 [1758]. First edition.
A small volume of descriptions of 69 varieties of sakura (Japanese flowering cherry), most accompanied by a black and white woodblock-printed illustration. This book is one of the first texts published in Japan to show multiple varieties of sakura, and exemplifies the tree’s sudden and tremendous popularity in the Edo period. The description for each variety focuses on the timing of the different colours of the flower petals. An extremely rare illustrated Japanese book on sakura from the Hōreki period.

Re-bound, minor wormholing to wrappers, extremities lightly discoloured. Light occasional stains to text, almost unnoticeable wormholing to gutter of leaves 17-30. Very occasional small ink marks (mainly to colophon) and marginal notes, but overall near fine for age. 1 v., complete. 92, 2 leaves. 15.6 x 10.8 cm. Text in Japanese.

US$2,700 GBP2,150

A Miniature Set of the First Three Imperial Anthologies of Japanese Waka Poetry

27. ‘Chokusen Waka: Sandaishū’ [拾選和歌·三代集]
A miniature set of the ‘sandaishū’ (the three imperial anthologies of waka), including:

1. ‘Kokin Wakashū’ [古今和歌集]. Kyoto : Uemura Kinzandō, Anei 9 [1780]. Reprint, 129 leaves. Light wormholing to wrappers and first and last few leaves. Ex-ownership stamp to last leaf. US$805 GBP640

Matsuoka, Joan [selections by]; Yamazaki, Ansai.
Kyoto : Andō Hachizaemon ; Nakanishi Uhē, Hōreki 8 [1758]. First edition.
A small volume of descriptions of 69 varieties of sakura (Japanese flowering cherry), most accompanied by a black and white woodblock-printed illustration. This book is one of the first texts published in Japan to show multiple varieties of sakura, and exemplifies the tree’s sudden and tremendous popularity in the Edo period. The description for each variety focuses on the timing of the different colours of the flower petals. An extremely rare illustrated Japanese book on sakura from the Hōreki period.

Re-bound, minor wormholing to wrappers, extremities lightly discoloured. Light occasional stains to text, almost unnoticeable wormholing to gutter of leaves 17-30. Very occasional small ink marks (mainly to colophon) and marginal notes, but overall near fine for age. 1 v., complete. 92, 2 leaves. 15.6 x 10.8 cm. Text in Japanese.

US$2,700 GBP2,150

25. ‘Jubankō no Ki’ [十番香之記]
Satō, Chokkan [handwritten by]. Kaei 5 [1852]. Manuscript.
Jishukō (“burning incense”) is a traditional Japanese game in which ten sticks of incense are lit and players attempt to identify the incense by their scents. This book describes the elegant game along with other incense-based games such as ugo, keizukō, kagetsukō, and genjikō.

Re-bound in wrappers embroidered in gold and blue with dragon and cloud patterns. Hand-painted title slips on gold-flecked washi paper. Gold-flecked pastedowns. With a little wormholing to a few leaves, but overall very good in near fine condition. 3 v., complete. 8.4 x 6.4 cm. Text in Japanese.

US$1,080 GBP865
A Beautiful Manuscript on Rifle-Shooting Traditions

28. ‘Teppō Denju-sho’ [銃砲伝授書]
Gyokuryū, Bō [original teachings by] ; Kanokogi, Hachibē [teachings passed down by].
Early Edo period, dated Keian Gannen [1648]. Manuscript.
A hand-painted manuscript, in colour, on the teachings of rifle-shooting master Gyokuryū Bō. Gyokuryū was the chief priest of Shugenji temple in Odawara, Sagami, and also participated in the Battle of Sekigahara as a soldier of Odawara. The book includes two portraits of Gyokuryū, one at the very start and one at the very end of the text. The words “Kanokogi Hachibē, who lives in the official residence at Kishū, imparts this knowledge … Keian Gannen [1648]” appear at the end of the text, and it is possible that Kanokogi was the person who hand-wrote this book. The illustrations and text in the book focus on the logistics of aiming for targets, birds, fish, people, foxes, deer, and so on. The book also explains in 31 illustrations the importance of shooting stances such as standing, sitting, kneeling, lying down, sitting on a horse, and crouching on a boat. The contents of this manuscript are more varied and practical than those of instruction books widely distributed in the same period on teachings of schools like the Inatomi. On the verso of the book there are notes from Hōreki 6 [1756] on the provenance and teachings of the book, than those of instruction books widely distributed in the same period on teachings of schools like the Inatomi. The contents of this manuscript are more varied and practical than those of instruction books widely distributed in the same period on teachings of schools like the Inatomi. The contents of this manuscript are more varied and practical than those of instruction books widely distributed in the same period on teachings of schools like the Inatomi.

Accordian folding album, wrappers presumed original. Wear, abrasion, and some loss to wrappers, not affecting strength of binding. Light stains and wear to endpapers. Very small occasional wormholes. A few minor marks and ink stains to text, otherwise near fine for age. 1 v. Measures 21 x 1170 cm when unfurled. Text in Japanese.

US$10,800  GBP8,650

A Study of the Colour of Horses’ Coats

29. ‘Kayō Hisō’ [華陽皮相]
Hirasawa, Kyokuzan.
A set of two books on the nomenclature, varieties, and colourings of horses, highly illustrated with colour woodblock-prints of 63 horses in 34 pages. Another set of Kayō Hisō is reported to have been shown to Commodore Perry in Hawk’s 1858 text “Japan Opened”.

“One of the specimens of art presented to the commodore is a book in two volumes, written by Prince Hayashi. The subject treated of is ‘The Points of a Horse,’ and the work is illustrated by a large number of pictures. These illustrations are from woodcuts of bold outline, and apparently printed with a tint to distinguish each in the various groups of the animal by sober grays, reds, and blacks. The style might be classed as that of the medieval, and the horses might pass for those sketched in the time of Albert Durer, though with a more rigid adherence to nature. They exhibit, what may be noticed in the Elgin marbles, a breed of small stature and finely formed limbs, such as are found in southern countries. There is great freedom of hand shown in the drawing. The animals are represented in various attitudes, curvetting, gambling, and rolling upon the ground – positions requiring and exhibiting an ability in fore-shortening which is found, with no small surprise, in Asiatic art” (“Japan opened : compiled chiefly from the narrative of the American expedition to Japan, in the years 1852–3–4,” Hawks & Perry, 1858).

Bartlett and Shohara (“Japanese Botany During the Period of Wood-Block Printing”, 1961) note that “The pictures of horses which so greatly impressed the Americans were not original with Prince Hayashi, whose gift of a work supposedly by himself to Commodore Perry has not been found, but appeared much earlier in a work of Kyokuzan (Sawamoto Gaitei) entitled Kayo Hisō”. A nice set, beautifully woodblock-printed in colour. Original wrappers, lightly soiled and with a few marks. Loss to original title slips. Occasional small ink stains to text. Lightly thumbed. Title in ink to lower textblock edges. Ex-owner’s note to lower pastedown of volume 1. Overall near fine. Comes in non-original slipcase. 2 v., complete. 23, 32 leaves. 27.2 x 18.8 cm. Text in Japanese.

US$2,050  GBP1,630

Bairei’s Masterpiece of ‘Kachō-e’ Painting

30. ‘Bairei Hyakucho Gafu’ [花鳥百鳥圖譜]
Kōno, Bairei [edited and illustrated by] ; Kurokawa, Mayori [preface by].
A complete six-volume first edition set of this masterpiece of kachō-e painting by Japanese artist Kōno Bairei (1844–1895). The six books include illustrations of 201 species of birds (including a Chinese phoenix, a bat, and other ‘non-bird’ animals), delicately woodblock-printed in subdued pink and orange tones next to seasonal plants and flowers. Due to the popularity of the first three books when published, three more books (the ‘sokuohheir’) were later released. The first three books of this particular set seem to be a later printing of the first edition. A clean and bright set of this famous work in a modern nihon-ga style by master of kachō-e painting, Kōno Bairei.

Original wrappers, lightly worn and with minor soiling. Small losses to title-slip, mostly to v.2 only. Continuous light discoloration and marks to text, but otherwise near fine. 6 v., complete. 25, 25, 25, 26, 23 leaves. 24.8 x 16.4 cm. Text in Japanese.

US$2,700  GBP2,150
**A Woodblock-Printed Album of Famous Mountains of France, Italy, and Scotland**

31. Öshu Sansui Kishō

Takashima, Tokuzō (Hokkai) [illustrated by].


A first edition of this delightful set of colour woodblock-printed books on the famous mountains of Europe. The artist, Takashima Hokkai, was a ‘Japanese-style’ (nihonga) painter who heavily influenced the Nancy School of Art, and a student. Hokkai’s illustrations were published in two formats at the same time: a one-volume format and a two-volume format. This is the two-volume format, with volume one dedicated to France and volume two dedicated to Italy and Scotland. The two books include lightly coloured woodblock-prints of famous mountains like Mont Blanc, the Pyrenees, Vesuvius, Glen Coe, Ben Lomond, the Five Sisters, and so on. A set of beautiful albums of foreign mountains as seen from the eyes of a Meiji period Japanese artist.

Original boards, extremities frayed and lightly discoloured, small stains to textblock edges. Orihons accordion-folding bindings. Ex-ownership note and stamp to upper endpaper of volume one. Small occasional marks to leaves. Title to textblock foot in brush and ink. Comes in non-original slipcase. 2 v., complete. 31, 23, 22 leaves. 23.8 x 16.2 cm. Text in Japanese.

**US$2,700**  
**GBP2,150**

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**A Collection of Themed Sōsaku-Hanga Prints**

34. Mangekyō

Murakami, Sadao, Kamei, Tōbee [edited by].


A modern collection of designs produced by artists of the pre-war Kyoto sōsaku-hanga (creative print) circle. Each of the three volumes includes ten colour woodblock-printed leaves. Volume one is themed around fruits and vegetables, volume two around cars and forms of transport, and volume three around fish and shellfish. A rare first edition complete in three parts.

Original portfolio boards, spines cracked. Light soiling and marks to boards. Ex-ownership signature to upper board of v.3. Colour woodblock-printed title plates tipped-in to upper boards. Occasional tears and browning to tissue guards. Slight foxing to a few illustrations. Overall very good. 3 v., complete, with 10 colour woodblock-printed leaves to each volume.

Leaves measure 37 x 28.5 cm. Text in Japanese.

**US$1,350**  
**GBP1,080**

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**A Collection of Patterns from Ancient Illustrated Scrolls**

35. Emaki Monyō

Tokuda, Yoshizō [edited and illustrated by].


A set of accordion-folding albums recording ninety colour woodblock-printed illustrations of dyeing patterns taken from six famous ancient emaki (illustrated scrolls), including the “Satake-bon Sanjūrokkaishen Emaki” and the “Eiga Monogatari Emaki” (illustrated by Tosa Mitsuaki).

Possible re-binding, boards with slight wear and chipping to extremities, and with a few scrapes and marks. Endpapers foxed, light occasional browning and foxing to illustrations. Title to lower textblock edge of v.2 in brush and ink. Three small holes to leaves in v.2. Stain to upper endpaper and textblock edge of v.2 also. 2 v., complete. 16, 13 leaves. 29.8 x 20.8 cm. Text in Japanese.

**US$1,225**  
**GBP980**

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**Cutting Patterns for Traditional Japanese Clothing**

32. Sashiko Dokugaku: Wafuku no Bu

Suzuki, Genpachi.


A first edition of this set of books on traditional Japanese clothing. The books record in great detail the methods of making traditional clothing like haori (Japanese formal coats) and hakama (men’s formal divided skirts), from the cutting of the cloth to the sewing. A highly pictorial text, with 16 colour woodblock-printed illustrations and many black and white illustrations of cutting patterns.

Original wrappers, very lightly soiled, and original title slips. Occasional unobtrusive ex-ownership stamps to text and occasionally illustrations. Otherwise near fine. 3 v., complete. 31, 23, 22 leaves. 23.8 x 16.2 cm. Text in Japanese.

**US$1,625**  
**GBP1,295**

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**Kimono Patterns by Famous Ukiyo-e Artists**

33. Ukiyoe Konomi: Kosode Hyakusen

Kanō, Shūhō.


A record of one hundred colour woodblock-printed kimono patterns (with two patterns to each leaf) based on the works of 34 famous ukiyo-e artists, including Hokusai, Kuniyoshi, Hiroshige, Eisen, and Utamaro. Fifty folded leaves + title, slightly foxed, loosely inserted into original shihō chitsu (four-sided case). Some edges of chitsu cracked, extremities lightly faded. Woodblock-printed sections themselves free of foxing. Overall very good to near fine. 50 leaves + title leaf, complete. Each leaf measures 36.7 x 27.3 cm. Text in Japanese.

**US$2,700**  
**GBP2,150**

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**Notes**

Nouveau. Also a botanist, Hokkai studied overseas at the French National School of Forestry. This set is a study by Hokkai of the mountainous regions of Scotland, Italy, and France he saw between 1884-88, when he was a student. Hokkai’s illustrations were published in two formats at the same time: a one-volume format and a two-volume format. This is the two-volume format, with volume one dedicated to France and volume two dedicated to Italy and Scotland. The two books include lightly coloured woodblock-prints of famous mountains like Mont Blanc, the Pyrenees, Vesuvius, Glen Coe, Ben Lomond, the Five Sisters, and so on. A set of beautiful albums of foreign mountains as seen from the eyes of a Meiji period Japanese artist.

Original boards, extremities frayed and lightly discoloured, small stains to textblock edges. Orihons accordion-folding bindings. Ex-ownership note and stamp to upper endpaper of volume one. Small occasional marks to leaves. Title to textblock foot in brush and ink. Comes in non-original slipcase. 2 v., complete. 31, 27 leaves. 24.8 x 18.3 cm. Text in Japanese.

**US$1,625**  
**GBP1,295**
A Complete Set of Two Hundred Hand-Painted Playing Cards, In Gorgeous Colours

36. Hyakunin Isshu Karuta [百人一首歌留多]
A complete set of two hundred hand-painted Japanese playing cards. One hundred cards in the set feature famous waka poems and the remaining hundred feature illustrations of the poets who wrote them. “Hyakunin Isshu” (one hundred people, one poem [each]) cards were extremely popular in the Edo period, and many games were played using them. This particular set features delicately hand-painted calligraphy and illustrations on goldlecked paper, tipped-in to cards covered with gold-leaf. The illustrations of famous male and female poets have been expressed in stunning colours, while the poem cards have been painted by a skilled calligrapher in a gorgeous font. Needless to say sets such as this, not only complete but in fine condition and delicately hand-painted in vivid colour, are extremely difficult to find.

Very light rubbing to card faces, versos, and corners, but overall fine. The two sets of cards (poems and illustrations) come in both washi paper and antique fabric folding cases. The cases come, in turn, in a wooden lacquerware box. 200 cards (100 poem cards and 100 illustrated cards), complete. Each card measures 8.8 x 6 cm. Text in Japanese.

US$8,050 GBP6,380

A Miniature Japanese Fairytale: ‘Kachi Kachi Mountain’

37. Kachi Kachi Yama [かちかち山]
[S.L.: s.n.], ca. early Meiji period [1870-80s].
A rare miniature version of a famous Japanese folktale in which a tanuki (Japanese raccoon dog), captured by a man, is released by the man’s wife, who the tanuki then kills and cooks. Changing his shape into that of the dead wife, the tanuki then serves her flesh-soup to the husband. In revenge, a rabbit (a friend of the couple), plays tricks on the tanuki in various ways, dropping a bee’s nest on its head then ‘treating’ the stings with a burning peppery poultice. Few books similar to this one have survived, due to their tiny size and inevitable fate at the hands of children. This particular book features colour woodblock-printed wrappers and six pages of black and white woodblock-printed illustrations.

Original wrappers, small hole to upper. Small tears to upper pastedown. Very good to near fine. 1 v., complete. 4 leaves including wrappers. 3 x 2.2 cm. Text in Japanese.

US$675 GBP540

Sixteen Delicate Woodblock-Prints on the Tea Ceremony

38. Chanoyu Nichinchigusa [茶の湯日々伴]
Mizuno, Toshikata [illustrated by].
A folding album of sixteen incredibly intricate double-page woodblock-prints by acclaimed artist Mizuno Toshikata (1866-1908). The prints feature beautiful Japanese women carrying out the steps of the tea ceremony, from the preparing of tools and bowls to the reception of the guests, the making of sweets and flower arrangements, and so on.


US$3,375 GBP2,680

A Set of Hiroshige Postcards: ‘The Fifty-Three Stations of the Tōkaidō’

39. Tōkaidō Gojisantsugi [東海道五十三次]
Andō, Hiroshige (Utagawa Hiroshige) [illustrated by].
Tokyo : Ono Banzaikan, ca. late Meiji period [1890-1910].
A complete set of 55 colour woodblock-printed postcards of scenes from celebrated artist Andō Hiroshige’s “Fifty-Three Stations of the Tōkaidō” ukiyo-e series. The text on the index leaf states that the set would make a fantastic Christmas gift and that the publishers accept orders from overseas, suggesting, along with the fact that English captions are visible in the lower margin of each postcard, that the set may have been designed for a foreign market.

Original postcards, in original publisher’s wooden box. Foot of lid missing, and slight damage to lower lid edge. Small ink mark to lid also. Cards in fine condition. 55 loose postcards, 1 loose index postcard, and an order form, complete. Box measures 15.8 x 10.5 cm. Leaves measure 14 x 9 cm. Text in Japanese and English.

US$1,225 GBP980
A Set of Pamphlets by the South Manchuria Railway Co., Ltd.

40. [Nine Pamphlets]
Minami Manshū Tetsudō [edited by].

A set of nine pamphlets edited and published by the South Manchuria Railway Company (Minami Manshū Tetsudō), a large National Policy Company of Japan whose main function was the operation of railways on the Dalian-Fengtian (Mukden)--Changchun corridor in northeastern China, as well as on several branch lines. It was also, however, involved in almost every aspect of the cultural, economic, and political life of Manchuria, and was thus often referred to as "Japan's East India Company in China". The pamphlets in this set are titled: "A Bird’s-Eye View of Manchuria", "A Guide to Northern Manchuria", "A Guide to Changchun", "A Guide to Shenyang", "A Guide to Harbin", "A Guide to Anshan", "A Guide to Dalian", "A Guide to Liaoning", and "A Guide to the Fushun Coal Mine". The pamphlets include many bird’s-eye view scenes, maps, and photographic images.

Nine pamphlets, occasional light wear or bumping to extremities. A little chipping to the edges of "A Guide to Harbin". Minor occasional offsetting and small marks to text. Otherwise near fine. Each pamphlet measures 29 x 54 cm. Text in Japanese.

US$4,625 GBP3,295

A Collection of Japanese Meiji Period Match Labels

41. [210 Match Labels]
[Japan], ca. early to mid Meiji period [1870-1880s].
A collection of 210 match labels printed in Japan in the late 19th century. The manufacture and export of matches in Japan began in the first year of the Meiji period [1868] and provided a major source of income for the country. A huge variety of matches was made for an overseas market, and the match label designs were diverse. This particular collection contains mainly colour offset-printed match labels with interesting designs featuring animals, children, and women, made for the Asian, European, and Chinese markets.

210 labels, loosely inserted (not mounted) into non-original collector’s folder. Most labels in very good to near fine condition. Largest label measures 7 x 11 cm, smallest measures 3.5 x 5.5 cm. Text in Japanese, Chinese and English.

US$1,625 GBP1,295

A ‘How-To’ of Western Meiji-Period Hairstyles

42. ‘Dai Nihon Fujin Sokuhatsu Zukai’
[大日本婦人梳髪図解]
Adachi, Ginkō [illustrated by].
Nihonbashi, [Tokyo] : Ōkura Magōbe, Meiji 18 [1885].
First edition.

A woodblock-printed triptych of fashionable ladies’ hairstyles of the mid-Meiji period, by famous bijin-ga artist Adachi Ginkō (1853-1908). The commentary at the top of the prints advises that traditional Japanese hairstyles are outdated and ‘dirty’ (as hair was pulled back tightly and left for a week or two), and that western styles are much more fashionable, hygienic, and popular with men. In fact, only the woman in the centre of the print has a Japanese hairstyle, while all of the other women are shown sporting western styles. A pretty set.

Triptych with a few small marks, margins of prints very slightly trimmed. Very minor soiling to extremities. Repairs to a few tiny holes in the extremities of two of the prints, unnoticeable for the most part. Near fine condition, 3 leaves, complete. Each print measures approx. 35.4 x 24.3 cm. Text in Japanese.

US$1,080 GBP865

A Collection of Japanese Meiji Period Match Labels

43. ‘Aizakku Niitō Nishiki-e ni Shite Hokorazu’
[愛火花入機械にまして好らす]
Utagawa, Hōshū [illustrated by].
[S.l. : s.n.], ca. Meiji 20s [1890s].

A ‘kakezu’ (print used as a teaching tool at schools) showing the humility of the great English scientist Isaac Newton. Prints such as this, hung in school classrooms, were very easily damaged and quickly thrown out. Thus scarce.

Title trimmed off the upper margin. One or two small wormholes and marks to leaf. Lightly creased. Near fine. 1 colour woodblock-printed leaf. 48.6 x 32.8 cm. Text in Japanese.

US$8945 GBP755

John Heathcoat, English Inventor of the Lace-Making Machine

44. Taisei Ijin-den: Shon Hiisukōto
[大政宣示録: 昭仁親王就任]
Tokyo : Monbushō, ca. Meiji 6 [1873].

A colour woodblock-printed nishiki-e of English businessman John Heathcoat (1783-1881) after the completion of his lace-making machine. The leaf is one of a series of educational prints titled "The Lives of Great People of the Occident" published by the Monbushō (the Ministry of Education, Science and Culture). Publication began in Meiji 6 [1873], and fourteen of the prints in the series featured westerners. An educational print featuring an important English inventor.

Light wear to extremities, small losses to corners, and a minor stain to the upper margin. A few light creases, dim cut to upper section of print, otherwise very good. 1 leaf. 36 x 25.6 cm. Text in Japanese.

US$475 GBP380

An Early Omocha-e of Foreigners in Japan

45. ‘Shimpan Gaikokujin’
[志旅英外国人]
Utagawa, Yoshikazu [illustrated by].
Edo : Tohikoban, Bunkyū Gannen [1861].

A colour woodblock-printed leaf of foreigners, by Utagawa Yoshikazu, a pupil of Utagawa Kuniyoshi. Yoshikazu painted many Yokohama-e and images of foreign customs in the Bakumatsu period. This particular print is one of his rare omocha-e (‘toy’) prints, and is an early example of this type of publication.

Wear and chipping to extremities. Mounting removal marks to verso. Light discolouration. Overall very good. 1 leaf. 36.5 x 25 cm. Text in Japanese.

US$540 GBP435

A Woodblock-Print of Gymnastic Foreigners

46. Gaikokujin Taisō-zu
[外国人体操圖]
[S.l.] : Monbushō, ca. early Meiji period [1860-70s].

A colour woodblock-printed leaf, probably one of a series, depicting western children practicing gymnastics on a pommel horse, parallel bars, horizontal bars, and so on, their parents watching. An early print showing Friedrich Ludwig Weidig’s famous physical exercises and apparatus, new to Japan at the time.

A few very light stains and minor wear. Lightly creased. Backed with washi, with a few small stickier removals. Small ink number and faint stamp of the Monbushō (the Ministry of Education, Science and Culture) to upper right. Overall near fine. 1 leaf. 36.5 x 24.8 cm. Text in Japanese.

US$270 GBP220
A Triptych of World Sovereigns, Featuring Queen Victoria at the Centre

47. ‘Sejō Kakkoku Shaga Teiō Kagami’
Yoshū (Hashimoto), Chikanobu [illustrated by].
A colour woodblock-printed triptych of world leaders of the 1870s, featuring the King of Preußen, the Tsar of Russia, the King of Italy, the King and Queen of Madagascar, the King of Austria, the Japanese Emperor and Empress, the King of the Netherlands, the Queen of France, the President of America, the Queen of the United Kingdom, the King of Denmark, the King of Persia, the King and Queen of Switzerland, the King of Turkey, and the Emperor and Empress of China.
Triptych. Lightly trimmed. Slight discolouration to lower corners. Fine. 3 leaves, complete. Each print measures 35.7 x 24 cm. Text in Japanese.

US$2,050     GBP1,630

‘A Russian Ship Sinks at Port Arthur’

48. ‘Ryōjun Kōgai ni Oite: Rokan Gōchin no Zu’
Kobayashi, Kyūsaku [illustrated by].
A colour woodblock-printed triptych depicting the sinking of a Russian ship during the Russo-Japanese war. While the title states that the image is of a Russian ship sinking at Port Arthur, in all probability the nishiki-e depicts the sinking of the Russian cruiser Varyag during the Battle of Chemulpo Bay. Portraits of Admiral Yevgeni Ivanovich Alekseyev and Marshal-Admiral The Marquis Tōgō Heihachirō are included in the print.
Triptych. Lightly trimmed. Slight discolouration to lower corners. Fine. 3 leaves, complete. Each print measures 37.6 x 24 cm. Text in Japanese.

US$945     GBP755

‘The Drunkard’s Progress: a Record of the Japanese Temperance Movement’

49. ‘Inshū no Nariyuki’
Sasaki, Toyoju [illustrated by].
An important collection of six woodblock-printed leaves recording one of the first temperance movements in Japan. The six prints depict the downfall of an alcoholic, from his first sip to death, in twelve illustrations probably inspired by a lithograph published in 1846 by Currier and Ives titled “The Drunkard’s Progress”. The words “Tokyo Women’s Foundation” appear on the last leaf. The foundation, led by Yajima Kajiko (who also founded Japan’s Woman’s Christian Temperance Union), was inspired by temperance and women’s rights advocate Mary Greenleaf Clement Leavitt (1830–1912) of the WCTU (Woman’s Christian Temperance Union), who came to Japan in 1886. While records suggest Japanese citizens received Leavitt’s sermons with suspicion, these prints show that her words hit home with at least a few. Sasaki Toyoju, the publisher of these prints, worked under Yajima as the secretary of the Japan’s Woman’s Christian Temperance Union, but believed that the focus of the group should be eliminating prostitution while Yajima believed it should be advancing the cause of temperance, causing a rift in the association. A fascinating set of prints recording the Tokyo-based temperance movement, a precursor to the women’s rights movement in Japan.
Six woodblock-printed leaves, complete. Leaves lightly soiled, extremities a little worn and chipped, creases to centre. A few minor stains, overall very good. Each leaf measures 37.2 x 25.4 cm. Text in Japanese.

US$2,700     GBP2,150

The Namamugi Incident: Impetus for the Anglo-Satsuma War

50. ‘Namamugi no Hassatsu’
Hayakawa, Shōzan [illustrated by].
A colour woodblock-printed triptych showing the ‘Namamugi Incident’. The incident, in which English merchant Charles Richardson was killed by samurai after failing to dismount for an approaching daimyō (feudal lord), occurred on the 14th of September, 1862, at the village of Namamugi. The triptych shows the soldiers of the Satsuma Clan pursuing two Englishmen, the middle presumed to be Richardson. The Anglo-Satsuma War broke out in the wake of the Namamugi Incident, but, in the triptych’s commentary, the Satsuma soldiers’ decisions and actions are highly praised. A triptych of an important historical incident which incited the Anglo-Satsuma War.
Triptych. Lightly discoloured, foxed, trimmed, and wormholed. With one or two small stains. Backed with washi paper. Overall good. 3 leaves, complete. Each print measures 35.6 x 23.7 cm. Text in Japanese.

US$854     GBP635
A Vellum Manuscript Leaf from a Work by Bede

52. [One Bifolium from Homeliae Evangelii or The Book of Kings]
Bede Venerabilis.
Ca. 1100. Manuscript.
Bede (672/673-735) was an English Benedictine monk, teacher, scholar, and historian, whose text “Ecclesiastical History of the English People” earned him the title of ‘Father of English History’. This leaf comes with a description by Bookseller Bernard M. Rosenthal, according to whom this leaf is taken from the “Homeliae Evangelii”. A loose leaf with a different description, however, states that the leaf is from the Book of Kings (Ch. 4, 2 - Ch. 6, 36).

One vellum bifolium (total 4 p.), with text in two columns (30 rows to each). Light soiling due to age, one 5mm hole to lower margin of one side, leaving a 0.5 x 3 cm mark. Near fine. 1 leaf. 36.6 x 28.1 cm. Text in Latin. US$4,050 GBP3,250

A Leaf from the Galliziani Printing of the ‘Catholicon’

51. [One Leaf from Summa Grammaticalis]
Balbus, Johannes [original text by].
Balbus was a Dominican priest and Italian grammarian who lived in the 13th century. The Catholicon, written by Balbus as a dictionary and grammar book on the Latin language for clergymen, was printed using movable type in 1460 by Gutenberg, and a second impression, after his death, was made by German printer Peter Schöffer. A watermark in the shape of a form of “majuscule C (a so-called Lombardic C) surmounted by a double-crossed staff” (Bulletin of The John Rylands University Library of Manchester, Taylor, Spring 1985) can be seen on this particular leaf, suggesting that it is printed on paper made by the Galliziani family and is therefore a second impression. A leaf from one of the first books in the western world to be printed using movable type.

Light discolouration and small marks due to age. A few tears to edges. Small tape removal to upper margin of one side, leaving a 0.5 x 3 cm mark. Near fine. 1 leaf. 36.6 x 28.1 cm. Text in Latin.

US$4,050 GBP3,250

Tennyson’s Poems, Finely Bound by Ramage

53. ’A Selection from the Works of Alfred Tennyson, D.C.L.’
Tennyson, Alfred.
A copy of Tennyson’s poems lavishly bound by London-based bookbinder John Ramage in full Morocco leather with fine gilt tooing. Ramage was born in London in 1836, but, unusually for the time, took his bookbinder’s apprenticeship in Paris, under leading French binder Lortic. He returned to Britain in 1860, then moved back to London three years later, in 1863. The upper and lower boards of this copy bound by Ramage are tooled with an intricate flower motif, and the spine is gilt-stamped with the initials A. H. (or H. A.). The ex-libris of great bibliophiles Genevieve Dubois & Georges Flore, whose library included many important works of French literature, is attached to the front free endpaper. All edges are gilt, and the endpapers are moiré. A small and charming book thought to be a work from the early period of Ramage’s studio.

Boards in full Morocco leather, lavishly tooled with gilt. Very light wear to upper hinge of upper board. Slight creasing to moiré endpapers. Otherwise fine. Comes in non-original custom-made slipcase. From Moxon’s Miniature Poets series. 1 v., complete. vii + 256 p. 15.6 x 11.9 cm. Text in English.

US$2,050 GBP1,630

A Leaf from Christian Egenolff’s ‘Kreuterbuch’

54. [One Printed Leaf]
[Frankfurt : Christian Egenolff, 1540?]
Christian Egenolf (or Egenolph) (1502-1555) was a German printer of the 16th century who contributed greatly to the publication of books on natural science. This leaf, comprising of pages 13 and 14, was probably taken from the 1540 Frankfurt edition of Egenolff’s “Kreuterbucch.” The leaf includes five woodblock-printed vignettes, of a wild goat, a dog, a cat, a camel, and a beaver.

One leaf, both sides printed. Chipping to extremities, loss to lower gutter corner, light stains. Small wormhole to centre. Overall good to very good. 27 x 18.7 cm. Text in German.

US$675 GBP540
An Account of the Travels of Archbishop Aleixo de Menezes, Together with the Rules of the Synod of Diamper

Together with:

`Synodo diocesano da Igreja e Bispadho de Angamal dos antigos christãos de Sam Thome das serras do Malauar das partes da India Oriental`

A record of Archbishop Aleixo de Menezes’s travels to the Malabar Coast. Menezes (1559-1617) was the Viceroy of Portugal (from 1612 to 1615), the Archbishop of Braga, Portugal, and the Catholic Archbishop of Goa. In 1599 he convened the Synod of Diamper, a diocesan council that created regulations for the ancient Saint Thomas Christians of the Malabar Coast in southwestern India, and united them with the Catholic Church. This text includes important descriptions of the churches, customs, and traditions of the St. Thomas Christians before the community’s practices were branded heretical by the Goa Inquisition in 1561: “Latin vestments, rituals, and customs were introduced to replace the ancient traditions. The forced Latinization and disregard for local tradition were accompanied by violence and led to schism among Thomas Christians by the mid-17th century” (*Synod of Diamper*, Britannica, 2017). The appendix, “Synodo diocesano …”, bound at the end of the book, lists the synod’s decrees. The book was probably compiled from notes taken by Menezes during his travels. An extremely scarce record of an early Christian community in India.

Boards lightly worn and scraped. Marbled endpapers. Some wormholing to extremities of first few leaves. Significant professional repairs to margins of last few leaves. Light occasional stains to text, mostly to centre of first 20 or so leaves. Text also lightly browned. Very occasional notes in a contemporary hand. Overall very good. 1 v., complete. 6, 152, 2, 62 leaves. 24.4 x 17.2 cm. Text in Portuguese.

US$4,050 GBP3,250

* A First Edition Copy of ‘The Life of Dom João de Castro, the Fourth Viceroy of India’


João de Castro (1500-1548) was a Portuguese humanist, nobleman, and the fourth viceroy of Portuguese India. In 1543 he was named commander of a fleet and ordered to clear the Atlantic European seas of pirates. He became the Viceroy of Portuguese India in 1547, but died a year later and was buried in Goa by St. Francis Xavier. Bouterwek, in “History of Spanish and Portuguese Literature” (1823), claims in relation to the book that “no biographical work, deserving to be ranked on a level with this, had hitherto appeared either in Portuguese or any other modern language. Andrada is reproached with a certain degree of far-fetched elegance and refined subtlety; and certainly his historical style might often, with advantage, be more simple. But that this ingenious writer upon the whole entertained the most correct notion of the rhetorical cultivation of historical prose, and that his intention was to write an energetic style appropriate to his subject, but by no means to make an osten-tatious display of elegant phrases, would be sufficiently evident from the character of the whole work, even though the author had not, in his brief preface, explained himself with sufficient clearness on this point. He observes, that he has written his book in the language of truth, and according to credible authorities”. This first edition of this early example of Portuguese prose, complete with a full-page woodcut on p.59, a beautifully engraved title page, and a portrait of Castro.

Presumed original boards, a little worn and scraped but in nice condition for age. Small crack to hinge of upper board. Loss to spine and endpapers due to wormholing. Slight wormholing to first and last few leaves also, mostly contained to margins. Light stain to first 20 or so leaves, including illustrations and title, as well as to a few leaves in chapter four and the index. Text itself in surprisingly nice condition for age. Overall very good. 1 v., complete. 6 leaves, 444 p., 24 leaves of index. 27.2 x 19 cm. Text in Portuguese.

US$8,050 GBP6,380

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