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CATALOGUE OF JAPANESE MANUSCRIPTS AND RARE BOOKS

MERETE PEDERSEN

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In this volume 10.1 of the Catalogue of Oriental Manuscripts, Xylographs, etc. in Danish Collections (COMDC) the Royal Library publishes a catalogue of its early Japanese printed books and manuscripts, analysed and described by Research Librarian, Merete Pedersen, M.A. (cand. phil.). Volume 10.1 describes in 152 entries the old and rare Japanese books and woodblock prints in the collection of the Royal Library, the majority of which were acquired during the 19th and early 20th centuries. The collection spans the whole of the Edo period (1603–1867), with an emphasis on the latter part of this period. As for pre-Edo-period items there are a few fragments of Buddhist sutras. The Meiji era (1868–1912) is also well represented in the collection but only a few Meiji-era books – used to illustrate the subsequent development of Japanese book printing and binding – are included in this catalogue.

The COMDC series, founded in 1966, aims at providing a complete set of catalogues of the Oriental collections in the Royal Library. Concise description of the physical appearance and contents of the documents being its primary function, the COMDC also endeavours to provide as much additional information as can be gathered from the texts, aspiring to serve as a reference work in a wider sense, and photographically reproducing pages of particular interest in the manuscripts and rare books, with the aim of contributing to the study of the arts of the Oriental book.

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Stig T. Rasmussen
Editor of the series

Foreword
This catalogue is part of the series Catalogue of Oriental Manuscripts, Xylographs, etc. in Danish Collections (COMDC) and contains detailed descriptions of Japanese printed books and manuscripts bound in the Japanese style, of which the fukurotoji 袋綴 style is the most common; the generic term is 和装本 wasōbon. Such collections of traditional books are characterized as collections of pre-Meiji-period (pre-1868) books and are often referred to as “early” or “pre-modern” Japanese books. However, during the early Meiji period (1868–1912) wasōbon books were still being produced, often as reprints of Edo-period books; these are also included in this catalogue.

In 1945, Svend Dahl (1887–1963), Director of the Royal Library in 1943–1952, published an article about the history and recordings of the collection of Oriental manuscripts in the Library. He noted specifically that the Chinese and Japanese parts of the collection had not been catalogued properly while other parts of the Oriental collection had, by and large, been catalogued satisfactorily.¹

Since the 1960s, however, most of the Chinese and Japanese collections were recorded on catalogue cards transliterated into Latin script and later included in the online public-access catalogue (OPAC) of the Royal Library. In the 1960s it was also decided to establish a collection of Japanese and Chinese rare books, prints and manuscripts called the Museum Collection, and the pre-Meiji-period books were separated from the books bound in Western style and therefore unfortunately not recorded on catalogue cards, although useful hand-lists of the Japanese collection written in kanji with alphabetic transcriptions and brief bibliographic notes were made in 1965–1979 by Assistant Subject Specialists, Mr Huy-Dong Shin and Ms Sachiko Schierbeck. With catalogue cards in mind the early Japanese book collection was partly described by Research Librarian, Ms Charlotte Rohde.² I would like to acknowledge that I have consulted these notes. Two-thirds of the early Japanese book collection were described by Dr Peter Kornicki and Mr Yamaguchi Yōji in 1992 and registered in the Union Catalogue of Early Japanese Books in Europe in the online database of National Institute for


² For a full list of area specialists responsible for the collections of the Oriental Department with date of their employment, see Stig T. Rasmussen, 2014. The Oriental Collection. A guide, pp. 134–135.
Japanese Literature (Kokubungaku Kenkyū Shiryōkan) in Tokyo where it is freely accessible on the web. These records have been very helpful to me especially in the initial stage of my work with the catalogue.³

The present catalogue in the COMDC series finally provides a thorough bibliographical record with a description of the contents of nearly every item, with illustrations. It will hopefully attract the attention of students, researchers, specialists and book and art connoisseurs alike, so that the collection of early Japanese books of the Royal Library will be known to the world after many years of oblivion.

³ コーニツキー・欧州所在日本古書総合目録データベース Union catalogue of early Japanese books in Europe, NIJL. I refer to them by “Kornicki database” and the Royal Library shelf-mark in the record (e.g. Kornicki database: デンマーク / DK / KB / Jap15). The records of the collection of the Royal Library are easily found by selecting デンマーク 王立図書館 (コペンハーゲン) .
Introduction

The Royal Library has a fairly large collection of early Japanese books (wasōbon), which – apart from the printed books – include also maps and single sheet prints, comprising ca 150 items. The collection spans the whole of the Edo period (1603–1867), but items from the late Edo period (ca 1789–1867) are best represented. As for pre-Edo-period items there are only a few fragments of Buddhist sutras; these are included in this catalogue as well.

There is also a substantial collection of publications printed in the Meiji period (1868–1912) in the holdings, but due to the usual definition as noted above of “early Japanese books”, the Meiji period is, apart from the Meiji wasōbon books, only represented in this catalogue by a series of single-sheet woodblock prints (or woodcuts), a few books printed in movable metal types, and some picture and photo albums, in order to illustrate the gradual development and transformation of traditional Japanese book printing and binding into modern book printing.

Only few deliberate efforts seem to have been made to build up a collection of early Japanese books. By 1925, the main part of the collection had already been acquired. The East Asian Section that was established in 1925, and later the Oriental Department (established in 1952), chose to spend most of the budget allocated for Japanese publications to build up a comprehensive modern Japanese-language collection of reference works and research in the field of Japanese studies.

A record of the Oriental manuscript collection submitted in 1836 includes in its records “50 Chinese and Japanese and similar ditto [manuscripts]”,¹ but the provenance of the pre-1836 Japanese books in the present collection does not fit into this description.

Other very early records of Japanese books and manuscripts have not been identified in the present Japanese collection: a) a Japanese grammar published in 1632 with a supplementary wordlist written by a Spanish Dominican monk, b) three books (a grammar, a dictionary and a missionary work) registered in a hand-list from 1665 of the collection of Peder Scavenius, and c) two Japanese books on language and history registered in a catalogue of the holdings of the Royal Library from 1663.²

It is possible to trace some of the books back to other collections: two were transferred from the former University Library in the late 19th century (OA 93-535 and OA 93-7a). A few of the books came from the Royal Collection of Coins and Medals at the National Museum of Denmark: these had belonged to William Bramsen (1850–1881), well known

¹ Dahl 1945, p. 30.
for his studies of Japanese chronology and coins,3 whose Japanese coin collection had been
donated to the Museum in 1884. One book (OA 93-120) had been owned by Philipp Franz
von Siebold (1796–1866) but how it was acquired by the Royal Library is not known.

A substantial part of the late-Edo books were acquired from an untraced book dealer –
French, judging from the clippings from a dealer’s catalogue (unfortunately without his name
or logo) pasted on book covers – but there is no record of which section of the Royal Library
acquired the books or who might have donated them to the Library. They probably entered
the collection in 1912 judging from the ex-libris book plates which many of these books have
been provided with.

In the beginning of the 1900s, efforts seem to have been made to record and build up the
collection. From 1912 the new acquisitions (and perhaps also some of the unrecorded items)
were provided with ex-libris book plates with the year of acquisition. Sometime between
1912 and 1925 a more systematic recording of the Japanese holdings was introduced and by
1925 all Japanese books in the holdings disregarding their age – that is, both pre-modern and
modern Meiji- (1868–1912) and Taishō- (1912–1926) period books and periodicals – had
been provided with “Jap” and a serial number, usually written on the covers and without any
evident system, as a shelf-mark. These numbers are the basis for the present shelf-marks where
“Jap” was replaced by “OA 93-“. The contents of the wasōbon collection were also studied and
many bibliographical notes, even references to translations of the works, were unfortunately
written in the books themselves in pencil. In the 1940s the wasōbon books, probably owing to
their fragile, soft covers and age, were also provided with protective, loose cardboard covers
with a label with the shelf-mark attached and the title in kanji written by brush.4 As noted
above it was decided in the 1960s to establish a Museum Collection, but when the early
Japanese and Chinese books were separated from the books bound in Western style, they
kept their old shelf-mark numbers.

Although the provenance of the books is often unknown, it is possible to tell the approximate
time of acquisition on the basis of the “Jap” shelf-mark serial numbers. These numbers were
added to the entries in a hand-list of the Japanese book collection made in the early 1900s
(possibly in 1912) recording the existing holdings and leaving space for new acquisitions
on each page. It is quite evident that the shelf-mark numbers were added later as the entries
are written with ink in fine handwriting while the numbers are pencilled. Some of the books
recorded in this hand-list have been provided with the above-mentioned ex-libris book plates
on their covers which read “Bibl. Reg. Hafniensis 1912–13”; thus those without a plate have
probably been acquired prior to 1912. The hand-list must have been discontinued by 1913, as
the one (and only) book with an ex-libris “Bibl. Reg. Hafniensis 1915–16” is not included in
the hand-list, nor is another book with “Bibl. Reg. Hafniensis 1921–22”. Therefore it is safe to
say that one way or another all books recorded in the old hand-list were acquired by 1913, the
last with the shelf-mark number Jap 220.

3 Nagashima, Yoichi, 2003. De dansk-japanske kulturelle forbindelser 1600–1873 [Cultural Relations between
4 These cardboard covers have in recent years been replaced by specially-fitted boxes of acid-free cardboard.
A new hand-list was started in 1925 by the newly established East Asian Section and the same serial number system was used as a shelf-mark for recording new Japanese book acquisitions. The books with “Jap” followed by the numbers 537, 569, 571 (later misread as 511) and 590 were entered in this new list in 1946–1953. On this basis the books (with a few exceptions) that have numbers between 220 and 537 were presumably acquired or at least provided with numbers between the old and the new hand-lists during the years 1913–1925. The book with number 802 has an ex libris that reads Bibl. Reg. Hafniensis 1912–13, which suggests that it was not registered properly until the 1960s. There were no new acquisitions of early Japanese books during the period 1953–1976. The books with numbers 946–959 were acquired in 1977–1984, and 12 books and a single-sheet print in 2003–2009.

Genres of the collection

The books of the late Edo period (ca 1789–1867) in the collection represent many genres and comprise a balanced “selection” of late Edo-period books. It should be noted that although printed in the late Edo period they are often reprints of earlier “classics”. The proportional numbers of fiction, scientific theses and other non-fiction works are representative of the informed reader of the late Edo period as reflected in Matsuzawa Gohei’s book collection and the Hayashi Family library. Some of the books in the collection bear the seal of wealthy Edo merchants such as Mikawaya Közaburō (1823–1889), a rich merchant of the Bakumatsu (1844–1867) and Meiji (1868–1912) periods, who had a general store in Kanda (OA 93-535/Mus), and they were part of their private book collections. This makes the Royal Library collection especially interesting for the study of Edo-period book printing and publishing industry, but also as a study object of the tastes, needs and social customs, etc. of the “merchant class” readership.

Perhaps the reason that the collection has an overweight of late Edo-period books is the fact that the owners or heirs of these private collections were eager to capitalize on their book collections which suddenly were in demand by foreign residents in Japan and other foreigners coming to Japan after the treaties with Western countries were signed and the closed-country policy came to an end in 1853. The demand for Japanese curio increased and foreigners kept buying books during the Meiji period. The books that comprised late Edo-period private book collections were sold in large numbers through curio dealers, perhaps just as souvenirs from Japan, or to serious book collectors such as Ernest Mason Satow among many others, or to foreign book dealers such as the unidentified French one, who supplied many of the books in the Royal Library collection.

6 The merchant class was wealthy although theoretically on the bottom rung of the Confucian social order called 士農工商 shinōkōshō, which the Tokugawa government in the Edo period adopted in order to stabilize the country: 士 are samurai (bushi), 农 farmers (nōmin), 工 artisans (shōnin), and 商 the merchant class (shōnin).
7 Kornicki. 1998, “The most obvious consequence of the shifting intellectual values and the impoverishment of large swathes of former samurai in the mid nineteenth century was the appearance on the antiquarian book
On the other hand woodblock-printed books and ukiyo-e woodblock prints of early and middle Edo period, not to mention the illustrated manuscripts called Nara-ehon 奈良絵本 from the end of the 16th to the end of the 17th centuries, were rare as many of these books had only been printed in expensive, limited editions for private collectors. They are not represented very well in the Royal Library collection, but Um no sachi 海の幸 (OA 93–125/Mus) and the Kanze-ryū utai bon (libretto in the Kanze-school style of the nō theatre), printed between 1610 and 1640 (OA 93-387a and OA 93-387b) belong to this category among a few others.

The collection can be described in terms of belles lettres and non-fiction. Belles lettres comprises four genres: fiction, essays, poetry and drama, while non-fiction contains nine categories: 1) commentaries, 2) scientific works, kokugaku and kangaku philology, 3) encyclopedias (lexica), 4) religion, moral education, ideological or philosophical worldview (Weltanschauung), 5) geography, maps and guidebooks for travellers, 6) books on laws and ceremonial matters, calendars and Chinese medicine, 7) art, 8) history, factual reports and biographies, and 9) educational books.

**Belles lettres**

**Fiction.** Early Heian-period monogatari fiction 物語文学 is represented by Genji monogatari published in 1660 and Kōtei Ise monogatari zue (1825). The monogatari genre comprises various prose works of the 9th–14th centuries, ranging from long romances to historical accounts and collections of short anecdotes. The illustrations are of the traditional Tosa style as opposed to the new ukiyo-e style of the Edo period.

The Edo-period genres ukiyozōshi and sharebon are not represented, but luckily the new literary genre of the Edo period, the illustrated fiction (kaiga bungaku) is represented by the short kibyōshi (yellow-covers) format with Katakiuchi suminoe zōshi (1850) and Kusunoki ichidaiki (1868), and the further development of kibyōshi into longer novels called gōkan (binding separate fascicles together) is represented by Kōkoku bukōroku (ca 1844), Tenroku taiheiki (1852), and Sono yukari hina no omokage (1860), and finally a special fiction genre of kabuki- and puppet-theatre plays made into kusazōshi-type illustrated book called kyōgen ehon 狂言絵本, is represented by Keisei Awa no Naruto (ca 1834). This illustrated fiction has been described by Adam Kern as “a kind of comicbook, for its ‘texts’ consist of interdependent visual-verbal narratives, mass-produced on the cheap, and disseminated to a wide swath of the population”. Another similar kind of illustrated fiction based on kabuki plays is the book market of huge collections of rarities”, p. 407. Peter Kornicki calls this “the internal and overseas migration of Japanese books”, see pp. 406 ff.

8 To describe the different literary genres I thought it necessary also to adopt the Western terms for the genres for the benefit of non-specialists and specialists alike, even though the terms used in Japan in the Edo period and the terms used now for academic literary studies are not consistent. See Zwicker 2006, pp. 31ff. I have followed the genre division by Ekkehard May in Edo bunko: die Edo Bibliothek. Wiesbaden: Harrassowitz, 2003.

Kageshibai sarunohitomane (1864) in the genre of 絵入狂言本 e’iri kyōgenbon, sometimes translated as “illustrated kabuki summary editions”.

The historical adventure fiction of the late Edo period, the yomihon (“reading books”) with fewer illustrations and more text, is represented by Genpei seisuki zue (1800), Baisei kidan sakigake sōshi (1825) and Shinpen suiko gaden (ca 1835).

The kokkeibon genre, i.e. comic writing, largely consisting of vivid, highly colloquial dialogue and only few illustrations, is not represented in the collection, perhaps because the collectors of Japanese books were most fond of illustrated books.

Essays. Another important Japanese literary genre the zuihitsu (random essays) is not represented either.

Poetry. The ancient waka poetry is represented by new editions of the classic waka anthologies Man’yōshū: Man’yō wakashū kōi (1805), and Hyakunin isshu hitoyogatari (1833). Waka poetry was still appreciated in the Edo period, although it had lost its creative power. What was in vogue was haikai poetry (the short haiku form) in combination with beautiful colour prints, such as the early colour album Umi no sachi illustrated by Katsuma Ryūsui (1778), and Meisho hokkushū illustrated by Keisai Eisen (1843).

English and German translations of Meiji-period fiction and poetry are represented by a series of crepe-paper books ちりめん本 chirimen-bon as an example of how traditional book printing adapted to a new market in order to survive.

Drama. Both kabuki and nō theatres are represented in the collection, plays as well as books on the subject. The entries with constructed titles Ōsaka kabuki ezukushi and Edo kabuki shibai serifushū are some of the most unique items in the collection. Ōsaka kabuki ezukushi is a collection of five plays introduced as a kind of illustrated “theatre programme” called kyōgen ezukushi 狂言絵尽くし. One of the plays, Taihei yasabito kagami, has not been registered in the national bibliography Kokusho sōmokuroku and the original scripts kyakuhon 脚本 of some of the other plays have been lost. Edo kabuki shibai serifushū is a collection of kabuki monologues or dialogues serifu (台詞) that are derived from the scripts of the kabuki plays, but are not the actual scripts. They are excerpts of the kabuki actors’ speeches and dialogues written down (serifugaki 台詞書) and published for personal perusing and/or amateur practice and recreation and are also quite unique.

Non-fiction

Commentaries. In the Edo-period commentaries to classical works, both Japanese and Chinese, flourished, often indicated by 抄 shō or 校異 kōi at the end of the title. An example of a literary work (also mentioned above) is Man’yō wakashū kōi (1805), of a linguistic work Iroha dōmō shō (1744), and examples of Chinese medical works are Igaku shiyō shō (1699), and annotated editions of Si shu (The four books) are Jāshi keiraku hakki (1649), Kashiragaki zukai shisho ryakkai (1854), and Keiten yoshi (1786). Such commentaries have annotations called 頭注 tōchū (top annotations) written separately at the top of the page.
Scientific works, kokugaku and kangaku philology. In the Edo period the scholars of the kokugaku国学(National Learning) school were occupied with philological and philosophical studies of ancient Japanese writings and of Shintō (the way of the gods) studies opposing the dominant study of Chinese, Confucian and Buddhist texts. Examples of this are Gogaku shinsho(1833), Gagen dōyu (1844) and the language studies which treat the Japanese syllabary and syntax. Some of these belong more to the category “reference works for letter-writing”. A curious example is Kanna hifumiden (1819), a treatise about “the script of the gods”. A kokugaku introduction of Shintō for young people is Dōmō nyugakumon (1831). The 往来物 ōraimono, Zōho taisei seigo kanazukai (1847) and Gagen yōbunshō (1852) are also kokugaku works. Ōraimono were textbooks, handbooks and manuals for educational purposes and moral instruction mostly written for women and children.

Examples of works by scholars of the kangaku漢学(Chinese learning) school are Kansō dōbun tsūkō (1760) and Nihon bunten (1876) and dictionaries of the Chinese language such as Wamyō ruijūshō.

Encyclopedias (lexica). An example of a giant illustrated dictionary and encyclopedia in one is Shinsen zōeki tokai setsuyō hyakkatsū gazoku ruiji ryōten (1801), comprising 358 leaves. The genre is setsuyōsha 篇用集, a dictionary for laypeople. Examples of other illustrated encyclopedias are Kashiragaki zōho kinmō zui (ca 1789 and 1838).

Religion, moral education, ideological or philosophical worldview (Weltanschauung). The collection does not include any religious literature of Buddhist nature, nor are there any works in the genre of moral texts called 心学 shingaku (“heart learning”) except for annotated editions of Si shu (The four books), mentioned above.

Geography, maps and guidebooks for travellers. After Japan had been unified in the Edo period and because of rising prosperity it became possible and safe to travel around the country. This gave rise to a demand for illustrated guide books for travellers called 道中記 dōchūki, for maps and for illustrated descriptions called 名所図絵 meisho zue of the former capital Kyōto and various other regions. Unfortunately the meisho zue genre is not represented. Shokoku anken kaibun no ezu is an example of the genre dōchūki giving information about places of interest along the Tōkaidō highway between Edo (Tōkyō) and Kyōto. Tōkaidō bungen ezu is another example of an illustrated guide for travellers on the Tōkaidō highway. It was folded into a small pocket-sized book that was easy to bring along. There is a map of Japan: Kösei Dai Nihon enbizu, and maps with street plans of Kyōto: Shinsen zōho Kyō ōezu, Osaka: Settsu Ōsaka zukan kōnoku taisei and Edo: Bungen Edo ōezu. There are two maps not intended for leisure travel: the map Dōban Dai Nihon seizu is a copper engraved map with a grid of parallels and meridians perhaps used for navigating ships, while the map Tableau de la production annuelle en soie au Japon is a giant map of Japan showing the annual silk production in the country.

Ise meisho shashinchō is an example in this genre of how collections of photographs “photo albums” 写真帖 shashinchō of famous places in the Meiji-period replaced the woodblock printed books.
Books on laws and ceremonial matters, calendars and Chinese medicine. *Buke hitsuran tonobukuro* and *Buke hisatsu aobyōshi* were published as handbooks for shogunate retainers or vassals (the *samurai* class). However the merchant class and especially those merchants living in the capital of Edo had to understand the laws and ceremonies of the *samurai* class, as at least one-third of the city was “occupied” by the residences of the territorial “feudal” lords called the *daimyō* 大名 because of the *sankin-kōtai* 参勤交代 “alternate attendance” system. These books must therefore have attracted the attention of other than the *samurai* class, which resulted in the books being prohibited by the Tokugawa shogunate. Another such book in the collection, *Oreishiki*, describes the annual ceremonies of the *samurai* class, and as the book was copied by hand it was not available on the book market. *Keian sannen kanoe tora no koyomi* is a lunisolar calendar of the year 1650 indispensable for townspeople and farmers alike. The collection also has five books on Chinese medicine: *Jūshi keiraku hakki*, *Igaku shiyō shō: jūshikei keibiki no ben*, *Shinkyū aze yōketsu*, *Kōkeisai kyūhō* and *Kanayomi Jūshikei*.

Art. Pictorial art is best represented by 20 *gafu* 画譜 or picture albums: the most famous is *Hokusai manga* by Katsushika Hokusai (1760–1849). Another illustrated book or 绘本 *ehon* by Hokusai is *Wa-Kan ehon sakigake*. The collection has also a rare *shunga* (erotic art) album by Keisai Eisen (1790–1848), and an album of one hundred *suibokuga* paintings by Kanō Tansen (1686–1728) called *Hyaku Kannon*.

Single-sheet colour *ukiyo-e* woodcuts called *nishiki-e* are represented by a famous series of prints of *kabuki* actors: *Tōkaidō gojūsan-tsugi* by Utagawa Kunisada, also known as Utagawa Toyokuni III (1786–1864), a single-sheet print by Yanagawa Shigenobu: *Shinban men-tsukushi*, and a collection of prints of *kabuki* actors by among others Shunkōsai Hokushū (active ca 1810–1832), Utagawa Toyokuni I (1769–1825) and Utagawa Kunisada. There is also a collection of 64 Meiji-period *ukiyo-e* woodcuts mostly pertaining to the *kabuki* theatre. Among the Meiji-period prints is also a set of three prints (a triptych) by Utagawa Kunisada.

History, factual reports, biographies. The collection comprises many of the classic historical chronicles from the early times annotated and reprinted in the Edo period, such as *Teisei kokun kojiki* and *Kunmō kana kojiki* (712), *Nihon shoki* (720), *Shoku Nihongi* (794), *Shoku Nihon kōki* (869) and *Jinnō shōtōki* (the 1340s).

Edo-period historical writings include *Kunmō Dainihonshi* (only the first part, begun in 1657), *Nihon gaishi* (1826), and *Kokushiryaku* (1826). Factual reports on natural disasters include *Ansei kenmonroku* (1856).

Illustrated historical biographies written in Edo-period literary style are represented by *Nihon hyakushoden iseikiwa*, *Ehon taikoki*, *Ehon taihoki* and *Bujutsu hyaku yūsen*. These works could also be regarded as belonging to the genre of historical fiction (*kibyōshi* or *gōkan*). *Ehon taikoki* is illustrated by Mōsai Yoshitora (also known as Utagawa Yoshitora) (fl. 1850–1880) and seems to be extremely rare.

In order to read historical writings it was necessary to publish chronological tables of Japanese history indicating years, periods (*nengō*) and historical events. Some were also comparative chronological tables of Japanese and Chinese history. The collection has two
important works: Shōchū Wa-Kan nenkei and Taiyō taiin ryōreki taishōhyō. The latter one also provides the corresponding Western calendar dates.

**Educational books.** Textbooks, handbooks and manuals for educational purposes and moral instruction, mostly for women and children, were called ōraimono 往来物. The ōraimono genre is represented by the educational classic Chinese Confucian texts 千字文 Senjimon and 三字經 Sanjikyō, but the collection does not have many books in this genre. Several of the books are scholarly kokugaku language studies that deal with the Japanese syllabary and syntax. The work Zōho taisei seigo kanazukai is about the correct way of using the Japanese kana 假名 syllabary for writing and could be regarded as an ōraimono.

**The catalogue**

The principal object of this catalogue is to describe all the manuscripts and woodblock-printed books bound in the Japanese style (和装本 wasōbon) including Meiji-period (1868–1912) books bound in the Japanese style held in the Royal Library. Most of these are of Japanese authorship but some have Chinese authors and have been edited and reprinted in Japan. A few books that show the transition from traditional Japanese style to modern book printing are included from the Meiji-period. In addition to books, also maps, scrolls, and single sheets are included. In general, books published outside Japan have been excluded, except for some Japanese Bible translations.

I have used the subject classification in Hayashi Nozomu and Peter F. Kornicki’s catalogue Early Japanese books in Cambridge University Library, Cambridge University Press, 1991, the principles of which are those of the classified catalogue of Japanese books in the Cabinet Library in Tokyo, Naikaku bunko kokusho bunrui mokuroku 内閣文庫国書分類目錄. The subjects that are not represented by a book have been omitted in this catalogue. Please refer to the “Contents of the catalogue”, arranged according to this classification system with the sub-categories of each group. Within each sub-category entries are arranged according to the date of printing.

I have not arranged the entries according to the subject classification of the bibliographical work Kokusho somokuoku,¹¹ which operates with 449 different subject categories. However they are included in each entry if available.¹²

Appended to the catalogue are a transliterated title index, an index of authors and editors, an index of illustrators and print makers, and an index of publishers with their kanji readings. There is also an index of the titles in kanji arranged in the gojūonjun order. The catalogue ends

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¹¹ "Kokusho somokuoku was compiled after the war by collecting one million cards and indexing the 229 available catalog listings of more than 600 public, private, and university libraries and local collections. Many of the private collections were destroyed during the war; books are still listed for those collections, but a chart at the beginning tells which libraries still exist.” Retrieved from Columbia University http://www.columbia.edu/~hds2/BIB95/ch07.htm
¹² These categories are also in the online version of Kokusho somokuoku in the Nihon Kotenseki Sōgō Mokuroku Dētabēsu 日本古典籍総合目録データベース (The National Institute of Japanese Literature’s Union Catalogue of Early Japanese Books). In the online guide, the 449 categories have been grouped into 20 main categories, but these are not sufficient, especially for the many genres of Edo fiction in the Royal Library collection.
INTRODUCTION

with a detailed bibliography of all reference sources used by the compiler and cited in the
body of the catalogue.

The present catalogue is based on the principles applied in the below catalogues; these
have been my guidelines when working on this catalogue. Although their layouts are different
the same principles are for the most part followed.

printed before 1700* (大英図書館蔵日本古版本目録). British Library, Tenri Centre
Library. See “The catalogue and how to use it”, pp. xvii–xxi.

University Library: a catalogue of the Aston, Satow, and von Siebold collections*. Cam-

of Congress. Enlarged and Revised Edition, 2011. (These are guidelines for online
catalogues and not applicable for a printed catalogue, but the principles have been
adhered to.)

The entries are not strictly divided into catalogue entries followed by bibliographical notes as
is the normal practice. A catalogue in book form allows more freedom than a card catalogue
or an online record does. Transcriptions in the original kanji of the mikaeshi (title page),
jobun 序文 (prefaces), batsubun 跋文 (postscripts), kanki 刊記 (colophon) and okuzuke 奥付
(colophons) giving details of title, author, publisher, date, etc. are integrated in the catalogue
entries in the form mikaeshi 見返 reads: followed by the transcribed text, sometimes in
Japanese quotation marks 「」鉤括弧 kagikakko, when deemed necessary.

In this way the sources of information for the title and statement of responsibility area
(the authors, etc.) are given at once and not as bibliographical notes.

Parameters used in this catalogue

*Top heading*. Each entry has been allotted a serial number, followed by the title of the book
and the shelf-mark.

All transcriptions are in the modified Hepburn system as employed in Kenkyusha’s *New
Japanese–English Dictionary* (3rd and later editions) and follow the ALA-LC Romanization
Tables for word division.

*Titles and alternative titles*. The title given for each work is the inner title (naidai 内題),
which is the title found at the head of the main text (巻頭 kantō) (caption title) or 巻首題
kanshudai.

In the case of items with no naidai the following alternative titles have been used, listed in
order of preference:

- the title given in the table of contents (mokurokudai 目錄題)
- the outer title (gedai 外題) given on the cover (表紙 hyōshi) or title slip (題簽 daisen)
the title given at the end of the text (巻末kanmatsu) (bidai尾題)
the title given at the head of one of the prefaces (jodai序題)
the title on the title page pasted inside the front cover (見返題mikaeshidai or 封面題hōmendai)
the title given at the head of one of the postfaces (跋題batsudai)
the title (running title) given on the centre fold of each leaf (版心hanshin) (柱題hashiradai). 13

If through loss of a page or volume the title can only be ascertained by comparison with surviving copies of the same work, a title from reference sources (usually Kokusho sōmokuroku) is chosen. In a few cases it has been necessary to devise a provisional title in Japanese based on the contents of the work and given in square brackets.

Some titles include a subtitle or 角書tsunogaki usually written on top of the title in the form of two narrow columns of script. This subtitle is indicated in the description in brackets, if not specifically noted. The tsunogaki titles are usually only indicated on the daisen and on the mikaeshi, not in the titles at beginning of text.

The titles are transcribed in the original form with the 異体字itaiji variant forms of the 漢字kanji (Chinese characters).

The chief source of information for single-sheet printed publications is the whole sheet, or – in the case of diptychs or triptychs – the set of sheets.

**Title in standard kanji.** The titles are transcribed in 正字体seijitai, the correct or standard form of the 漢字kanji characters, as opposed to the variant forms 異体字itaiji or old forms 旧字体kyūjitai.

**Genre.** These are subject words copied from Japanese library records and generally follow the classification system of Naikaku bunko kokusho bunrui mokuroku 内閣文庫国書分類目録. The Kokusho sōmokuroku subject words are also included if available. If the classification found was the Nippon Decimal Classification (NDC), the corresponding subject words have been recorded instead of the numbers.

**Authorship.** The names of authors, editors, etc. (the statement of responsibility) are recorded with the transliterated name and the dates of birth and death if known. The names of Japanese authors are in accordance with the unified author names (統一著者名tōitsu choshamei) taken from the online databases of National Institute for Japanese Literature (Kokubungaku Kenkyū Shiryōkan), CiNii, and the National Diet Library, which usually are in accordance with Kokusho sōmokuroku. The unified author name is often the surname and the most commonly used pen-name or another most commonly used variant name. It is often not quite the same as the author statement found in the book, which is (another of) the variant names (別称besshō). An author statement which is found in the book can be seen in the relevant transcriptions from the book.

13 Titles can also be found on the tobira(扉), the title slip mounted on the case (帙外題chitsugedai) or the wrapper/envelope (袋fukuro).
INTRODUCTION

Variant names include 字 azana (formal literary names), adopted by classical scholars, 法名 hōmyō (Buddhist names) taken upon entry into the priesthood, and 戒名 kaimyō (precept names) for use as posthumous titles, and especially the many different gō 号 (pseudonyms) and 雅号 gagō (elegant pseudonyms), used by writers and artists.

The author statement can be found on the cover title slip (題簽 daisen), by the table of contents (目首 mokushu), in the preface (序 jo), on the mikaeshi (見返), in the postscript (跋 batsu), in the colophon (刊記 kanki/ 奥付 okuzuke), on the slip mounted on the case (帙 chitsu), or on the wrapper/envelope (袋 fukuro).

The following kinds of authors (statements of responsibility) are found in the catalogue (not a complete list): author 著 cho (e.g.著編 for Meiji books), compiler or editor 編 hen (e.g. hensan, 編輯 henshū, 輯録 shūroku), copy-editor, reviser 校 kō and 閲 etsu (e.g. 校訂 kōtei, 校正 kōsei), illustrator 画 ga (e.g. 画工 edakumi, gakkō, 画図 gato, 画師 gashi, 絵師 eshi), illustrator also 筆 himitsu (e.g. 肉筆 nikuhitsu), annotators or commentators 注 chū, editor or compiler of an anthology 撰 sen (e.g. 原撰 gensen), and translator 訳 yaku.

If a statement of responsibility is lacking, the name is given in square brackets, and the source of information is given in “References”.

Imprint. This includes details of the place of publication, publishers, distributors, booksellers and, in some cases, printers and the date of printing and reprinting taken from the book itself.

The source of information regarding publication, distribution, etc. is as follows: colophon (刊記 kanki/ 奥付 okuzuke), mikaeshi 見返, tobira 扉, center column (版心 hanshin/ 柱 hashira), preface (序jo), postscript (跋 batsu), shikigo 識語, publisher’s listing (蔵版目録 zōhan mokuroku or 著述目録 choisetsu mokuroku) and paper wrapper (外袋 satobukuro).

Where there is no place, publisher or date of publication, an estimate of the date can usually be established by consulting reference works, online databases, and comparing other copies of the same work. These hypothetical dates are given in square brackets, and the source of information is given in “References”. If the date is uncertain but arrived at from an examination of the quality of paper, the style of script, the binding, etc.,14 it is noted by a span of years often in accordance with the Japanese divisions of the Edo and the Meiji periods.15 If the book itself does not contain any kanki, whether it is missing from the outset or lost, the phrase “no kanki” is used.

Place of publication. The place of publication has been transcribed as it appears and supplied with the common, Edo-period16 name of the city in square brackets: 花洛 [Kyōto], 東都 [Edo], 皇都 [Kyōto], 摂陽 [Ōsaka].17

14 These estimates on the publication dates were made by Peter Kornicki when he reviewed the main part of the collection at the beginning of 1990. For a very helpful guide, see also Hioki, Kazuko, 2009. "Japanese printed books of the Edo period (1603–1867): history and characteristics of block-printed books". Journal of the Institute of Conservation, 32 (1): 79–101.
15 See the Edo-period divisions at the end of this introduction (p. XX).
16 When the place of publication is 東京 Tōkyō it indicates that the book was published in the Meiji period.
17 When the place of publication is written 大阪 as opposed to 大坂 it indicates that the book was published in the Meiji period.
Publisher. In the case of multiple publishers where some of them have been omitted this is indicated by (and others). All the publishers listed in the book can for the most part be found in the transcriptions of the 刊記 kanki (colophon). The publishers’ names are often followed by 発行 hakkō, 藏版 zōhan, 柱 azusa, 板 han or 版 han. If there is a long list of 書肆 shashi (publishers/distributors) in the kanki, this often indicates that the book had become a bestseller and is not a first edition.19

The publishers listed in the kanki (colophon) of books published in the Edo period are not necessarily the original publishers of the book. In the case of books containing two separate kanki, the original one and the new one added on occasion of a later printing, the most recent publisher has been given in the entry. However all relevant information from both kanki has been transcribed for reference.

Dates of publication, reprints and editions. This information can be termed 刊, 印 and 修:20

刊 kan: the year of the first printing and later copies that differ in none of the bibliographical details from the first batch of printing and were executed at about the same time.

印 in: the year of later printings, where the text itself was unchanged, but the date or names of the publishers may have been altered, or some advertisements may have been added. The original date can have been removed and replaced by 入木 ireki, and in such cases the original date of publishing is a hypothetical one and included in square brackets.

修 shū: the year of printing/s when the work has been reprinted with textual alterations, i.e. with alterations to the printing blocks that affect some part of the text rather than just the colophon.

A reprinted edition of a work, modelled as closely as possible on an earlier edition in respect of 汉式 hanshiki, i.e. the layout, form and appearance of a text and shape of characters, but printed from newly-cut blocks is called a 覆刻 fukkoku reprint. If a book is copied by pasting the pages of the original edition on to new blocks this is called a 被彫 kabusebori reprint.

Information about the editions such as 新版 shinpan, 再版 saihan, 增補 zōho, and 改訂 kaittei are often included in the title and therefore omitted.

In the case of manuscripts, the date of copying 写 sha is recorded.

Dates are given in the form of 年号 nengō and number of the year in Arabic numerals and the corresponding Gregorian calendar date in brackets.

The publication dates in the pre-Meiji books are indicated by the 年号 nengō system. The Japanese era names or "year names" (年号 nengō) system, also known as the gengō (元号) system, originated in China and was adopted in Japan during the reign of Emperor Kōtoku (597–654) who reigned 645–654. The first Japanese era name was 大化 Taika (great change),

18 If the book was privately published, either by an individual or an association, it is often indicated by 藏版 zōhan. If it was distributed by a commercial publisher, the publisher’s name is followed by 発行 hakkō. See Hayashi and Kornicki, p. 22.
19 Chibbett 1977, p. 88.
20 For a detailed explanation of the differences of 刊, 印 and 修, see Paragraph 4.2 in Hayashi and Kornicki 1991, pp. 31–35.
INTRODUCTION

and 大化元年 Taika gannen (first year of Taika) was the year 645. Since 701 nengō have been used without interruption in Japan. The first day of the first year (元年 gannen) of a nengō can start in the middle of a year, and the first year continues until the next lunar new year, which is understood to be the start of the nengō’s second year.21

The nengō years were numbered by the jikkan jūnishi (十干十二支) also known as the kanshi (千支) or eto (支) (trunk-branch) system. Years were numbered in groups of 60, in a sexagenary cycle. The name jikkan means “ten stems” and jūnishi means “twelve branches”. The system was invented in China before 1100 BC as a way of counting years, months, days and hours as well as for fortune telling. The ten trunks were the five elements – wood, fire, earth, metal and water, in this order – while the 12 branches had the animal names of the Zodiac. The years were divided according to the order of the animals: rat, bull, tiger, rabbit, dragon, snake, horse, goat, monkey, bird, dog and boar. The order of the elements, or “trunks” was wood, fire, earth, metal, and water.22

Description. This section is concerned with the physical form of the book.

Number of maki 巻 and satsu 冊, etc. The counters 巻 maki 冊 satsu 軸 jiku, 帖 jō, 舎 ho following the numerals are used for the following categories of items:

- 巻 maki for the number of internal division or chapters of the book
- 冊 satsu for the number of volumes used for 袋縫じ本 fukurotojibon, (books bound with double leaves, Oriental style) and Meiji-period Western-style books
- 軸 jiku: the counter for 巻子本 kansubon (scrolls)
- 帖 jō: the counter for 折本 orihon (concertina or accordion books)
- 舎 ho: the counter for 畳物 tatamimono (folded sheets) and 一枚物 ichimaimono (single-sheet prints and broadsheets)

If the work is incomplete the missing parts are specified.

Number of leaves. The number of leaves (or folios) in each maki is called 丁 chō (the Oriental style (fukurotoji) binding on double leaves).

Measurements. The traditional categories used to denote the sizes of fukurotoji-style books are recorded,23 but as they can differ in size, the measurements of the whole page are also given in centimeters (e.g. 28 × 21 cm), height followed by width from spine to fore-edge.

Style of original binding. If the book has been rebound in modern Western style the original binding is noted. It is 袋縫じ fukurotoji except for a very few cases.

The method of printing of the books in this catalogue is, except for at few cases, the method of woodblock printing, which is called 整版 seihan (also written 製版), as distinct from printing with movable type.

23 See a list of these traditional categories with sizes on p. xxxiii).
If it is not the woodblock printing method, the following distinctions are made:

古活字版 kokatsujiban: early movable-type printing, ca 1590–1640. By this method a page of text could be set up from separate pieces of type, either of wood or (less commonly) of bronze or copper.

近世木活字版 kinsei mokkatsujiban: books printed with wooden movable type in the second half of the Edo period.

銅版 dōban: books or single sheets printed by means of copper-plate engraving.

鉛印 en’in: books printed with modern metal movable type.

**Borders, size of printing frame, vertical rules and fishtail design.** Single or double borders are recorded and the size of the printing frame in centimetres, the height measured first from the extreme upper to lower edge of the printed area, then the width from the inner edge near the spine to the fore-edge, including the 版心 hanshin. The dimensions of the printing frame are only approximate, as they can vary from page to page. If the printing frame is divided into vertical rules separating the rows of Chinese characters, or divided by horizontal rules, this is recorded. If there is a 魚尾 gyobi (fishtail design) on the hanshin, this is recorded.

**Form of script.** The form of script in which the text is printed (e.g. 漢文 kanbun, 平仮名交り hiragana-majiri) is given. For kanbun texts, the use of 訓点 kunten, punctuation or other reading marks is indicated, and for kana-majiri texts, the use of 振仮名 furigana is indicated.24

**Lines and characters.** The number of lines to page and the number of characters (kanji and kana) to line are recorded.

**Outer covers.** A description of the outer covers is followed by details of the title slips (題签 daisen) if they are still attached to the covers, with a transcription of the daisen title (the outer title 外題 gedai).

**Variant titles** are recorded and transcribed if they differ from the title found at the head of the main text (the caption title or inner title 内題 naidai), which is regarded as the proper title (see above).

**Condition.** If the state of the preservation of the book is fairly good, this information is omitted.

**Illustrations.** A description of the illustrations is given here. The name of the artist is stated in the authorship heading.

**Contents.** This heading is used to explain the meaning of the title, to outline the subject matter of the book, the literary genre to which it belongs, and to give short biographical information about the author or artist.

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INTRODUCTION

Handwritten notes are recorded if they relate to the provenance of the book. The fairly numerous pencilled notes added by the Royal Library in the early 1900s are omitted.

Seals of ownership. Ex-libris book plates, seals, etc. whether Japanese or Western are described. The Royal Library seals are also noted.

Provenance. The provenance is sometimes unknown but certain assumptions can be made.

Other copies and references. Other copies and digitized versions are listed to acknowledge the sources of my studies. This is not in any way a complete listing of other library holdings of the individual titles, which have been the basis for the verification of the titles. The digitized versions listed are meant as support for further study because the whole work can be studied online.

Online sources

Online catalogues have since the mid-1990s been increasingly the means of comparing different copies of the same title, and I have heavily relied on these sources, although I have also consulted printed catalogues and made references to the printed version of the national bibliography Kokusho sōmokuroku. This bibliography has, however, become somewhat superfluous, because the entries in it have been included in a database together with other important Japanese bibliographies, and combined with records of the different copies of the entries found in holdings in Japan. In English the database is called NIJL’s Union Catalogue of Early Japanese Books;25 a link from here to the database of the holdings in European countries, among them the holdings of the Royal Library (made possible as previously noted by the recordings of Peter Kornicki in the early 1990s), is included.

It is now possible to compare different copies and editions online, and even possible to check digitized copies online instead of having to request photocopies of the colophons of the books from other libraries as was the practice before. The Japanese National Institute of Japanese Literature (NIJL) writes: “Librarians outside of Japan have also been working on identification of affected resources with use of various union catalogues, such as OCLC WorldCat, NACSIS-CAT [now CiNii], and NIJL’s Union Catalogue of Early Japanese Books, which helps to further improve the research environment involving these materials ...”26

The enlarged and revised edition of the Descriptive cataloging guidelines for pre-Meiji Japanese books (2011) published by the Library of Congress27 replaced in their bibliography the printed Kokusho sōmokuroku with the online NIJL’s Union Catalogue of Early Japanese

25 日本古典籍総合目録データベース Union catalogue of early Japanese books, National Institute of Japanese Literature (NIJL)
26 The online Directory of Overseas Collections of Old and Rare Japanese Books, Other Print Materials and Manuscripts: (在外日本古典籍所蔵機関ディレクトリ) base1.nijl.ac.jp/~overseas/index-e.html
27 The guide is available online as a pdf and is “[a] guide for cataloging Japanese printed books, bound manuscripts, scrolls, handmade albums, single-sheet publications, and Chinese books produced in Japan before the introduction of machine printing in the nineteenth century (i.e. before 1868)” (worldcat.org/oclc/69672565)
Books, but unfortunately the guidelines in the text are not updated accordingly: there is for instance no information about how to refer to online descriptions, or how to identify online records of the holding institution. It is generally acknowledged that “identifiers” can now be replaced by stable URLs, and I have chosen to use these for the sake of reference or, in case there are no stable URLs, to use the identification numbers of the records.  

28 The guidelines (7B12.2.) state: “Make other references to published descriptions, if considered important. Such references are especially useful whenever the cited source would serve to distinguish a manifestation from similar manifestations (or variants), substantiate information provided by the cataloger, or provide a more detailed description of the resource being cataloged.”  

When referring to a library holding the guidelines (7B17.1.4.) state: “Include in local notes one or more of the following identifiers, if considered important: a designation of the holding institution (e.g., a library’s name, acronym, or code), a designation of the item’s physical location (e.g., a shelf-mark), or an indication of the item’s copy number (if the institution holds more than one copy).”
This glossary is based on the sources that have been the guiding lines for this catalogue. The definitions of the Japanese terms used in this catalogue are from


The definitions were reproduced and expanded in


A few additional definitions have been added by the compiler of this catalogue.

*Atozuri* 後刷. Later impression of a blockprinted book, printed from blocks which have become worn and damaged through repeated use. Also called *kōin* 後印.

*Batsu* 跋, *batsubun* 跋文. Closing note, endnote, postface, postscript. A passage of text found at the end of a book, often giving details of the circumstances in which the work was written or compiled. Also called *kōjo* 後序.

*Bidai* 尾題. A *nайдai* 内題 (inner title) found at the end of a work and/or at the end of each *maki* 卷.

*Chitsu* 袋. A wrap-around case, usually made of blue cloth over boards or thick paper, to contain paper-bound volumes (*satsu* 冊). Closed by means of bone pegs.

*Daisen* 题签. A title slip, printed or handwritten (i.e. *kakidaisen* 書き題签), pasted on the front cover of a book.

*Dōban* 銅版. Copperplate prints.

*Fukkoku* 覆刻. Reprinted edition of a work, modelled as closely as possible on an earlier edition in respect of *hanshiki* 版式 and shape of characters, but printed from newly cut blocks.

*Fukurotoji* 袋綴. A traditional method of binding Chinese and Japanese books, whereby thin sheets of paper are printed on one side, folded once so that the folded edges face outwards, and put together in a gathering. The folded leaves are then placed between covers of thicker paper and stitched together through the loose edges at the spine to form a volume (*satsu* 冊). This form of binding (‘bag’ binding) was most commonly used throughout the Edo period, although introduced much earlier from China.

*Gedai* 外題. Outer title of a book, found on the front cover or protective case (*chitsu* 袋). It may be printed or hand-written (i.e., *kakigedai* 書き外題).
Gōin 後印. See Kōin.

Gyōbi 魚尾. Fishtail design. Marks in the shape of a fish’s tail printed on the hanshin (outer edge of a folio) usually above and below the running title. They may be printed in solid black (kokugyōbi 黒魚尾) or in black outline, leaving the centre white (hakugyōbi 白魚尾).

Han 版. Edition. One of the differing forms in which a book is published, i.e. the total number of copies of a book printed from the same set of engraved blocks, or from a single setting of movable type, without introducing any changes.

Hanshiki 版式. The layout, form and appearance of a text, as seen on the page of a printed book.

Hanshin 版心. The fore-edge of a folded sheet in a book bound in fukurotoji style, often bounded by a long narrow printed frame, within which the running title, volume number and folio number are usually printed. Also known as hashira 柱.

Hashiragaki 柱書. Running title of a work, printed on the outer fold (hanshin版心) of a book bound in fukurotoji style. The title is usually followed by the volume number and folio number. Also known as chūkoku 柱刻.

Hen 編. A chapter, section or part of a multi-volume work. The basic meaning is to compile, edit or compose a work.

Hissai 筆彩, Hissai-bon 筆彩本. Books printed in black ink (sumizuri) with brush colouring applied by hand.

Hokoku 補刻. The practice of substituting folios printed from newly-cut blocks for those which have become worn and damaged, when reprinting a block-printed book. The printed text thus becomes an amalgam of impressions, some taken from the original blocks and some from newly substituted blocks.

In 印, suri 剪/摺. Impression. (1) An unchanged reprint of a book from the same set of blocks or the same setting of movable type. (2) The effect of impressing a sheet of paper on an inked wood block or on a set-up frame of movable type, so that the image is transferred to the paper. Newly engraved blocks will produce a clear and sharp impression, whereas blocks worn through frequent use will give a fuzzy and indistinct impression.

Jo 序, jobun 序文. A preface. Often includes details of the authorship, compilation and publication of a book.

Kabusebori 被彫. Reprinted edition of a work, made by pasting down the pages of the original edition on to new blocks. A skilled block-cutter then engraved the text in close imitation of the original.

Kaeriten 返点. Signs printed or handwritten on the left of characters in a kanbun text to help readers by indicating the order of words.

Kanbun 漢文. Japanese text composed of Chinese characters (kanji) alone, without kana. In a narrow sense, referring to text written by a Japanese writer, as distinguished from the one written by a Chinese writer.
Kanki 刊記. A note giving details of publication, usually printed at the end of a book as an integral part of the text or on a separate leaf (okuzuke 奥付). Information may include date and place of publication and/or production of the blocks, name and address of publisher, distributor, and block-holder, etc. See also mokki 木記, and okuzuke 奥付.

Kansubon 卷子本. A scroll; a book made up in roll form by pasting sheets of paper, end to end, and winding the whole around a central axis (roller) of wood or crystal. The oldest form of book known in China and Japan, apart from inscribed wood slips. Its use persisted long after books in a more convenient form had evolved.

Kinsei mokkatsuji-ban 近世木活字版. Books printed with wooden movable type towards the end of the 18th century.

Kirazuri 雲母摺. A method of embellishing paper. Powdered mica was dissolved in thin glue that was applied to the printing block and transferred to the pages or covers of a book as decorative designs. Especially noteworthy examples are to be found on decorated papers imported from China in late-Heian period and on Saga-bon designed by Hon'ami Kōetsu in the Keichō period.

Kōin 後印. Later impression of a blockprinted book, printed from blocks that have become worn and damaged through repeated use. Also called atozuri 後刷.

Kokatsujiban 古活字版. Early movable type printing, ca 1590–1640. By this method a page of text could be set up from separate pieces of type, either of wood or (less commonly) of bronze or copper. Early movable-type printing was discontinued for economic reasons from mid-17th to mid-19th centuries, with some exceptions.

Kuntan 訓点. Kana script hand-written or printed alongside kanji to help Japanese to read kanbun. Usually a combination of okurigana and kaeriten 返点.

Kyūhan 求版. A set of engraved printing blocks acquired by one publisher from another in order to print a re-issue or new edition.

Maki 卷. Internal division or chapters of the book, equivalent to ‘chapter’ or ‘volume’.1

Makimono 卷物. See kansubon 卷子本.

Man'yō-gana 万葉仮名. Chinese characters (kanji) used for their sound and not their meaning to represent the sounds of the Japanese language. Much used in writing the poems of the Man'yōshū 万葉集, hence the name. Manyōgana were later adapted and modified to create the two kana syllabaries.

Mikaeshi 見返. End-paper pasted on the inner front cover of a book.2 Also called 封面 hōmen.

Mokki 木記. Publication details (kanki 刊記) of a book, printed within a single- or double-line frame. The frame is sometimes of decorative design in the form of a lotus or a Chinese bronze vessel.

Naidai 内題. Inner title of a book found at head of preface, head of main text (caption title) and at beginning and/or end of component volumes.

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1 Author’s note: maki can indicate the number of a chapter, e.g. maki 1 (chapter one), or it can give the number of the chapters and is then usually read as kan, e.g. 12 kan (12 chapters).

2 Author’s note: sometimes with title page, type of information (title, author, publisher, etc.).
Okugaki 奥書. A note, usually handwritten, added at the end of a book by a person concerned with the writing or publishing of the book.

Okuzuke 奥付 (or 奥附). An extended form of kanki, not printed as an integral part of the text but on a separate sheet added by the publisher at the end of the book. Okuzuke came into use after the emergence of a publishing industry in early Edo period.

Orihon 折本. A folding book in accordion style made by pasting together sheets of paper end to end and folding the whole into pages of fixed length, concertina fashion. After the continuous roll (kansubon 巻子本) this was the earliest form of book making in both China and Japan.

Satsu 冊. A physical part or division of a book, bound within paper covers. It approximates to the Western 'volume' and may contain one or more maki 巻.

Seihan 整版. Woodblock printing, as distinct from printing with movable type. The text of a whole page or folio is engraved in reverse image on a block of cherry or other hard wood; the block is inked and impressions are taken on paper from the inked block.

Shahon 写本. A handwritten manuscript.


Shoin 初印, shoin-bon 初印本. First impression. See also shozuri 初刷.

Shozuri 初刷. The earliest impression of a book, taken from unworn blocks. As more and more impressions are taken from the same blocks, unmistakable signs of wear become apparent (atozuri 後刷).

Sotobukuro 外袋. Paper wrapper.

Sumizuri 墨刷 (墨摺). Printing in black ink (sumi) without the use of colour.

Tetchōsō 綴葉装 (also called retchōsō 列帖装). An early method of bookbinding. A number of sheets of paper, handwritten or printed, are placed one above another and folded in half to form a section. Several sections, thread-sewn through the center, are placed together in the required order, provided with front and back covers, and sewn together to make a volume. (No examples of this in the catalogue.)

Tobira 扉. A leaf placed before the main body of text including title, author, compiler, publisher, etc. Often placed on the opposite side of mikaeshi.


Tsunogaki 角書. A word or phrase preceding the main title of a book, often printed or handwritten in smaller script and sometimes enclosed in a circle or frame to distinguish it from the main title. Generally found on the title slip pasted to the outer cover of a book.

Tsuzuriawase 綴合せ. A book made up of parts (usually separate satsu 冊) taken from different sources, sometimes from different editions of the same work. (Also toriawasebon 取合わせ本 toriawasebon)

Urauchi 裏打. A method of repairing worn, worm-eaten or otherwise damaged folios by pasting thin strong paper on the back of the folded sheets. This applies only to books
GLOSSARY

printed or hand-written on one side of the folded sheet (fukurotoji 袋綴), where the sheets can be unfolded, re-backed and re-sewn in Japanese style.

Yamatotoji 大和綴じ. A method of bookbinding. The process of making yamatotoji involves punching four (or sometimes two) horizontal slits in the book near the spine and threading a flat cord through each pair of slits that is tied in a square knot.

Zōhan mokuroku 蔵版目録. List, appended to a publication, of other publications that the publisher had for sale. (Also kōkoku okuzuke 広告奥附)

Zōhansha 蔵板者. A block-holder.

Zōshoin 蔵書印. A seal or stamp of ownership.
Nengō dates with emperor reigns relevant for this catalogue

1596 慶長 Keichō (Emperor Go-Mizunoo, 1611–1629)
1615 元和 Genna
1624 寛永 Ka'ei (Empress Meishō, 1629–1643; Emperor Go-Kōmyō, 1643–1654)
1644 正保 Shōhō
1648 慶安 Keian
1652 承応 Jō (Emperor Go-Sai, 1655–1663)
1655 明暦 Meireki
1658 万治 Manji
1661 寛文 Kanbun (Emperor Reigen, 1663–1687)
1673 延宝 Enpō
1681 天和 Tenna
1684 貞享 Jōkyō (Emperor Higashiyama, 1687–1709)
1688 元禄 Genroku
1704 宝永 Hōei (Emperor Nakamikado, 1709–1735)
1711 正徳 Shōtoku
1716 康保 Kyōhō (Emperor Sakuramachi, 1735–1747)
1736 元文 Genbun
1741 寛保 Kanpō
1744 寛延 Enkyō (Emperor Momozono, 1747–1762)
1748 寛延 Kan'en
1751 明暦 Hōreki (Empress Go-Sakuramachi, 1762–1771)
1764 明和 Meiwa (Emperor Go-Momozono, 1771–1779)
1772 安永 An'ei (Emperor Kōkaku, 1780–1817)
1781 天明 Tenmei
1789 寛政 Kansei
1801 享和 Kyōwa
1804 文化 Bunka (Emperor Ninkō, 1817–1846)
1818 文政 Bunsei
1830 天保 Tenpō
1844 弘化 Kōka (Emperor Kōmei, 1846–1867)
1848 嘉永 Kaei
1854 安政 Ansei
1860 万延 Man'en
1861 文久 Bunkyū
1864 元治 Genji
GLOSSARY

1865 慶応 Keiō
1868 明治 Meiji (Emperor Meiji, 1868–1912)
1912 大正 Taishō (Emperor Taishō, 1912–1926)
1926 昭和 Shōwa (Emperor Shōwa, 1926–1989)

Definitions of periods used in the catalogue

江戸初期 (beginning of Edo period) 慶長 Keichō 8 to end of 寛永 Kan’ei (1603–1643)
江戸前期 (early Edo period) 正保 Shōhō to 貞享 Jōkyō (1644–1687)
江戸中期 (middle of Edo period) 元禄 Genroku to 天明 Tenmei (1688–1788)
江戸後期 (late Edo period) 寛政 Kansei to 天保 Tenpō (1789–1843)
幕末 (Bakumatsu) 弘化 Kōka to 慶応 Keiō (1844–1867)
明治初期 (early Meiji period) 明治 Meiji 1–9 (1868–1876)

Traditional categories of book sizes

中本 chūbon 17–19 × 12–14
半紙本 hanshibon 21–24 × 15–16
大本 ōbon 24–28 × 17–19
小本 kobon 14–16 × 10–12
大本二つ切り横本 ōbon futatsugiri yōkobon 12–14 × 17–19
横中本 yoko-chūbon* 14–16 × 20–22
横大本 yoko-ōbon* 15–16 × 21–23
半紙二つ切り横本 hanshi futatsugiri yōkobon* 10–11 × 14–16
横小本 yoko-kobon 12 × 16
横特大本 yoko-tokuōbon* 17–19 × 24–28
横小本 yoko-tokukobon* smaller than 横小本
特大本 tokūōbon larger than 大本
特小本 tokukobon smaller than 小本
大本三つ切り横本 ōbon mittsugiri yōkobon* 8–9 × 17–19
半紙三つ切り横本 hanshi mittsugiri yōkobon* 6–7 × 14–16

* not found in this catalogue
1  

*Kashiragaki zōho kinmō zui (Shimokōbe Shūsui)*

**Encyclopedias**

**Alternative titles**  
頭書増補訓蒙圖彙大成 Kashiragaki zōho kinmō zui taisei (Alternative reading: Tōsho zōho kinmō zui taisei)

**Title in standard kanji**  
頭書増補訓蒙図

**Classification**  
事典

**Original compiler**  
中村惕斎 Nakamura Tekisai (1629–1702) (*gensen* 原撰)

**Illustrator**  
[下河辺拾水 Shimokōbe Shūsui]

**Imprint**  
京都 Kyōto: 須磨勘兵衞 Suma Kanbei  
寛政 1 (1789), printed between 1789 and 1843

Published Kanbun 寛文 6 (1666), enlarged edition 増補 元禄 Genroku 8 (1695), new edition 寛政元 (1789)

The *okuzuke* 奥附 reads: 「京都書林 須磨勘兵衞」

**Description**

目録, 21巻, 10冊. Incomplete: 目録 missing


*Hanshibon* 半紙本 22.4 × 15.5 cm

*Fukurotoji*

Woodblock print

Within 2 borders. Printing frame 18.7 × 14.2 cm

Simple fishtail design

*Kana-majiri*

Original covers in multiple colours with burnished cover decoration (rubbings).

Head of text reads: 頭書増補訓蒙図彙
Daisen reads: (頭書增補) 訓蒙図彙大成 一 (～十)

Condition
Very good

Illustrations
Sumizuri-e (black-and-white prints)

Contents
An enlarged zōho 増補 edition of Japan's first illustrated zui 图彙 encyclopedia in the genre of kinmō 啓蒙 (general introduction to a subject) with Japanese and Chinese readings and explanatory notes at the top of the page kashiragaki 頭書 accompanying the illustrations.


Seals of ownership
Bibliothea Regia Hafniensis – Afgivet af Univ:Bibl (Transferred from the University Library).


Other copies
Digitized copy (print differs):
www.wul.waseda.ac.jp/kotenseki/html/bunko06/bunko06_00027/index.html

Provenance
Transferred from the University Library

References
Kornicki database: デンマーク ／ DK ／ KB ／ 535
NKSMD: 著作 ID 23483 (訓蒙図彙)
Kashiragaki zōho kinnō zui (Shinokōbe Shūsui) 頭書増補訓蒙圖 (OA 93-535/Mus)
### 2 (Tenpō shinsen) Eitai ōzassho banreki taisei (Urakawa Kōsa)

永代大雑書萬暦大成

<table>
<thead>
<tr>
<th>Title in standard kanji</th>
<th>永代大雑書万暦大成</th>
</tr>
</thead>
</table>
| Classification          | 言語・辞書・辞典  
医術・易占・算術 |
| Author (foreword)       | 文海堂主人 Bunkaidō shujin  
Foreword dated Tenpō 9 (1838) signed: 文海堂主人 Bunkaidō shujin |
| Illustrator            | 浦川公佐 Urakawa Kōsa (fl. 1830–1860)  
Illustrations and maps signed 浦川公左畫 |
| Imprint                | 東都 Tōtō [Tōkyō]: 須原屋茂兵衛 Suharaya Mohē (and 5 others)  
Kanki 刊記 reads: 「東都／須原屋茂兵衛／須原屋伊八／岡田屋嘉七／山城屋佐兵衛／浪華／秋田屋太右衛門／敦賀屋九兵衛」 |
| Imprint date           | Originally published in 天保 Tenpō 13 (1842); published with newly carved blocks in 安政 (1854–1860)  
Kanki 刊記 reads: 「天保十三壬寅歳陽春發兌」  
Daisen reads: 安政再刻 |
| Description            | 1, 10, 10, 261, 53, 5 (262-266) 丁 (leaves)  
25.5 × 19 × 7 cm  
Fukurotoji  
Woodblock print  
Hanshibon 半紙本 21.1 × 15 cm  
Single-line borders  
Kana-majiri with hiragana okurigana  
Daisen title: (安政再刻)永代大雑書萬暦大成  
Hashira titles: 永代雑書, 御篋鈔, 本朝年歴 |
| Illustrations          | Sumizuri-e (black-and-white prints) |
| Contents               | A comprehensive, illustrated encyclopedia and almanac with calendars and divination among many other things. Appendices: 元三大師御篋鈔, 本朝年歴早繰 |
| Seals of ownership     | Bibl. Reg. hafniensis 1920-21.1776 |
| Provenance             | Unknown |
| References             | KSM: 1.430.2  
NKSMD: 著作 ID 107948 & 著作 ID 2080093 (天保新選)  
Kerlen 1996: No. 365 |
(Tenpō shinsen) Eitai ōzassho banreki taisei (Urakawa Kōsa) 天保新選 永代大雑書萬暦大成 (OA 93-41/Mus)
Shintō and Kokugaku
Schools of Shintō

3 Dōmō nyūgakumon
童蒙入学門

**Title in standard kanji**
童蒙入学門

**Classification**
神道
哲学-国学・和学教育
教科書-教訓

**Author**
平田篤胤 Hirata Atsutane (1776–1843), also known as 伊吹迺屋 Ibuki Noya

**Imprint**
東京 Tōkyō: 木邨嘉平房義 Kimura Kahei Fusayoshi (engraver chōkō 彫工). Originally privately published by author (著者塾蔵版)

**Imprint date**
[Originally published in 天保 Tenpō 2 (1831)], early Meiji reprint from newly-cut blocks (覆刻 fukkoku).

End of book reads: 門人 [publisher deleted] 等謹誌 [date deleted]. [Deleted date: Tenpō 2].
No kanki 刊記

**Description**
1 冊
10 丁 (leaves)
Ōbon 大本 26.4 cm
Fukurotoji
Woodblock print
Single-line borders
Kanbun script 漢文体 with kunten and yomigana 読みがな in katakana
6 lines to page, 13 ji to line
Original blue cover with daisen

**Contents**
“Introductory study material for children”. Hirata Atsutane, Ibukinoya by his literary name, was a kokugaku (National Learning) scholar and Shintō theologian. He was also the leader of the Restoration Shintō movement known as Fukko Shintō, which strove to revive Shintō by freeing it of Buddhist and Confucian influences.
SHINTŌ AND KOKUGAKU

Seals of ownership
Bibl. Reg. hafniensis 1912-13.2816h

Provenance
Recorded in a Royal Library hand-list made in the early 1900s.
Clipping from a French bookdealer's catalogue, pasted on front cover, reads: Dô-mô niu gaku-mon. Lectures choisies pour les enfants, caractères chinois avec nodules grammaticales japonaises. Un vol. in-8°

References
Kornicki database: デンマーク ／DK ／KB ／Jap 109
NKSCD: 調査カード整理番号 74000-00517
Hayashi & Kornicki 1991: No. 197
KSM: 6.105.3
MKTM: 1.120.1
童蒙入學門

敬神章第一

凡生於世者，皆當尊敬神其故何也。太古所在者，唯神有神而有物。則是日月星辰固土人類万物悉無非神之所生是故須每旦拜禮。

Dōmō nyūgakumon 童蒙入學門 (OA 93-109/Mus)
Buddhism

Iconography

4 Hyaku Kannon (Kanō Tansen) 百観音

Classification
仏教美術
絵画

Artist
狩野探船 Kanō Tansen (1686–1728)
Signed 狩野探船筆

Date of production
享保 Kyōhō 6 (1721)
Accompanying text: 願成就 享保六辛丑年 月
Preface from early 1900s

Description
100 丁 (leaves)
19.9 × 17.5 × 5.7 cm
Picture size: 17.4 × 14.5 cm
折本 orihon (concertina book: paintings mounted as a book)

Illustrations
Sumi-e 墨絵 (also called suibokuga 水墨画) black ink brush paintings.
Gold leaf daisen title slip
The inner covers with ornamental design with gold flecks
Brownish-purple brocade cover with floral design

Contents
The artist 狩野探船 Kanō Tansen (1686–1728) was the eldest son of 狩野探信 Kanō Tanshin (1653–1718). He followed in his father’s footsteps in the Kajibaji Kanō family line 鍛冶橋狩野家 and became an okueshi 奥絵師 artist for the Edo bakufu. He decorated the room partitions of the Imperial palace Gosho 御所 in Kyōto and folding screens presented as a gift in Korea (called shōheiga 障屏画 art work).

The artist belongs to the Kanō school (狩野派 Kanō-ha), a school of professional artists, patronized from the late Muromachi (1333–1568) through the Edo (1600–1868) periods by successive military governments. The Kanō were the most enduring and influential of the so-called Japanese schools of Chinese painting (kanga).
The title of the album 百観音 means “one hundred Kannon”. The accompanying text 願成就 ɡanjōju means “one’s prayers are answered”. This refers to the one hundred depicted forms or manifestations of Kannon, to which you can pray and have your wishes fulfilled. It also refers to 日本百観音霊場 Nihon Hyaku Kannon reijō, the one hundred sacred grounds of Kannon in Japan.

Kannon Bodhisattva, or Kannon Bosatsu, is the God or Goddess of Mercy and Compassion, and represented in artwork as male or female, Avalokiteśvara in Sanskrit. Kannon is an active emanation of Amida Buddha, and she or he occupies a major place in the liturgy of Japan's Pure Land (浄土 Jōdo) sects, whose principal deity of worship is Amida. In Mahayana Buddhism throughout Asia, Kannon is the most important of Amida's two main attendants (脇侍 kyōji). The other is Seishi Bosatsu.

**OTHER COPIES**
Digitized copy: [www.kb.dk/permalink/2006/manus/13/](http://www.kb.dk/permalink/2006/manus/13/)

**PROVENANCE**
Acquisition note: Hdskr. med Tegninger forstill. Kwan Yin købt hos Palsbæk i Pilestræde 23/3 1943 for 50 Kr. (Manuscript with drawings depicting Kwan Yin purchased at Palsbæk in Pilestræde 23 March 1943 for 50 kr.)

**REFERENCES**
Hyaku Kannon (preface) 百観音 (OA 102-955/Mus)

Hyaku Kannon (Kanō Tansen) 百観音 (OA 102-955/Mus)
5  (Zōho shoshū) butsuzō zui (Tosa Hidenobu)
（増補諸宗）佛像圖彙

**Alternative titles**  仏像図彙

**Title in standard kanji**  仏像図彙

**Classification**  和漢古書

**Illustrator**  土佐秀信 Tosa Hidenobu

**Imprint**  [Original edition published 1690, later editions 1796 and 1886, reprinted 1900]
Publisher unknown
No mikaeshi, kanki or okuzuke in vol. 3.

**Description**  [5巻, 5冊]. Incomplete, only巻 maki 3, 24丁 (leaves)
Hanshibon 半紙本 22.2 × 15.5 cm
Fukurotoji
Woodblock print
Blue cover with embossed pattern
題簽 daisen title: 増補諸宗 (角書 tsunogaki title) 仏像図彙 (參).

**Contents**  An early pictorial work (zui 図彙) on Buddhist iconography or Buddhist images (Butsuzō 仏像). The illustrations depict the multitude (the Pantheon) of the many Buddhas (Nyorai 如来), Bodhisattvas (Bosatsu 菩薩) and lesser deities such as Wisdom Kings (Myōō-bu 明王部), Heavenly deities (Ten-bu 天部), and Circumstantial appearances (Gongen 権現), and eminent religious masters (Kōsō 高僧 and Soshi 祖師) in Buddhism as well as illustrations of Buddhist liturgical implements (butsugu 仏具). The deities are classified into approximately 80 categories.

**Other copies**  Digitized copies
www.lib.ehime-u.ac.jp/SUZUKA/316/
kindai.ndl.go.jp/info:ndljp/pid/818766
iss.ndl.go.jp/books/R100000002-I000001245135-00

**Provenance**  Probably purchased or received as a gift during the first half of the 20th century. Registered in 2009.

**References**  ci.nii.ac.jp/ncid/BB05133545
www.worldcat.org/oclc/170233040
(Zōho shoshū) butszō zu (Tosa Hidenobu) (増補諸宗) 佛像圖彙 (OA 93-2009-46/Mus)
Buddhism

Scriptures (sutras and studies)

6 [Dai hannya kyō] (fragment) 大般若経

Translated by [玄奘 Genjō, Chinese reading: Xuanzang (602–664)]

Date of production [鎌倉時代 Kamakura period (1185–1333)?]

Description 1 leaf (fragment), 5 lines
Woodblock print

Contents  According to a note presumably written by a Japanese antiquarian bookdealer this is supposed to be a fragment from the Kamakura period (1185–1333) of the Buddhist sutra 比丘明殊願経 Biku meishugan kyō, vol. 506 (巻 maki) of the Dai hannya kyō, in Sanskrit called the Mahāprajñāpāramitā sūtra. This has not been verified.

The Daihannya-kyō (meaning “the Great-Wisdom Sutra”) is a Buddhist sutra and one of the canons of Buddhist scriptures (a tripiṭaka). It comprises 600 volumes. It was translated into Chinese by Priest Genjō (Xuanzang) during the Tang dynasty in China, in 663. This sutra has been popular in Japan throughout the ages and is recited for the purpose of preventing misfortune and acquiring happiness. It was copied and printed at the monasteries from the Nara period (710–794) and onwards as a religious act before the publishing of books became commercialized in the Edo period.

Handwritten notes A note written by a Japanese antiquarian bookdealer

Provenance Probably purchased in the late 1970s

[Dai hannya kyō] (fragment) 大般若経 (OA 93-956/Mus)
7  **Dai hannya haramita kyō Vol. 365 (fragment)**  
大般若波羅蜜多経 卷第三百六十五

**Title in standard kanji**  
大般若波羅蜜多経

**Translated by**  
玄奘 Genjō, Chinese reading: Xuanzang (602–664)

**Beginning of text reads:** 玄奘奉詔譯

**Date of production**  
No date

**Description**  
1 leaf (fragment)  
25.5 × 37 cm  
Other not identified fragments enclosed: 23.8 × 5.7 cm and 23.8 × 9.3 cm  
Manuscript copy (写本 shahon)

**Contents**  
This is Vol. 365 of the Buddhist Sutra Dai Hannya Haramita Kyō (or Dai hannya kyō), called the Mahāprajñāpāramitā sūtra in Sanskrit.

See also OA 93-956/Mus

**Handwritten notes**  
Copious handwritten notes and transliteration dated 1968 by Dr Niels Ege (1927–2002). About Niels Ege, see the chapter “Notes on the translator Niels Ege”. Retrived from hprints.org/docs/00/78/61/71/PDF/Rask_Introduction.pdf

**Provenance**  
Donated by the heir of Nina Bøggild in 1997.
大般若波羅蜜多經 巻第三百六十五

（OA 93-957/Mus）
Christianity

8 Yohane Fukuin no den. Yohane jō chū ge sho
約翰福音之傳　約翰上中下書

Alternative titles

ギュツラフ訳約翰福音之傳
ヨアンネスノタヨリヨロコビ
約翰之福音傳

Title in standard kanji

約翰福音の伝

Classification

キリスト教
聖書

Translator (compiler)

Karl Friedrich August Gützlaff (1803–1851); his Chinese name was 善徳 Zentoku.

Title page 拾 tobi ra reads: 善徳纂

Imprint

新嘉坡 Singapore: 堅夏書院 Jianxia Shuyuan/Kenka Shoin, [天保 Tenpō 8 (1837)]

Title page 拾 tobi ra reads: 新嘉坡堅夏院藏板

Description

Incomplete: 約翰福音之傳, 6 丁 (leaves); 約翰上中下書 (約翰中書), 1 leaf
[2 volumes, 60 丁 (leaves)]
22.5 × 17.5 cm

Fukurotoji

Woodblock print

Within double border (20.3 × 15.7 cm), text in 7 vertical lines

Brown paper cover, no daisen, yellow title page

Title at beginning of text: 約翰之福音傳 ヨアンネスノタヨリヨロコビ

Contents

Translation of The Gospel and the Epistles of St. John into Japanese by Karl Friedrich August Gützlaff (1803–1851), whose anglicized name was Charles Gutzlaff. He was a German missionary to the Far East, notable as one of the first Protestant missionaries in Bangkok, Thailand, and in Korea, as early as 1832. He wrote widely-read books, such as Journal of Three Voyages along the Coast of China in 1831, 1832 and 1833, with
notices of Siam, Corea, and the Loo-Choo Islands (1834). He served as interpreter for British diplomatic missions during the Opium Wars. He studied Japanese in Macao and published 「約翰福音之伝」 and 「約翰上中下書」 in Singapore in 1837. (Weblio 辞書)

Provenance
Clipping from a French bookdealer's catalogue, pasted on front cover, reads: Évangile de S. Jean et le deuxième épitre de S. Jean. Traduits en japonais, par GÜTZLAFF. Paris, 1953. – Gr. In-8°, br. 3 fr.
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

References
Doshisha University: doors.doshisha.ac.jp/webopac/ctlsrh.do?ncid=BN09397805
9 Ruka den fukuinsho 路加傳福音書

**Alternative titles**
新約全書路加傳福音書 Shin’yaku zensho Ruka den fukuinsho
ロカヨロコピウトツリフツタフノショモツ Roka yorokobi utozuri o tsutau no shomotsu

**Title in standard kanji**
路加傳福音書

**Classification**
キリスト教
聖書

**Translator**
[Bernard Jean Bettelheim (1811–1869)]

**Imprint**
[香港 Hong Kong]: [安政] 乙卯 Ansei 2 (1855)
Publisher unknown

**Title page 屍 tobira reads:** 「乙卯年鐫/路加傳福音書/往普天下傳福音與萬民」
(往普天下傳福音與萬民 Ōfu tenka den fukuin yo banmin)
No colophon

**Description**
1 冊
99 丁 (leaves)
29.2 × 20.7 cm

*Fukurotoji*
Woodblock print
Within double border (22.2 × 19.5 cm)
Black fishtail design
Parallel classical Chinese text in kanji and the Ryukyuan-Japanese text in *katakana* 片仮名
Brown paper cover, no *daisen*, yellow title page

*Hanshin* 版心 title: 新約全書路加傳福音書 Shin’yaku zensho Ruka den fukuinsho

**Beginning of text:** ロカヨロコピウトツリフツタフノショモツ

**Contents**
Bernard Jean Bettelheim (1811–1870) was a Christian missionary to Okinawa, the first Protestant missionary to be active there. He was appointed as medical missionary to Naha (Okinawa) with the Loochoo Naval Mission (1846–1854). Bettelheim translated parts of the New Testament and these were published in Hong Kong under the title *Ryukyu-Yaku Fukuinsho* (Ryukyuan Translation of the Gospel) in 1852 and 1855. This is a translation of The Gospel of St. Luke into Ryukyuan Japanese with a Chinese parallel translation.

**Other copies**
archive.wul.waseda.ac.jp/kosho/bunko08/bunko08_d0418/bunko08_d0418.html

**Provenance**
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.
REFERENCES

Kerlen 1996: no. 1349
Waseda University Library: 文庫 08 D0418
University of the Ryukyus Library: B．J．ベッテルハイム訳 写本. Retrieved from
manwe.lib.u-ryukyu.ac.jp/library/digia/tenji/iha/h7220.html

Kornicki database.: イギリス ／ G B ／ C U L ／ FJ935.12
www.baxleystamps.com/litho/bettelheim.shtml
Ruka den fukuinsho 路加傳福音書 (OA 93-200/Mus)
Ruka den fukuinsho 路加傳福音書 (OA 93-200/Mus)
10  Ruka den fukuinsho  
路加傳福音書

**Alternative titles**  
新約全書路加傳福音書 Shin’yaku zensho Roka den fukuinsho  
ロカノヨロコビヨリツタイノショモツ Roka no yorokobi tayori tsutai no shomotsu

**Title in standard kanji**  
路加傳福音書

**Classification**  
キリスト教
聖書

**Translator**  
[Bernard Jean Bettelheim (1811–1869)]

**Imprint**  
[香港 Hong Kong]: [安政]乙卯 Ansei 2 (1855)

**Title page** 扉 tobira reads: 「乙卯年鐫/路加傳福音書/往普天下傳福音與萬民」  
(往普天下傳福音與萬民 Ōfu tenka den fuku yo banmin)

**No colophon**

**Description**  
1 冊
93 弁 (leaves)
28.5 × 15 cm (longer and narrower than a regular ôbon)

Fukurotoji

Woodblock print

Within double border (23.4 × 13.1 cm), text in 6 vertical lines

Black fishtail design

Ryūkyūan-Japanese text in *katakana* 片仮名

Brown paper cover, no *daisen*, yellow title page

**Title page:** 路加傳福音書

**Hanshin** 版心 title: 新約全書路加傳福音書 Shin’yaku zensho Ruka den fukuinsho

**Beginning of text:** ロカノヨロコビヨリツタイノショモツ

**Contents**  
See OA 93-200/Mus


**Provenance**  
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

**References**  
University of the Ryukyus Library, “展示資料紹介”. Retrieved from manwe.lib.u-ryukyu.ac.jp/library/digia/tenji/isha/h7220.html#top14

“日本語訳聖書”. Retrieved from Japanese Wikipedia.

Kerlen 1996: No. 1348
CHRISTIANITY

11 **Yohane den fukuinsho**  
約翰傳福音書

| Alternative titles | 新約全書約翰傳福音書Shin'yaku zensho Yohane den fukuinsho  
ヨハンヨロコピヨリツタイルショモツYohan yorokobi tayori tsutaitaru shomotsu |
| Title in standard kanji | 約翰伝福音書 |
| Classification | キリスト教  
聖書 |
| Translator | [Bernard Jean Bettelheim (1811–1869)] |
| Imprint | [香港 Hong Kong]: [安政]乙卯 Ansei 2 (1855) |

**Title page**扉tobira reads: 「乙卯年鐫/約翰傳福音書/往普天下傳福音與萬民」(往普天下傳福音與萬民Ofu tenka den fukuin yo banmin)

No colophon

**Description**

1 冊  
66丁(leaves)  
28.5 × 15 cm (longer and narrower than a regular ôbon)

**Fukurotoji**  
Woodblock print  
Within double border (23.4 × 13.1 cm), text in 6 vertical lines  
Black fishtail design  
Ryūkyūan-Japanese text in katakana 片仮名  
Brown paper cover, no daisen, yellow title page  
Title page: 路加傳福音書Hanshin版心title: 新約全書約翰傳福音書Shin'yaku zensho Yohane den fukuinsho  
Beginning of text: ヨハンヨロコピヨリツタイルショモツYohan yorokobi tayori tsutaitaru shomotsu

**Contents**

See OA 93-200/Mus  
Translation of The Gospel of St. John into Ryukyuan Japanese

**Provenance**

Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

**References**

University of the Ryukuus Library. “展示資料紹介”. Retrieved from manwe.lib.u-ryukyu.ac.jp/library/digia/tenji/ihaih7220.html#top14  
“日本語訳聖書”. Retrieved from Japanese Wikipedia.
12  **Seisa genkō den**

新約全書聖差言行傳 Shin’yaku zensho Seisa genkō den

聖差言行傳

**Alternative titles**

新約全書聖差言行傳 Shin’yaku zensho Seisa genkō den

シイノツカイノコトバンヲコナインツタイタス

**Classification**

キリスト教

聖書

**Translator**

[Bernard Jean Bettelheim (1811–1869)]

**Imprint**

[香港 Hong Kong]: [安政] 乙卯 Ansei 2 (1855)

Title page扉 tobira reads: 「乙卯年鐫/路加傳福音書/往普天下傳福音與萬民」(往普天下傳福音與萬民 Ofu tenka den fukuin yo banmin)

No colophon

**Description**

1 冊

90丁 (leaves)

28.5 × 15 cm (longer and narrower than a regular ôbon)

Fukurotoji

Woodblock print

Within double border (23.4 × 13.1 cm), text in 6 vertical lines

Black fishtail design

Ryūkyūan-Japanese text in katakana 片仮名

Brown paper cover, no daisen, yellow title page

Title page: 聖差言行傳

Hanshin 版心 title: 新約全書聖差言行傳 Shin’yaku zensho Seisa genkō den

Beginning of text: シイノツカイノコトバンヲコナインツタイタス

**Contents**

Translation of The Acts of the Apostles into Ryukyuan Japanese

**Provenance**

Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

**References**

University of the Ryukyus Library, “展示資料紹介”. Retrieved from manwe.lib.u-ryukyu.ac.jp/library/digia/tenji/iha/h7220.html#top14

“日本語訳聖書”. Retrieved from Japanese Wikipedia.

University of the Ryukyus Library, “展示資料紹介”. Retrieved from manwe.lib.u-ryukyu.ac.jp/library/digia/tenji/iha/h7220.html#top14

“日本語訳聖書”. Retrieved from Japanese Wikipedia.
13  *Pōru ki Rōmajin sho*  
保羅寄羅馬人書

**Alternative titles**  
新約全書保羅寄羅馬人書Shin'yaku zensho *Pōru ki Rōmajin sho*  
シイノツカイノ パヲロノロマヒトニツカタイルボン Shii no tsukai no Paoro no Romahito ni tsukatairu bon

**Classification**  
キリスト教  
聖書

**Translator**  
[Bernard Jean Bettelheim (1811–1869)]

**Imprint**  
[香港 Hong Kong]: [安政] 乙卯 Ansei 2 (1855)

**Title page** 屏 tobra reads: 「乙卯年鐫/路加傳福音書/往普天下傳福音與萬民」(往普天下傳福音與萬民 Ōfu tenka den fukuin yo banmin)

No colophon

**Description**  
1 冊

38 丁 (leaves)

28.5 × 15 cm (longer and narrower than a regular  ôbon)

*Fukurotoji*

Woodblock print

Within double border (23.4 × 13.1 cm), text in 6 vertical lines

Black fishtail design

Ryūkyūan-Japanese text in katakana 片仮名

Brown paper cover, no daisen, yellow title page

Title page: 保羅寄羅馬人書

*Hanshin* 版心 title: 新約全書保羅寄羅馬人書 Shin'yaku zensho *Pōru ki Rōmajin sho*

Beginning of text: シイノツカイノ パヲロノロマヒトニツカタイルボン

**Contents**  
See OA 93-200/Mus

Translation of St. Paul’s Letter to the Romans into Ryukyuan Japanese

**Provenance**  
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

**References**  
University of the Ryukyus Library, “展示資料紹介” Retrieved from manwe.lib.u-ryukyu.ac.jp/library/digia/tenji/ih/a/h7220.html#top14

“日本語訳聖書”. Retrieved from Japanese Wikipedia.  
www.worldcat.org/oclc/31678899

27
14  **Ruka den fukuinsho**  
路加傳福音書

**Alternative titles**  
ろかのよろこびおとづれをつたふのしょもつ Roka no yorokobi otozure o tsutau no shomotsu

**Title in standard kanji**  
路加伝福音書

**Classification**  
キリスト教
聖書

**Translator**  
[Bernard Jean Bettelheim (1811–1869)]

**Imprint**  
Austria, Vienna: Verlag Adolf Holzhausen
明治 6 (1873)

**Title page** 路  
tobira reads: 「明治六年癸酉新著
路加傳福音書
東國宇院城
版摺屋藏活字」 (Tōgoku Uin-jō=Austria, Vienna city) 阿度留布保流都方前 (Adorufu Horutsuhauzen) 
版摺屋藏活字 (hansuriya zōkatsuji = publishing company)
No kanki (colophon)
Bottom left corner: Japan. S. Luke. 1873

**Description**  
1 冊
86 丁 (leaves)
Chūbon 中本 17.1 × 12.2 cm
Fukurotoji

Western-style movable type printing

Within single border (13.8 × 10.8 cm), text in 11 vertical lines

*Hiragana* in calligraphic style

Brown cover; bright orange title page

Beginning of text: ろかのよろこびおとづれをつたふのしょもつ

**Contents**  
See OA 93-200/Mus

This is a translation of The Gospel of St. Luke into Ryukyuan Japanese, known as
the Vienna edition (ウィーン版).

**Other copies**  
Digitized copy and explanation of the series (Yohan den)
library.doshisha.ac.jp/ir/digital/archive/yohaneden/137/imgidx137.html

**Provenance**  
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired
before 1912.

**References**  
Cf. Hayashi & Kornicki 1991: no. 424
Kerlen 1996: No. 1875 (Yohan den fukuin sho)
ci.nii.ac.jp/ncid/BN11587392
15  *Iroha dōmō shō*  
伊呂波童蒙抄

**Title in standard kanji**  
いろは童蒙抄

**Classification**  
語学 - 国語 - 文字 - 仮名

**Author**  
盛典 Seiden or Jōten (1663–1747)

**Place of publication**  
[江戸 Edo: 西村源六 Nishimura Genroku]

**Date of publication**  
延享 Enkyō 1 (1744)

**Description**  
3 巻 上中下 bound in 1 冊

[81] 丁 (leaves) (卷上: 3, 2, 1, 20 丁, 巻中: 25 丁, 巻下: 28, 2 丁)

*Ōbon* 大本. 26.5 × 17.8 cm

*Fukurotoji*  
Woodblock print  
Within single border (20 × 15.5 cm); text in 10 vertical lines with annotations in the top margin.  
*Kana-majiribun* 片仮名交じり文, with readings *fukun* 附訓 in *katakana* on right side.  
Original plain blue cover. *Daisen* fragment on cover. Loose *daisen* inside book.  
*Daisen* and title at foreword: 伊呂波童蒙抄  
Beginning of text title: いろは童蒙抄, 伊呂波童蒙抄  
*Hashira* 柱 title: 童蒙
CATALOGUE OF JAPANESE MANUSCRIPTS AND RARE BOOKS

Contents
Introduction about the traditional “iroha” ordering of the Japanese syllabary by the monk Seiden.

Seals of ownership
Bibl. Reg. hafniensis 1912-13.2816b

Provenance
Recorded in a Royal Library hand-list made in the early 1900s.
Clipping from a French bookdealer’s catalogue pasted on front cover

References
KSM: 1.311.1
NKSMD: 著作 ID 653747

Iroha dōmō shō 伊呂波童蒙抄 (OA 93-103/Mus)
16 (Kansō) dōbun tsūkō  
(官奏) 同文通考

CLASSIFICATION  
語学－日本語  
文字

AUTHOR  
Arai Hakuseki 新井白石 (1657–1725), [supplemented by 新井白蛾 Arai Hakuga]  
Beginning of text reads: 白石先生撰 全部三巻 上中下 是為次

IMPRINT/COPY  
[Originally published 宝暦 Hōreki 10 (1760)] [Manuscript copied in the 19th century]

DESCRIPTION  
3 冊 (上中下), 1 冊  
64 丁 (leaves)  
Hanshibon 半紙本 24 × 16.7 cm  
Fukurotoji  
Manuscript copy  
Light brown cover  
Title at the table of contents: 同文通考秘本傳  
述賛日  
Title at the beginning of text: 官奏同文通考 (官奏 is a 角書 tsunogaki title)

CONTENTS  
Arai Hakuseki 新井白石 (1657–1725)  
Confucian scholar, historian, poet, geographer and statesman. Influential adviser to the Tokugawa shōguns during the second decade of the 18th century. In his writings he discussed the historical transition of the language in works such as 東雅 Tōga and 同文通考 Dōbun tsūkō.  
同文 dōbun means “characters and sentences are alike” and discusses the relationship between Chinese and Japanese characters.

OTHER COPIES  
Digitized copy (manuscript copy) www.wul.waseda.ac.jp/kotenseki/html/ho02/ho02_00107/index.html

PROVENANCE  
Probably purchased or received as a gift in the first half of the 20th century. Not registered until 2009.

REFERENCES  
(Kansō) dōbun tsūkō (官奏) 同文通考 (OA 93-2009-4/Mus)
17  **Kanna hifumiden (Kanna hifumi no tsutae)**
神字日文傳

**Title in standard kanji**  神字日文伝

**Classification**  語学－日本語/文字

**Author**  平田篤胤 Hirata Atsutane (1776–1843)

**Imprint/copy**  [Date of copying unknown]
Originally published in 文政 Bunsei 2 (1819). Published in 3 volumes 文政 7 (1824)
(上の巻, 下の巻 and 附録: 疑字篇)

**Description**  2 冊

**Contents**  Hirata Atsutane was a Kokugaku (National Learning) scholar and Shintō theologian. He rejected Confucianism and Buddhism, advocating instead a revival of the “ancient way” and reverence for the emperor. From the middle of the 18th until the end of the 19th centuries, scholars of Kokugaku vigorously debated about whether there had been a writing system in Japan before the arrival of Chinese characters. Hirata Atsutane wrote this treatise Kanna hifumi den on the script of the gods, called the 神代文字 kamiyo moji/jindai moji.

**Seals of ownership**  Old shelf mark reads: Nr 52 A (corrected to 32 A)

**Other copies**  Digitized copy: www.wul.waseda.ac.jp/kotenseki/html/ho02/ho02_04229/index.html
Digitized copy: www.kb.dk/permalink/2006/manus/365/

**Provenance**  Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.
Clipping from a French bookdealer’s catalogue pasted on front cover.

**References**  Kornicki database: デンマーク / DK / KB / Jap99
NKSMD: 著作 ID 1865
KSM: 2.350.3
Kanna hifumiden (Kanna hifumi no tsutae) 神字日文傳 (OA 93-2009-4/Mus)
18 *Bunshō kanazukai*
文章假字用格

**Alternative titles**
雅俗早引節用集 Gazoku hayabiki setsuyōshū

**Title in standard kanji**
文章仮字用格

**Classification**
辞書
言語 - 文字 - 仮名遣

**Author**
大蔵永常 Ōkura Nagatsune (b. 1768)

**Date of publication**
[天保 Tenpō 4 (1833)]

**Imprint**
Private publisher: 黄葉園 Kōyōen. Commercial distributor: 大坂 Ōsaka: 河内屋茂兵衛 Kawachiya Mohē (and 10 others)

**Okuzuke 奥附 reads:** 「書林／京都 河内屋藤四郎／江戸 須原屋茂兵衛／同 山城屋佐兵衛／同 須原屋新兵衛／同 山城屋政吉／同 英大助／同 英文蔵／同 丁子屋平兵衛／同 岡田屋嘉七／大坂．河内屋藤兵衛／大坂 河内屋茂兵衛」

**Hanshin 版心 at the bottom reads:** 「黄葉園藏」

**Description**
1 冊. Incomplete, only 3-4 巻 bound together, the work was originally in 4 satsu

**Hanshibon 半紙本:** 22.1 × 15.8 cm

**Size of printing frame:** 19 × 14 cm

Single borders, printed vertical rules

9 lines (columns) to page

Bluish-black cover with burnished (艶だし tsuyadashi) net pattern.

Title, beginning of text: 文章仮字用格

柱 hashira title: 文章仮字用格

題簽 daisen title: 雅俗早引節用集 坤 (Gazoku hayabiki setsuyōshū - tsuchi).

**Illustrations**
Sumizuri-e (black-and-white prints)

**Contents**
The title means "Rules for composition *bunshō* 文章 in *kana* 假字". The title resembles that of the dictionary for the correct use of identically sounding *kana* 字音仮字用格 *Jion kanazukai* by Motoori, Norinaga, published 1776.

*Ōkura Nagatsune was one of the 3 great agricultural scientists of the Edō period together with 宮崎安貞 Miyazaki Yasusada and 佐藤信淵 Satō Nobuhiro. His best-known work, *Kōeki kokusan kō* (1842–1859, On Increasing Profits and Productivity), was one of the most influential books on farming in premodern Japan.

**Seals of ownership**
Bibl. Reg. hafniensis 1912-13.2816i

**Provenance**
Recorded in a Royal Library hand-list made in the early 1900s.
**CATALOGUE OF JAPANESE MANUSCRIPTS AND RARE BOOKS**

**References**

Kornicki database: デンマーク / DK / KB / Jap110  
NKSMD: 著作 ID 487070  
KSM-H: 7.167.2  

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*Bunshō kanazukai 文章假字用格 (OA 93-110/Mus)*
Language

Syntax

19  Gogaku shinsho

語学新書

ALTERNATIVE TITLES
語学新書 西洋仮字必讀 Gogaku shinsho Seiyō kana hitsudoku

TITLE IN STANDARD KANJI
語学新書

CLASSIFICATION
語学

AUTHOR
鶴峯戊申 Tsurumine Shigenobu (1788–1859)
巻首 reads: 中橋鶴峯
Jo 序 introduction (first) by 島田易清
Jo 序 introduction (second) by 小山田与清 Oyamada Tomokiyo 1783–1847
Josetsu 序説 introduction by 斎藤春昌 Saitō Harumasa

IMPRINT
Published Tenpō 天保 4 (1833)
The first foreword jo 序 reads: 「天保四年癸巳仲春」
No 刊記 kanki

DESCRIPTION
2 卷, 1 冊
大本  ôbon, 25.7 × 17.7 cm
Fukurotoji
Woodblock print
Single-line border with vertical rules
10 lines to page
Size of printing frame: 18.9 × 14.3 cm
Kanji kana-majiri with Japanese reading in katakana (furigana)
Original blue cover with daisen
Daisen 題簽 reads: 語学新書 西洋仮字必讀 一名詞の品定
Caption title 巻首題 in 下巻 reads: 「語学新書」

**Condition**
Cover worn, otherwise good condition

**Contents**
Tsurumine Shigenobu was a Shinto intellectual and scholar of kokugaku National Learning of the late Edo period, and a prolific writer. His main works include *Ame no mahashira*, *Kyūri wakumon* and *Gogaku shinsho*. *Gogaku shinsho* is a pioneer work being the first to adopt a part-of-speech classification modelled on Dutch writings on grammar.

**Seals of ownership**
Bibl. Reg. hafniensis 1912-13.2816d

**Other copies**
Digitized copy

**Provenance**
Clipping on front cover from a French bookdealer's catalogue reads: “Go-gaku sin-syo. Nouveau livre pour l'étude des mots, par SAI-TÔ. Yédo, 1833. – Un vol. in-4”
Recorded in a Royal Library hand-list made in the early 1900s.

**References**
Kornicki database: デンマーク／DK／KB／105
NKSMD: 著作 ID 2642
西洋仮字必読 listed in KSM-H, Sankō kōmoku shomei 参考項目書名
KSM: 3.335.3

Gogaku shinsho 語學新書 (OA 93-105/Mus)
20  Kotoba no tadaji

Kotoba no tadaji

**Alternative titles**
 詞の直路

**Classification**
 语学

**Author**
 山田直温 Yamada Naoharu

**Copy-editor**
 久米千寿 Kume Chihogi 1804–1858

*Mikaeshi* reads: 山田直温大人著 久米千寿大校

嘉永5 (1852) (foreword date)

No *kanki* 刊記

**Imprint**
 江戸 Edo: 山田佐助 Yamada Sasuke

広告奥附 kōkoku okuzuke advertisements at the back of the book read: 「書林 江戸...山田佐助」

**Description**
 2 冊

*Chūbon* 中本, 18.2 × 12 cm

Woodblock print

Size of printing frame: 13 × 9 cm

Single-line borders

*Kanji* (entries) and conjugations in *hiragana*

10 lines to page

Blue cover with embossed woven pattern.

巻首題 *kanshudai* (title at beginning of text): ことばの直路 (written in 变体がな *hentaigana*: 古と葉の直路)

題签 *daisen* title: 詞の直路

*Mikaeshi* 見返 title: 詞の直路

Title at end of *maki*: 詞捷経

**Contents**

“*The correct* tada 直 path ji 路 to words *kotoba* 詞”. Long lists of verbs with their correct conjugations arranged in the traditional Japanese grammatical way in the -a, -i, -u, -e, -o order, i.e. irrealis form (未然形 *mizkenkei*), continuative form (連用形 *ren'yōkei*), terminal form (終止形 *shūshikei*), attributive form (連体形 *rentaikei*), hypothetical form (仮定形 *kateikei*) and imperative form (命令形 *meireikei*).

**Seals of ownership**
 Bibl. Reg. hafniensis 1912-13.2816e

**Other copies**
 Digitized copy: 早稲田大学図書館 Waseda Daigaku Toshokan: 02 00579 (other printing)
**Language**

**Provenance**
Recorded in a Royal Library hand-list made in the early 1900s.

**References**
Kornicki database: デンマーク / DK / KB / Jap 106
NKSMD: 著作 ID 28353
KSM-H: 3.518.1 (言葉直路)

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Kotoba no tadaji 詞直路 (OA 93-106/Mus)
21  **Kotoba no yachimata**  詞八衢  

**Alternative titles**  言葉のやちまた  詞のやちまた

**Classification**  日本語 - 動詞

**Author**  本居春庭 Motoori Haruniwa (1763–1828)

**Beginning of text:** 「詞八衢上/本居春庭著」

**Place of publication**  江戸 Edo: 尾州 Owari, 京都 Kyōto, 大坂 Ōsaka: 須原屋茂兵衛 Suharaya Mohē, 山城屋佐兵衛 Yamashiroya Sahē, 永楽屋東四郎 Eirakuya Tōshirō, 田中屋治助 Tanakaya Jisuke, 河内屋和助 Kawachiya Wasuke

**Kanki reads:** 須原屋茂兵衛, 山城屋佐兵衛, 永楽屋東四郎 , 田中屋治助, 河内屋和助

**Date of publication**  安政 Ansei 3 (1856), original edition Bunka 文化 3 (1806)

**Foreword of 上巻 reads:** 「文化三年五月十三日 尾張植松有信」

**End of 下巻:** 「文化三年五月十三日」

**Description**  2 巻 上下, 2 冊

** Ôbon 大本 25.1 × 18 cm**

**Fukurotoji**

Woodblock print

Within single border (20 × 15 cm), text in 10 vertical lines

圈点 kenten circles for emphasis, readings in furigana 振り仮名

**Printed daisen title:** 上巻: 言葉のやちまた. 下巻: 詞のやちまた

**Hanshin title:** やちまた

**Title at beginning of text:** 「詞八衢上」「詞八衢下巻」

**Contents**  "The crossroads (maze) of language". The author Motoori Haruniwa was a scholar of Japanese language and literature, and the eldest son of Motoori Norinaga. He wrote two books on Japanese grammar. In his *Kotoba no yachimata* (2 volumes, 1806–1808) and *Kotoba no kayoiji* (3 volumes, 1828) he classified Japanese verbs into seven conjugations and studied transitive and intransitive verbs by dividing them into six types. (Kodansha)

**Seals of ownership**  Bibl.Reg. hafniensis 1912-13.2816c

**Provenance**  Recorded in a Royal Library hand-list made in the early 1900s. Clipping from a French bookdealer’s catalogue pasted on front cover.
Kotoba no yachimata 詞八衢 (OA 93-104/Mus)
22  *Shōgaku Nihon bunten*  
小学日本文典

**Title in standard kanji**  小学日本文典

**Classification**  国書 - 教育 - 教科書 - 雑  
国書 - 文学・語学 - 語学

**Author**  田中義廉 Tanaka Yoshikado (1841–1879)  
*Daisen* reads: 田中義廉著

**Imprint**  甲府 Kōfu: 内藤伝右衛門 Naitō Den’emon, 東京 Tōkyō: 文会舎 Bunkaisha (and 7 others)  
*Kanki* (1–2 卷) reads: 東京書林 雁金屋清吉発兑  
*Mikaeshi* (1–2 卷) reads: 鶴窠書屋

**Date of publication**  明治 Meiji 8 (1875)  
*Mikaeshi* (1–2 卷) reads: 明治7  
*Kanki* (3 卷) reads: 明治8年出版, 田中義廉編輯并蔵版

**Description**  3 卷 bound in 2 冊  
(序・凡例 巻之 1: 5, 11 丁 - 巻之 2: 31 丁 - 巻之 3: 36 丁)  
*Ōbon* 大本 25.3 × 17.4 cm  
*Fukurotoji*  
Woodblock print  
Within single border (17.9 × 13 cm); text in 10 vertical lines. Fishtail design  
Yellow cover with ornamental pattern

**Contents**  Grammar book of the Japanese language for elementary school.

**Seals of ownership**  Bibl. Reg. hafniensis 1912-13.2816f

**Provenance**  Recorded in a Royal Library hand-list made in the early 1900s.  
Clipping from a French bookdealer’s catalogue pasted on front cover.

**References**  MKTM: 4.72.2
23 Nihon bunten

日本文典

Classification 語学 - 日本語 - 文法

Author 中根淑 Nakane Kiyoshi (1839–1913), also known as 中根香亭 Nakane Kōtei

Date of publication Meiji 明治 9 (1876)

Foreword jo 序 reads: 明治九年一月 中根淑

Kanki 刊記 reads: 明治九年三月十九日版権免許中根淑蔵板／書肆大角豊治郎

Imprint Tōkyō 東京: 中根淑 Nakane Kiyoshi (private publisher), Tōkyō 東京: 大角豊治郎 Ōsumi Toyojirō (distributor)

Description 1 巻, 2 冊

上巻 2, 3, 3, 53 丁 (leaves). 下巻 77 丁 (leaves)

Hanshibon 半紙本 23 × 15.1 cm

Fukurotoji

Woodblock print

Size of printing frame: 17.6 × 12.6 cm

Single borders, no vertical rules

Kana-majiri with katakana okurigana

10 lines to page, 20 ji to line

Original yellow cover with daisen

Condition Good condition

Contents “A grammar on the Japanese language”. This work by the Meiji-period kangakusha 漢学者 (scholar of Chinese studies) and shika 史家 historian Nakane Kiyoshi is highly influenced by Western grammar, although also aiming at systematizing the kokugo (Japanese language) studies. Contents: （上巻）文典前論 文典大旨 (文字論 言語論) （下巻）文典大旨 (言語論 文章論 音調論) 附録.

Handwritten notes Red notes in katakana indicating readings of kanji

Seals of ownership Bibl. Reg. hafniensis 1912-13.2816g

Provenance Recorded in a Royal Library hand-list made in the early 1900s.

Clipping from a French bookdealer’s catalogue pasted on front cover reads: Ni-hon bun-ten. Grammaire de la langue Japonaise, par NAKA-NÉ. Tō-kyau, 1876. – Deux vol. in-8

References Kornicki database: デンマーク ／DK ／KB ／108

NKSCD: 調査カード整理番号 945999-00043

MKTM: 4.77.2
日本文典

中根淑著

人種語系論

人種分類論

大別スルノ国ノ人民ラ異トス

Nihon bunten 日本文典 (OA 93-108/Mus)
Language

Dictionaries

24 Wamyō ruijūshō 倭名類聚鈔

Original author Minamoto no Shitagō 源順 (911–983)

Author 那波活所 Naba (Nawa) Kassho (1595–1648) (字 azana is Naba Dōen 那波道円)

Foreword by 羅浮散人 Rafu Sanjin

Foreword hanrei 凡例 reads: 番陽那波道圓識

Second foreword reads: 日羅浮散人洗筆

Imprint 大阪 Ōsaka: 澱川清右衛門 Shibukawa Seimon

Reprint of the 1617 (元和三年 Genna 3-nen) edition, early Edo period.

補刻版 hokokuban (amalgam of impressions)

Colophon 刊記 kanki on fol. 31 of maki 20 reads: 書林／大阪心齋橋筋順慶町／澀川清右衛門 (=柏原屋 (澀川) 清右衛門 Kashiwaraya [Shibukawa] Seimon). Second foreword (dai 题) reads: 元和三年 (1617) 丁巳冬11月

Description 20 巻, 5 冊

Ōbon 大本 26 × 19 cm

Fukurotoji

Woodblock print

Size of the printing frame: 23 × 17.5 cm (average)

Single-line borders (tanpen 単辺). Fishtail design in solid black (kokugyobi 黒魚尾) on hanshin 版心

Kanbun text, with printed kundoku (Japanese kun reading), okurigana (conjugational ending added in kana after a Chinese character) and kaeriten (reading marks) in katakana.
BOUND in beige-and-brown plaid-patterned covers with *daisen* (printed title slip pasted on the cover)

*Daisen* title: 「和名類聚抄」

*Hanshin*版心 (running title): 「和名巻之一 (丁)」

Head of 凡例 hanrei (foreword) title: 「新刻倭名類聚鈔凡例」i.e. newly-engraved (edition)

**Impression**

*Atozuri* 後刷 (later impression from the same block)

**Illustrations**

None

**Contents**

Mid-Heian-period Chinese–Japanese dictionary compiled in Johei period (931–938) with entries compiled by collecting and classifying Chinese nouns according to similarity with examples drawn from classical works such as Chinese dictionaries and works on natural history. The Japanese *kun* reading is indicated in *Man'yogana*. The work is valuable as a source of the vocabulary and pronunciation of pre-Heian period words and a source of the studies of early Japanese society and customs.

**Provenance**

Clipping from a French bookdealer’s catalogue, pasted on front cover, reads: Wa-myau rui-sçu-syau. Recueil encyclopédique sur les noms de toutes les choses japonaises, par RAFU SAN-ZIN. Yêdo, 1817. – Cinq vol. in- 4°. Azsez rare.

Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

**References**

德川時代出版者出版物集覧 Tokugawa jidai shuppansha shuppanbutsu shūran, p. 57 (under 柏原屋 [濁川] 清右衛門) (Osaka), Wamyō ruiju shō, 20-kan, Kanbun 7 (1667) lccn.loc.gov/00508210

Kornicki database: デンマーク／DK／KB／Jap90

NKSMD: 著作 ID 8571
Wamyō ruijūshō 倭名類聚鈔 (OA 93-90/Mus)
25 Meibutsu rokujō: jinpin sen
名物六帖: 人品箋

Classification
辞書 漢語辞書

Author
Compiled by: 伊藤東涯 Itō Tōgai (1670–1736)
Beginning of text reads: 京兆 伊藤長胤 纂輯

Text revision
奥田士亨 Okuda Shikyō
Beginning of text reads: 門人 奥田士亨 校訂

Imprint
京師 Kyōshi [Kyōto]: 奎文館瀬尾源兵衞 Keibunkan Seo Genbē, 宝暦 Hōreki 5 (1755)
Kanki reads: 京師書林 奎文館 瀬尾源兵衞發行
見返し mikaeshi reads: 第2帖人品箋: 寶暦乙亥新鐫
見返し mikaeshi reads: 平安奎文館發行

Description
第 2 帖, 5 冊 (vol. 2, parts 1–5). Title of 第 2 帖: 「人品箋」(人品 jinpin: personal appearance; character; personality)
Incomplete: 第1帖, 第3帖-第6帖 are missing

Hanshibon 半紙本 22.4 × 15.2 cm
Fukurotoji
Woodblock print
18.2 × 12.8 cm
Within single border, black fishtail design
Entry words with Japanese readings in katakana; citations in Chinese 漢語 with reading marks
Text in 7 vertical lines
With daisen
序題 reads: 鼎鍥名物六帖

Contents
A Chinese dictionary compiled by the Confucian scholar 伊藤東涯 Itō Tōgai, the son of 伊藤仁斎 Itō Jinsai (1627–1705), one of the most influential Confucian scholars of seventeenth century Japan.

Seals of ownership

Provenance
Recorded in a Royal Library hand-list made in the early 1900s.

References
Kornicki database: デンマーク／DK／KB／Jap 111
NKSMD: 著作 ID 7625
Meibutsu rokujō: jinpin sen 名物六帖：人品箋 (OA 93-111/Mus)
26  (Shinsen zōeki) tokai setsuyō hyakkatsū gazoku ruiji ryōten (Niwa Tokei)

（新撰増益）都會節用百家通 雅俗類字両點

Alternative titles 都会節用百家通 (Uniform title)

Title in standard kanji 新撰増益都会節用百家通

Classification 辞書 節用集
節用集
言語 - 辞書 - 字典 - 節用集

Authors Drafted by 高安芦屋 Takayasu Rooku; supplemented by 鎌田環斎 Kamata Kansai

Illustrator 丹羽桃渓 Niwa T okoe

Date of publication Published in Kansei 寛政 13 (1801), re-published in Bunsei 文政 2 (1819)

Imprint 東都 T ōto [Edo]: 前川六左衛門 Maekawa Rokuzaemon; Naniwa [Ōsaka]: 敦賀屋九兵衛 Tsurugaya Kuhē, 塩屋平助 Shioya Heisuke, 象牙屋治良兵衛 Zōgeya Jirobē, 河内屋木兵衛 Kawachiya Kihē

Description 1 卷, 1 冊
47, 311 丁 (leaves)
 Ôbon 大本 24 × 18.5 cm, ca 8 cm thick
Fukurotoji
Woodblock print
Size of printing frame: 20.7 × 16 cm
Single border
Kanji-kana-majiri
Original cover, daisen and mikaeshi missing
Title from the beginning of main text
Hashira 柱 reads: 増字新刻大節用

Condition Repaired, original cover and first page missing; enforced with cardboard cover
( Western style)

Illustrations Sumizuri-e (black-and-white prints)
Contents

Mid-15th-century Japanese-language dictionary. The genre is *setsuyōshū* 節用集, a dictionary for laypeople. Essentially a lexicon of the spoken language of the Muromachi period (1333–1568), it also contains some material of a more encyclopedic nature. The words are entered in *kana* (the Japanese phonetic syllabary) together with their corresponding Chinese characters. Words are grouped by first syllable in *iroha* order (the old order of the *kana* syllabary) and within these groups by subject. The dictionary, which was convenient and easy to use, went through many revisions and enlargements, the last of which appeared in the late 19th century.

By the end of the 18th century, dictionaries usually had a large appendix section with educational and recreational information that people commonly requested, such as Japanese maps, the succession of the emperors of Japan, scenic and historic places, how to write letters and documents, etiquette, etc. The dictionary was widely circulated.

Other copies

Digitized copy:

www.nijl.ac.jp/pages/database/ (search 都会節用百家通)

Provenance

Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

References

Kornicki database: デンマーク／DK／KB／Jap.100
NKSMD: 著作 ID 345175
Not in accordance with KSM which states the year of publication as 「寬政 8 刊」
KSM: 5.169.3
KTSN: 2.182.1

*Encyclopedia of Japan.* Kodansha. Retrieved from JapanKnowledge database
（Shinsen zōeki） tokai setsuyō hyakkatsu gazoku ruiji ryōten（Niwa Tokei）
（新撰増益） 都會節用百家通 雅俗類字両點（OA 93-100/Mus）
27 **Gagen dōyu**

雅言童喩

**Title in standard kanji**
雅言童喩

**Classification**
辞書

**Author**
河崎清厚 Kawasaki Kiyoatsu (1788–1846)

**Foreword**
序 reads: 髙橋知周

**Imprint**
京都 Kyōto: 風月荘左衛門 Fūgetsu Shōzaemon ... [et al.], 天保 Tenpō 15 (1844)

The 刊記 kanki reads: 「天保十五... 発行書肆 京都、風月荘左衛門／江戸、岡田屋嘉七／大阪、秋田屋太右衛門／同、河内屋茂兵衛／名古屋、美濃屋伊六／伊勢津、篠田伊十郎板」

**Description**
1 冊 (2, 86 double丁 (leaves))

*Hanshibon* 半紙本, 22.5 × 15.8 cm

*Fukurotoji*

Woodblock print

Size of printing frame: 18 × 13.3 cm

Single-line borders, vertical rules

Black fishtail design kokugyobi

Entries in kana and how to write with kanji; explanations in kanji-kana-majiri with furigana reading in katakana

10 lines to page

Original blue cover, daisen missing

*Mikaeshi* 見返 reads: 「停雲舎藏」

**Condition**
Very good

**Contents**
Dictionary compiled by the learned Kokugaku (National Learning) scholar Kawasaki Kiyoatsu. Dictionaries named 雅言 Gagen (meaning elegant words) mainly contain the vocabulary of Heian-period (794–1185) classical literature arranged in traditional iroha alphabet order (cf. 雅言集覧 Gagen shūran).

**Seals of ownership**
Bibl. Reg. hafniensis 1912-13.2816k

**Other copies**

**Provenance**
Clipping from a French bookdealer’s catalogue on front cover reads: “Ga.gen dau-gu. Dictionnaire des locutions difficiles, par KAWASAKI. Kyauto-to, 1844. – Un vol. in-8°”

Recorded in a Royal Library hand-list made in the early 1900s.
References

Kornicki database: デンマーク / DK / KB / Jap 112
NKSMD: 著作 ID 131088
Title entry in KSM-H: 雅言童諭

Gagen dōyu 雅言童喩 (OA 93-112/Mus)
28  **Kôkoku shinzô gyokuhen taizen**
校刻新增玉篇大全

**Alternative titles**  Meiji kôkoku shinzô gyokuhen taizen

**Classification**  言語・辞書・字典

**Editor**  訥堂真逸 Totsudo Shin’ichi

**Imprint**  [Publisher unknown], 明治 Meiji 2 (1869)

No kanki 刊記
End of foreword jo 序 (叙) reads: 明治己巳孟秋之月訥堂真逸識

**Description**  1 冊
[3, 5], 359, [2], 74 (附補) 丁 (leaves)

Öbon futatsugiri yokobon 大本二つ切り横本, 12 × 17.8 cm

Fukurotoji
Woodblock print
9.8 × 13.2 cm

Single-line borders, 9 vertical rules, 6 horizontal rows

Black fishtail design

Kanji 漢字 entries with katakana readings

Original brown cover with embossed design with daisen

Mikaeshi title: 校刻新增玉篇 畫引 韻字 平仄 四聲 訓読 古文

Daisen 题签 title: 「（明治校刻）新增玉篇大全」

Title at end of main text: 校刻玉篇大全

Hanshin title 版心の書名: 集学玉篇

**Contents**  A Japanese version of an early Chinese dictionary Yu pian based on the Shuowen 說文 by Gu Yewang 鬱野王 (519–581) and arranged under 542 radicals. Enlarged by 孫强 Sun Qiang in the Tang period and revised by Chen Pengnian 陳彭年 in the Song period.

**Provenance**  Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

Clipping pasted on front cover from a French bookdealer’s catalogue reads: Sin-sau Gyoku-ben dai-zen. Dictionnaire Chinois-Japonais. – Un vol. in -8 obl.

**References**  Kornicki database: デンマーク ／DK ／KB ／115

Kōkoku shinzō gyokuhen taizen 校刻新增玉篇大全 (OA 93-115/Mus)
29 Genji monogatari

Alternative titles: 絵入源氏物語 Eiri Genji monogatari (Illustrated Genji monogatari)

Classification: 国文 - 小説

Original author: Murasaki Shikibu 紫式部, fl. from late 10th to early 11th centuries

Imprint: [京都 Kyōto]: 林和泉掾 Hayashi Izuminojō, 万治 Manji 3-nen (1660)

Kanki of satsu 25, maki 54, reads: 「龍集万治三年庚子 除念一日 林和泉掾板行」

Kanki of satsu 26 reads: 林和泉掾板行 Shahon information at the end of satsu 25, maki 54.

Description: Incomplete copy of main text: maki (chapters) 22–54 only (i.e. 1–21 missing) in 11 volumes plus 5 supplementary volumes, i.e. a total of 21 volumes (marked 10–30 on cover).

(Satsu 10) maki 22-24; (satsu 11) maki 25-26; (satsu 12) maki 27-29; (satsu 13) maki 30-31; (satsu 14) maki 32-33; (satsu 15) maki 34; (satsu 16) maki 35; (satsu 17) maki 36-38; (satsu 18) maki 39-41; (satsu 19) maki 42-44; (satsu 20) maki 45-46; (satsu 21) maki 47-48; (satsu 22) maki 49; (satsu 23) maki 50; (satsu 24) maki 51-52; (satsu 25) maki 53-54; [satsu 26] 引哥 Hikiuta (Index); [satsu 27-29] 目案 Meyasu (Commentary on key words and phrases); [satsu 30] 山路の露 Yamaji notsuuyu (A sequel to the work by a later author). 系図 (系図) Keizu (Genealogy) (order of supplementary volumes uncertain).

Yokobon 横本 (horizontal) 15 × 21.3 cm

Fukurotoji

Woodblock print

Size of printing frame: 12 × 19.5 cm


Hiragana-majiri text without furigana

60
Plain light indigo (縹 hanada) covers, with original centred title slips dai sen, with handwritten titles of chapters in sō sho calligraphy. Example of numbering on dai sen: 「何々 二十四」 No naidai 内題 (inner titles).

Covers worn, otherwise in excellent condition

The 横本 yokohon (horizontal edition) is typical of the 1660 edition. The first printed editions of Genji monogatari, mostly movable type, date from the early 17th century. The Eiri Genji monogatari illustrated edition was one of the earliest blockprinted editions of Genji monogatari and was widely circulated.

Smears from blockprint, see for instance 10-satsu leaf 7 recto.

Sumizuri-e (black-and-white prints) in every volume, by an unknown artist. Tosa style.

Perhaps the first great novel in world literature. Written wholly or in part by the court lady Murasaki Shikibu in the early years of the 11th century, describing the life and loves of Prince Genji (Gardner 1993, p. 309). The novel consists of 54 chapters (maki); only the maki in possession are listed here: (maki 22) 玉鬘 Tamakazura; (maki 23) 初音 Hatsune; (maki 24) 蝴蝶玉 Kochō; (maki 25) 萤 Hotaru; (maki 26) 常夏 Tokonatsu; (maki 27) 风火 Kagaribi; (maki 28) 野分 Nowaki; (maki 29) 御幸 Miyuki; (maki 30) 藤はかま Fujibakama; (maki 31) 槙柱 Makibashira; (maki 32) 梅枝 Umegae; (maki 33) 藤裏葉 Fuji no uraba; (maki 34) 若菜 上 Wakana, jō; (maki 35) 若菜 下 Wakana, ge; (maki 36) 柏木 Kashiwagi, (maki 37) 横笛 Yokobue; (maki 38) 鈴虫 Suzumushi; (maki 39) 夕霧 Yūgiri; (maki 40) 御法 Minori; (maki 41) 幻 Maboroshi; (maki 42) 匂宮 Niou no Miya; (maki 43) 紅梅 Kōbai; (maki 44) 竹河 Takekawa; (maki 45) 橫舟 Ukifune; (maki 46) 植本 Shii ga moto; (maki 47) 總角 Agemaki; (maki 48) 早蕨 Sawarabi; (maki 49) 寄生 (宿木) Yadorigi; (maki 50) 東屋 Azumaya; (maki 51) 浮舟 Ukifune; (maki 52) 蟶 Kagerō; (maki 53) 手習 Tenarai; (maki 54) 夢のうき橋 Yume no ukihashi.


Identical to the digitized copy owned by Waseda University Library except for supplementary volumes where Hikiuta (Index) is bound with Keizu (Genealogy) with Yamaji no tsuyu missing. Handwritten gedai on dai sen differs. Source: www.wul.waseda.ac.jp/kotenseki/html/he12/he12_04435/index.html

Clipping from a French bookdealer's catalogue pasted on front cover.

Recorded in a Royal Library hand-list made in the early 1900s.

Kornicki database: デンマーク／DK／KB／Jap 48
NKSMD: 著作 ID 2357
Genji monogatari 源氏物語 (OA 93-48/Mus)
30 (Kōtei) Ise monogatari zue (Okada Gyokuzan) (校訂)伊勢物語図會

Title in standard kanji (校訂)伊勢物語図会

Classification 物語

Copy-editor 市岡猛彦 Ichioka Takehiko (1781–1827)

Foreword 序 by 市岡猛彦

Illustrator 岡田玉山 Okada Gyokuzan (1737–1812), also known as Gyokuzan I 玉山 (初世)

Date of publication 文政 8 (1825)

Kanki 刊記 reads: 「文政八年乙酉秋」

Imprint 名古屋 Nagoya: 美濃屋伊六 Miyoya Iroku (and 5 others)

Kanki shoshi 刊記書肆 list of publishers reads: 書林／江戸、鶴屋金助・大坂屋茂吉／大坂、河内屋曾七／京、吉野屋仁兵衛／名古屋、永楽屋東四郎・美濃屋伊六

Description 3 巻, 3 冊

Total 180 叶 (leaves). (上: 2, 67 叶, 中: 47 叶, 下: 64 叶)

 Ôbon 大本 26 × 18.1 cm

Fukurotoji Woodblock print

Within single border, notations on top margin

Hiragana-majiribun 平仮名交じり文

10 lines to page

Dark bluish-grey cover with original daisen

Title from title slip on cover daisen: 校訂伊勢物語図會. 校訂 is a 角書 tsunogaki title

Illustrations Sumizuri-e (black-and-white prints), many double-leaved

Contents “Revised 校訂 illustrated 図会 Ise monogatari”. Ise monogatari is a mid-10th-century collection of some 125 brief lyrical episodes (variant texts range from 110 to 140 or more episodes), combining elements of prose and waka poetry of anonymous authorship. It is the oldest of the uta monogatari. Formerly attributed to the 9th-century poet Ariwara no Narihira.

The genre is monogatari bungaku 物語文学, i.e. various prose works of the 9th–14th centuries, ranging from long romances to historical accounts and collections of short anecdotes. The different types of monogatari are uta monogatari, tsukuri monogatari (courtly romances), giko monogatari (pseudoclassical tales), rekishi monogatari (historical tales), gunki monogatari (military tales), and setsuwashū (collections of

63
orally transmitted tales). Distinguished from *waka bungaku* (poetry), *nikki bungaku* (journals or diaries), and *zuihitsu bungaku* (essays or random notes).

Okada Gyokuzan was an *ukiyo-e* painter of late Edo period, who lived in Osaka. He studied woodblock printing and painting under Tsukioka Settei and was ordained Hokkyo rank.

**Seals of ownership**  
**Bibliotheca regia hafniensis**

**Other copies**
- Digitized copy: 早稲田大学図書館, shelf mark: 文庫 30 c0036
- Digitized copy of the Royal Library holding: www.kb.dk/books/ortsam/2011/mar/ostryk/object80535/da/

**Provenance**
- Purchased from Branner’s Bibliofile Antikvariat, Copenhagen, in 1984.

**References**
- Kornicki database: デンマーク / DK / KB / Jap.958
- NKSMD: 著作 ID 11836
- KSM: 1.216.2; 古典籍総合目録 1.39.3.
- Gardner 1993: No. 276
- *Nihon Jinmei Jiten* 日本人名大辞典 Kodansha. Retrieved from JapanKnowledge database

*(Kôtei) Ise monogatari zue (Okada Gyokuzan) (校訂) 伊勢物語圖會 (OA 93-958/Mus)*

64
**Literature**

*Japanese literature – Fiction – Edo-period fiction – Yomihon*

<table>
<thead>
<tr>
<th>31</th>
<th>Genpei seisuiki zue (Nishimura Chūwa, Oku Bunmei)</th>
<th>OA 93-959/Mus</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alternative titles</strong></td>
<td>源平盛衰記 (Uniform title)</td>
<td></td>
</tr>
<tr>
<td><strong>Title in standard kanji</strong></td>
<td>源平盛衰記図会</td>
<td></td>
</tr>
<tr>
<td><strong>Classification</strong></td>
<td>読本</td>
<td></td>
</tr>
<tr>
<td><strong>Author</strong></td>
<td>秋里籬島 Akisato Rito (fl. 1780–1814)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>MIkAeshI reads: 穐里籬島 輿録</td>
<td></td>
</tr>
<tr>
<td><strong>Illustrators</strong></td>
<td>西村中和 Nishimura Chūwa, 奥文鳴 Oku Bunmei (d. 1813)</td>
<td></td>
</tr>
<tr>
<td><strong>Imprint</strong></td>
<td>寛政 Kansei12 (1800), later printing 後印 kōin</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Foreword 序文 jobun reads: 「源平盛衰記図会/…/寛政十二」 (2丁)</td>
<td></td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>6冊</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ōbon 大本 25 × 18 cm</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Woodblock print</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Within single border, no vertical rules</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kana-majiri text with furigana</td>
<td></td>
</tr>
<tr>
<td></td>
<td>13 lines to page</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Blue embossed cover with original daisen placed to the left</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No kanki 刊記</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Inner title reads: 「源平盛衰記図会 巻之臺／」</td>
<td></td>
</tr>
<tr>
<td><strong>Condition</strong></td>
<td>Wormholes at the edges</td>
<td></td>
</tr>
<tr>
<td><strong>Illustrations</strong></td>
<td>Sumizuri-e (black-and-white prints) (on double pages)</td>
<td></td>
</tr>
<tr>
<td><strong>Contents</strong></td>
<td>源平盛衰記図 Genpei seisuiki zue is an illustrated book in the 読本 yomihon genre based on the military chronicle Genpei seisuiki. It is a narrative prose fiction genre</td>
<td></td>
</tr>
</tbody>
</table>
of the late 18th and early 19th centuries characterized by historical settings, didactic and moralistic story lines blended with the supernatural, and with heavy reliance on Chinese prose models.

The chronicle is also known as Genpei jōsuiki and is a military chronicle (gunki monogatari) of unknown authorship dating from the late Kamakura period (1185–1333). It recounts the shifting fortunes of the Minamoto family (or Genji) and of the Taira family (or Heike) at the close of the Heian period (794–1185).

Seals of ownership
Bibliotheca Regia Hafniensis

Other copies

Provenance
Purchased from Branner's Bibliofile Antikvariat, Copenhagen, in 1984.

References
Kornicki database: デンマーク / DK / KB / Jap 959
NKSMD: 著作 ID 174027
Genpei seisuiki zue 源平盛衰記図会 (OA 93-959/Mus)
32  (Baisei kidan) sakigake sōshi (Utagawa Kuniyasu I)  
（梅精奇談）魁草紙

**Alternative titles**  
絵本魁草紙 (Uniform title)  
海賊奇談絵本魁 Kaizoku kidan ehon sakigake

**Classification**  
読本

**Author**  
式亭三馬 Shikitei Sanba (1776–1822)

**Beginning of text reads:** 江戸戯作者 式亭三馬著編

**Illustrator**  
[歌川国安 (初代) Utagawa Kuniyasu (1794–1832)]

**Imprint**  
[江戸 Edo: 鶴屋喜右衛門 Tsuruya Kiemon, Ōsaka 大阪: 河内屋太助 Kawachiya Tasuke, 文政 Bunsei 8 (1825)]

Published posthumously

The 刊記 kanki (in volume 5) is missing. No title on 見返 mikaeshi.

The foreword 序文 reads: 「梅精奇談魁草紙序文政七年甲申仲秋/木村繁雄録」

**Description**  
巻 1–4 in 4 冊 (vol. 5 is missing)

Hanshibon 半紙本 22 × 15.5 cm

Fukurotoji

Woodblock print

Within single border 18.8 × 14 cm

Mixed kanji and kana text 漢字仮名まじり文 kanji-kana-majiribun with furigana

Original yellowish-brown cover with black stencil-printed wave pattern. Original daisen.

Western-style cardboard “box” provided at an early date

Title at the beginning of the text: 「梅精奇談魁草紙 卷之壹/」

Original daisen 題簽 title: （海賊奇談）絵本魁. 梅賊奇談 is a 角書 tsunogaki title

**Condition**  
Covers worn

**Illustrations**  
Sumizuri-e (black-and-white prints), many double-leaved

**Contents**  
*Ehon sakigake sōshi* is an illustrated novel in the genre *yomihon* of early-19th-century popular fiction (the generic term for this is *gesaku* 戯作) by Shikitei Sanba. He only wrote two *yomihon*, and this one was published posthumously. Sanba is best known for his *kokkeibon* (funny books), principally *Ukiyoburo* (The Bathhouse of the Floating World). *Ehon sakigake sōshi* is a story in the genre *gundan* 軍談, i.e. popular Edo-period (1600–1868) tales about famous battles and the lives of well-known warrior families.

**Handwritten notes**  
Owner’s name and sumi-e brush painting on inner front covers

**Seals of ownership**  
Japanese ex-libris stamps read: 「江久」「藤沢／小川」
LITERATURE

OTHER COPIES
Digitized copy from the 国文研 collection: base1.nijl.ac.jp/iview/Frame.jsp?DB_ID=G0003917KTM&C_CODE=NA4-0652&IMG_SIZE=600%2C400&IMG_NO=1

PROVENANCE
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

REFERENCES
Kornicki database: デンマーク / DK / KB / Jap 60
KSM lists title as 绘本魁草紙 “Ehon sakigake sōshi”. Illustrations attributed to 歌川国安 according to KSM-H.
33  *Shinpen suiko gaden, 4-hen*  
新編水滸畫傳 四編  

**Title in standard kanji**  
新編水滸畫伝  

**Imprint**  
Publication date: [between 1828 and 1835]  

**Description**  
4-編, 10 冊 (part 4 in 10 volumes). Incomplete: only volumes 3, 4, 10  
Orange cover with embossed design. Yellow *daisen*
Shinpen suiko gaden, 9-hen (Katsushika Hokusai)

Same series: 新編水滸畫傳 四編 OA 93-162a/Mus

Alternative titles
新編水滸畫傳 Ehon shinpen Suiko gaden
新譯水滸畫傳 Shin'ya ku Suiko gaden

Title in standard kanji
新編水滸畫伝

Classification
読本
和漢書 文学 中国文学

Translator
高井蘭山 Takai Ranzan (1762–1838)
Mikaeshi reads: 高井蘭山譯編 葛飾北斎

Illustrator
葛飾北斎 Katsushika Hokusai (1760–1849)

Imprint
Osaka: 岡田茂兵衛 Okada Mohē, [ca 1838]
Batsu 跋 (postscript) reads: 高井蘭山 文政戊子 (1828年)
Kanki reads: 大阪 群玉堂河内屋 岡田茂兵衛
Okuzuke reads: (浪華) 河内屋茂兵衛, 河内屋藤兵衛, (東都) 丁子屋平兵衛, 英文蔵, 英大助, (京都) 丸屋善兵衛
Mikaeshi 見返し reads: 「浪華書林 岡田群玉堂製本」 「唐本百畫本翻譯」

Description
9 編, 10 巻, 10 冊 (part 9, 10 chapters in 10 volumes)
Contents: 巻之81-巻之90 (chs 81–90)
Mikaeshi 見返し reads: 新編水滸畫傳九編 全十冊
The whole work comprises 初編, 10 巻, 11 冊; 2–9 編 each 10 巻, 10 冊 and was published between Bunka 2–Tenpō 9 or later (1805–1838?)

Hanshibon 半紙本 22.5 × 15.7 cm
Fukurotoji

Woodblock print
Within single border (18.8 × 14 cm)
Simple fishtail design
Hiragana majiri with 付訓 fudoku Japanese readings of Chinese characters
Single borders, 11 lines to page
Brown cover with embossed design
Daisen title: 新編水滸畫傳
目録 mokuroku table of contents title: 新譯水滸畫傳
見返し mikaeshi title: 新編水滸畫傳
Catalogue of Japanese Manuscripts and Rare Books

柱 hashira title: 新編水滸畫傳
尾題 bidai (title at end of maki): 繪本新編水滸畫傳

ILLUSTRATIONS
Sumizuri-e (black-and-white prints), double-paged

CONTENTS
A Japanese translation of a classic of Chinese literature Shui hu zhuan 写水傳 written by 施耐庵 Shi Nai’an and Luo Guanzhong 羅貫中 in the Ming Dynasty, 1368–1644. This is part 9 of an illustrated "new edition" (新編水滸画伝). The first part 初編 was translated by 滝沢馬琴 Takizawa Bakin 1767–1848.

SEALS OF OWNERSHIP
det kongelige bibliotek københavn

OTHER COPIES
Digitized copy 早稲田大学古典籍総合データベース - Waseda University Library
請求記号:へ21 00875

PROVENANCE
Originally registered Kin. 145c

REFERENCES
ci.nii.ac.jp/ncid/BB11567062
www.worldcat.org/oclc/767976404
Kerlen 1996, pp. 635–636
KSM: 4.770.4
Literature

Japanese literature – Fiction – Edo-period fiction – Kibyōshi

35 Katakuchi suminoe zōshi (Utagawa Sadayoshi) 報讐墨江草紙

**Alternative titles**

報讐住乃江草帋 Katakuchi suminoe sōshi (another reading: Hōshū suminoe zōshi)

**Classification**

草双紙
絵双紙
黄表紙

**Illustrator**

歌川貞芳 Utagawa Sadayoshi (fl. 1837–1850)

**Author of foreword**

梅亭琴魚 Baitei Kingyo

N. d. [Late Edo period 江戸後期], later printing

**Imprint**

大阪 Osaka: 富士屋政七 Fujiya Seishichi

Advertisements at the end of book 広告奥附 kōoku okuzuke read: 「大阪...／富士屋政七板」

**Description**

1 冊
[8] 丁 (leaves)

Chūbon 中本 17.7 × 11.9 cm

Fukurotoji

Woodblock print
Size of printing frame: 14 × 10.2 cm

Ornamental borders
Kana-majiri with furigana

The cover is illustrated in colour

Printed daisen

Title from daisen (external title): 「報讐墨江草紙 全」

Mikaeshi 見返 reads: 「酉春發兌 魁春亭貞芳画 報讐住乃江草帋 名阜堂版」

See colour plate, p. 143
<table>
<thead>
<tr>
<th><strong>ILLUSTRATIONS</strong></th>
<th>Multi-colour full-page illustrations with text in the blank spaces</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CONTENTS</strong></td>
<td>“The story of the vendetta in Suminoe”. A kusazōshi picture book in kibyōshi 黄表紙 format. Kusazōshi, also called ezōshi 絵双紙, is the generic term for the illustrated booklets of Edo-period fiction, each containing five double pages in chūbon 中本 size. The genre is called katakiuchimono 敵討物 or adauchimono 仇討物, i.e. stories of blood revenge for the killing of an elder relative or, less often, a feudal superior in order to uphold the honour of one's family, clan, or lord. This genre was very popular also in the kabuki theatre plays.</td>
</tr>
<tr>
<td><strong>OTHER COPIES</strong></td>
<td>Only one copy found in Japan: ci.nii.ac.jp/ncid/BA85300764 (関西大学図書館) Digitized copy of the Royal Library holding: <a href="http://www.kb.dk/books/ortsam/2011/mar/ostryk/object80975/da/">www.kb.dk/books/ortsam/2011/mar/ostryk/object80975/da/</a></td>
</tr>
<tr>
<td>Classification</td>
<td>絵本</td>
</tr>
<tr>
<td>----------------</td>
<td>------</td>
</tr>
<tr>
<td>Author</td>
<td>Unknown</td>
</tr>
<tr>
<td>Imprint</td>
<td>[Tōkyō]: [Bakumatsu-Meiji period]</td>
</tr>
<tr>
<td></td>
<td>中扉 nakatobira (title page inside book) reads: 大橋堂板 Ōhashidō han (block cutter)</td>
</tr>
<tr>
<td></td>
<td>Kanki missing, could be a fascicle of a lost 合巻 gōkan</td>
</tr>
<tr>
<td>Description</td>
<td>10 丁 (leaves)</td>
</tr>
<tr>
<td></td>
<td>Chūbon 中本 17.7 × 11.8 cm</td>
</tr>
<tr>
<td></td>
<td>Fukurotoji</td>
</tr>
<tr>
<td></td>
<td>Woodblock print</td>
</tr>
<tr>
<td></td>
<td>See colour plate, p. 144</td>
</tr>
<tr>
<td>Illustrations</td>
<td>Full-page in colour</td>
</tr>
<tr>
<td>Contents</td>
<td>Illustrated book “The chronicle of Kusonoki I”.</td>
</tr>
<tr>
<td></td>
<td>Kusunoki Masashige 楠木正成 (d. 1336). Warrior chieftain from Kawachi Province (now part of Ōsaka Prefecture), who died supporting the ill-fated Kemmu Restoration (1333–36) of Emperor Go-Daigo. In later centuries Masashige was depicted in folk mythology and school textbooks before World War II as the supreme paragon of imperial loyalty. (Kodansha Encyclopedia of Japan)</td>
</tr>
</tbody>
</table>
Literature
Japanese literature – Fiction – Edo-period fiction – Gōkan

37  (Kōkoku) bukōroku (Utagawa Yoshikazu)  OA 93-55/Mus
（皇國）武功録

Alternative titles
武功録

Title in standard kanji
皇国武功録

Classification
合巻

Illustrator
歌川（一川）芳員 Utagawa Yoshikazu (fl. 1848–1870)
序文 jobun foreword reads: 「画本武者兵林序／…／一川主人」

Imprint
大阪 Osaka: 綿屋徳太郎 Wataya Tokutarō, 綿屋嘉兵衛 Wataya Kahē
No date. [Bakumatsu 幕末 (1844–1868)]
Okuzuke advertisements 広告奥附 read: 「書物画艸紙問屋 大阪 綿屋徳太郎版
綿屋嘉兵衛版」

Description
1 冊. Incomplete, only 4 編
14丁 (leaves)
Chūbon 中本 16.9 × 11 cm
Fukurotoji
Woodblock print
Size of printing frame: 15.3 × 10.1 cm
Kana-majiri
The front cover is illustrated in colour, the back cover with a white-and-blue printed pattern. Printed daisen.
Title taken from daisen: 皇国武功録 四篇. 皇国 is a tsunogaki title.
Mikaeshi 見返 reads: 「皇国／武功録／四編」

Illustrations
Full-page colour illustrations with text in the blank spaces

Contents
“Recordings 録 of military exploits 武功 in 皇国 Japan”. Picture book in the gōkan 合巻 format, which was popular in the late Edo period. Perhaps 皇国 was added to the
title to distinguish it from the Chinese Wanli wugong lu 萬曆武功錄 “Campaigns of the Wanli Emperor (r. 1573–1619)”, 皇国 means “Imperial country” and has nationalistic connotations. The ukiyo-e artist Utagawa Yoshikazu made illustrations depicting battles kassen-e 合戦絵, warriors musha-e 武者絵 and birds and flowers kachōga 花鳥画 and also Yokohama-e 横浜絵 (ukiyo-e style woodblock prints depicting the foreigners in the early and mid-1860s at the newly opened port of Yokohama).

Other copies
1 copy in Kyūshū Daigaku Fuzoku Toshokan 九州大学附属図書館 六本松分館 檜垣文庫, shelfmark: コ - 14, K
Digitized copy of the Royal Library holding: www.kb.dk/books/ortsam/2011/mar/ostryk/object80723/da/

Provenance
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.
Cardboard protection has a shelfmark with royal logo of King Christian X of Denmark (r. 1912–1947).

References
Kornicki database: デンマーク／DK／KB／Jap55
NKSMD: 著作 ID 4363779 (not listed in KSM)
(Kōkoku) bukōroku (Utagawa Yoshikazu) (皇國) 武功録 (OA 93-55/Mus)
**Tenroku taiheiki (Utagawa Kuniyoshi)**

**Classification**
戦記
合巻

**Author**
緑亭 川柳 Ryokutei Senryū (1787–1858) (川柳 五世 Senryū V)

**Illustrator**
歌川国芳 Utagawa Kuniyoshi (also known as 一勇斎 Ichiyūsai) (1798–1861)

**Imprint**
江戸 Edo: 山口屋藤兵衛 Yamaguchiya Tōbē (and 12 others), [嘉永 Kaei 5 (1852)]

**Description**
1 冊 (二編). Incomplete, 初編 is missing.

**Condition**
Clear print, wormholes in margins

**Illustrations**
Sumizuri-e (black-and-white prints) with aizuri-e 藍摺り絵 (ukiyo-e prints printed with various shades of indigo)

**Contents**
The title means “Record of great peace”. The original Taiheiki was completed ca 1370; it was a quasi-historical chronicle (gunki monogatari) embellished with tales from Buddhist mythology and the Chinese classics recounting the troubled history of conflict between the Northern and Southern Courts prior to and in the Nanboku-chō period (南北朝時代) (1334–1392).

This is an Edo-period illustrated version of the story, and a late work of the famous artist Utagawa Kuniyoshi (1798–1861).

This copy belonging to the Royal Library is probably the only extant copy of volume 2 (二編).

**Seals of ownership**
det kongelige bibliotek, København

**Other copies**
Only two copies in Japan of 初編, no copies of 二編.

石川県図李花亭, 840 図李花

ci.nii.ac.jp/ncid/BA44484622
Provenance

Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

References

Kornicki database: デンマーク / DK / KB / Jap.5 (misreading for 50)
KSM: 5.891.1 (entry title misprinted: 天禄太平記)
NKSMD: 著作 ID 1463850

Tenroku taiheiki (Utagawa Kuniyoshi) 天禄太平記 (OA 93-50/Mus)
Tenroku taiheiki (Utagawa Kuniyoshi) 天禄太平記 (OA 93-50/Mus)
39  Sono yukari hina no omokage (Utagawa Kunisada II)  其由縁鄙廼俤

Alternative titles  其由縁鄙廼俤 (Uniform title)
其由縁鄙の俤
其由縁鄙面影

Classification based  合巻

Author  笠亭仙果 Ryūtei Senka (also known as 柳亭種彦 2世 Ryūtei Tanehiko II, and 柳亭種秀) (1806–1868).

Illustrators  歌川国貞 (2世) Utagawa Kunisada II (also known as 一壽斎 Ichijusai, 梅蝶楼国貞 Baichōrō Kunisada, 歌川豊国 (4世) Utagawa Toyokuni IV) (1823–1880)
Cover print of 17編下 and 18編上 by 歌川国貞 Utagawa Kunisada I (豐国 Toyokuni III)
17編上
Cover (rearranged) reads: 柳亭種秀作 梅蝶楼国貞画
17編下
Cover cartouche reads: 下題豊國画
Cover reads: 一寿斎国貞画 笠亭種彦作
Mikaeshi reads: 國貞画 柳亭作
End of text: 梅蝶楼画 柳亭作
18編上
Cover reads: 種彦作 国貞画
Cover cartouche reads: 下題豊國画
Mikaeshi reads: 二代目柳亭著 歌川国貞画
Cartouche in foreword: 種彦著
End of text: 国貞画 柳亭作
18編下
Cover reads: 柳亭作 國貞画
Mikaeshi reads: 二代柳亭作 歌川国貞画
End of text: 種彦作 国貞画

Place of publication  江戸 Edo: 錦昇堂 えびすやはん (惠比壽屋庄七板) Kinshōdō Ebisuya Shōshichi, 安政 Ansei 7 (1860) - 文久 Bunkyū 1 (1861) new刻 shinkoku (newly engraved edition)
柳亭種彦 序 (foreword) (17編上): 安政庚申 (1860)
Kanki of 17編上: 地本絵草紙問屋 恵比壽屋庄七板
Kanki of 17編下: 安政七年庚申孟春新刻 錦昇堂 えびすやはん
Kanki of 18編上: 文久元年辛酉孟春新刻 錦昇堂 えびすやはん
Kanki of 18編下:
**LITERATURE**

**DESCRIPTION**

17-18 編 in 1 冊 (bound together in 1 volume) (17 編上下; 18 編上下)
(合巻 consists of 23 編 92 冊 10 冊)
17 編: 20 丁 18 編: 20 丁

Chūbon 中本 18 × 12 cm

Some pages have ornamental frames (飾り匡廓) (chiefly those with bluish-grey colour shadings), others have single borders

4 冊 (chs 17 and 18 (編), each in 2 parts (上下)
Rebound with plain blue cover. Original cover rearranged to form one picture (two-page spread).

*Daisen* (new cover) reads: そのゆかりひなのおもかけ 十七編 十八編

Cover title of 17 編 (rearranged): 其由縁鄙面影

見返 mikaeshi titles: 其ゆかり, (17 編上), 鄙の面影 (17 編下), 其由縁 (18 編上), ひなのおもかけ (18 編下)

See colour plate, p. 145

**ILLUSTRATIONS**

Full page *sumizuri-e* (black-and-white prints) with text in the blank areas, some prints with bluish-grey shadings, covers with *nishiki-e* woodcuts

**CONTENTS**

The primary sequel of [修紫田舎源氏 Nisemurasaki inaka Genji] based partially on Tanehiko’s [柳亭 種彦 (1世) Ryūtei Tanehiko I] own manuscripts and his drafts for subsequent chapters, is *Sono yukari hina no omokage* (Its fate the likenesses of rustic youth, 1847–1864), begun by Ippitsuan Kakō/Keisai Eisen [一筆庵 可候／池田 英泉] (1790–1848), and concluded by Ryūkatei Tanekazu [柳下亭 種員] and Ryūtei Senka [笠亭 仙果]; like *Inaka Genji*, it was illustrated by Kunisada and published by the Senkakudō [仙鶴堂].

Illustrations by Utagawa Kunisada II (1823–1880), but some cover *nishiki-e* woodcuts are signed 下題豊國画 (gedai Toyokuni ga) used by 歌川 国貞 Utagawa Kunisada I on woodblock print books in the 1850s.

**OTHER COPIES**

Digitized copy (different edition)
archive.wul.waseda.ac.jp/kosho/bunko30/bunko30_a0260/

**PROVENANCE**

Probably purchased or received as a gift during the first half of the 20th century. Not registered until 2009.

**REFERENCES**

lccn.loc.gov/2011517903
lccn.loc.gov/2011517902
ci.nii.ac.jp/ncid/BB13110567
ci.nii.ac.jp/ncid/BB13110567
ci.nii.ac.jp/ncid/BA47262977


www.kunisada.de/Liste/kunisada-signature-seal.html

日本古典文学大辞典 Nihon koten bungaku daijiten: vol. 4, p. 60
Sono yukari hina no omokage (Utagawa Kunisada II) 其由縁鄙廼俤 (OA 93-2009-9/Mus)
40  Keisei awa no naruto (Utagawa Kunisada I)
傾城阿波鳴戸

**Alternative titles**
傾城阿波の鳴門
傾城阿波鳴門

**Classification**
草子本
浮世絵
草双紙
狂言絵本

**Author**
沢村 宗十郎 4世 Sawamura Sōjūrō IV (1784–1812)

**Illustrators**
歌川国貞(初代) Utagawa Kunisada I (歌川豊国(三代) Utagawa Toyokuni III) (1786–1864)
Kanki reads: 紀の十子著 歌川國貞
Cover woodcut illustration by 長谷川貞信(初代) Sadanobu Hasegawa I (1809–1879) (fl. 1834–1879)

**Imprint**
大阪 Ōsaka: 錦屋喜兵衛 Nishikiya Kihē, [after 1834]
Kanki reads: 板木師 hangishi (blockcutters): 田中仲次郎・西村佐吉
口上kōjō (preliminary remarks) is signed 「文刻堂敬白」

**Description**
30丁 (leaves)
Chūbon 中本 17 × 12 cm
Fukurotoji
Woodblock print
Primarily hiragana, filling the blank spaces surrounding the illustrations as is characteristic for kusazōshi; in some pages, however, the text is placed in the upper part of the page within a horizontal border.
Cover with nishiki-e woodcut (multi-coloured woodblock printing)
See colour plate, p. 146
Illustrations

Sumizuri-e (black-and-white prints)

Contents

Kunisada I was the most popular, prolific and financially successful designer of ukiyo-e woodblock prints in 19th-century Japan, one of the “giants” of the Japanese print.

This kusazōshi-type book presents a kabuki play “Keisei Awa no Naruto”. The genre is called kyōgen ehon 狂言絵本.

The text is by the kabuki actor 沢村宗十郎 Sawamura Sōjūrō IV (1784–1812) whose haiku name was 訾子 Tōshi and his yago 屋号 was 紀伊国屋 Kinokuniya, here signed as 紀の十子 Ki no Tōshi.

The nishiki-e woodblock print on the cover is signed by Sadanobu Hasegawa (1809–1879). Sadanobu I began his career as a pupil of the Shijō painter Ueda Kōchō. In the early 1830s he became a pupil of Utagawa Sadamasu (later Kunimasu), his first actor prints appearing in 1834. By 1840 he was the most active of the Osaka print designers.

“Keisei Awa no Naruto” was originally written for the puppet theatre (bunraku) and staged for the first time in the 6th lunar month of 1768 in Ōsaka at the Takemotoza. Chikamatsu Hanji’s “Keisei Awa no Naruto” was adapted to kabuki and staged in the 9th lunar month of 1770 in Kyōto at the Kitagawa no Shibai. The protagonists of this play were the lovers Fujiiya Izaemon and Ōgiya Yūgiri, a courtesan, but a subplot within the drama focused on the story of Awa no Jūrobei and his wife Oyumi.

Seals of ownership


Other copies

Digitized copy at 立命館大学所蔵貴重書アーカイブ Ebiコレクション. Same title and same woodcut on cover but illustrated by 柳川重信, 6 巻 (合巻) 文政 3 (1820).

Provenance

Registered in 1912/1913 without shelfmark number

References

www.wul.waseda.ac.jp/kotenseki/html/bunko30/bunko30_a0324/index.html


www.kunisada.de/index.htm

en.wikipedia.org/wiki/Kunisada


KSM: 3.24.2 (東西庵南北 作 柳川重信(柳川重信一世)画)
Keisei awa no naruto (Utagawa Kunisada I) 傾城阿波鳴戸 (OA 93-2009-8/Mus)
41 Hanai O-ume suigetsu kibun (Utagawa Kunimatsu)

The story entitled “Hanai O-ume – strange news 奇聞 at Suigetsu 醉月” is a story from real life about the geisha Hanai O-ume 花井 お梅 (1863–1916) who killed a man by the name Kamekichi; it was rewritten as a novel and adapted to the stage in many versions. The story is illustrated by the ukiyo-e artist 歌川国松 Utagawa Kunimatsu (1855–1944) who was active from Meiji to Shōwa period.
**Seals of ownership**

**Provenance**
The acquisition was not registered, but probably acquired around 1950.

**References**
ci.nii.ac.jp/ncid/BA70075438
歌川国松. Retrieved from ja.wikipedia.org

*Hanai O-ume suigetsu kibun (Utagawa Kunimatsu) 花井於梅酔月奇聞 (OA 93-2009-10/Mus)*
Hanai O-ume suigetsu kibun (Utagawa Kunimatsu) 花井於梅醉月奇聞 (OA 93-2009-10/Mus)
42  (Gishi) shūshichishī gajō (Hibino Tōtarō, Tsunashima Kamekichi) OA 93-365/Mus

(義士)四十七士画帖

**Alternative titles**

四十七士画帖 (義士 is a tsunogaki title)

**Classification**

赤穂義士

**Editor**

[富沢信明 Tomizawa Nobuaki]

**Illustrators**

[日比野藤太郎 Hibino Tōtarō, 綱島亀吉 Tsunashima Kamekichi]

**Imprint**

[東京 Tōkyō 大橋堂 Ōhashidō, 明治 Meiji 43 (1910)]

**Description**

52 pages (13 leaves folded and printed on both sides)

12.7 × 18.8 cm

折本 orihon (concertina book)

Oriental-style folding case 帯 chitsuiri with flower design

Modern letterpress printing on Western style paper. Right-to-left horizontal text.

Black-and-white-patterned brocade cover. Gilt edges of the paper

帯 chitsu case reads: 特製 tokusei

**Edition**


**Illustrations**

Sumizuri-e (black-and-white prints)

**Contents**

A picture “album” 画帖 gajō about the 赤穂義士 Akō gishi or “the The 47 loyal samurai of Akō”, the famous story about the Forty-seven Ronin and their mission to avenge the death of their master Asano Naganori, the daimyo of Akō. The story is known as Chūshingura (忠臣蔵).

**References**

Publication information from a 2013 reprint. Retrieved from ci.nii.ac.jp/ncid/BB13843524


ci.nii.ac.jp/ncid/BA76720623
(Gishi) shijūshichishi gajō (Hibino Tōtarō, Tsunashima Kamekichi) (義士)四十七士画帖 (OA 93-365/Mus)
Battle of the monkey and the crab (Kobayashi Eitaku)  

Classification: 絵本  
Translator: Dabiddo Tamuson (David Thompson)  
Colophon reads: ダビッドラムソング譯  
Illustrator: 小林永濯 Kobayashi Eitaku (1843–1890), artist name is 鮮斎 Sensai  
[鮮斎永濯畫 (2. edition)]  
Text on inner side of the front cover reads:  
明治十八年...第一版発行  
昭和四年...第十六版発行  
Published by T. Hasegawa, Tōkyō  
発行兼印刷者 長谷川武次郎  
[English edition, Japanese fairy tale series, no. 3]  
(Printed in Japan, distributed by C. F. Amelangs Verlag, Leipzig)  
Description: [15] pages  
10.3 × 15.2 cm  
Yamato toji binding, two stabbed holes with silk cord ties  
Crepe-paper book ちりめん本 (縮緬本) chirimen-bon. (The crepe-paper process occurred between the printing and the binding processes.)  
Woodblock printing and Western movable type printing. Printed to be read from left to right.  
Title in Japanese on verso of front cover: 猿蟹合戦  
Cover title: Japanese fairy tale series, no. 3: Battle of the monkey and the crab  
Verso of cover reads: 日本昔噺 第三號  
Illustrations: Multi-coloured woodblock illustrations  
Contents: In 1885 長谷川武次郎 Hasegawa Takejirō (1853–1938) published the first six volumes of his Japanese fairy-tale series, employing American Presbyterian missionary Rev. David Thomson as translator. This story, "Battle of the monkey and the crab" or 猿蟹合戦 Sarukani kassen is no. 3 of the series. It is one of the five best-loved Japanese fairy tales and belongs in the genre of tales of fights between animals. It found nationwide popularity in the Edo era thanks to the spread of kusazoshi (illustrated storybooks).  
This copy belongs to the small-sized series and is the standard size for the Fairy tale series.  
in English by Prof. B. H. Chamberlain, Mrs T. H. James and others, with superb illustrations in colour by Japanese artists. Printed from woodcuts on crêpe paper.”

A Danish set of 3 volumes was printed on plain paper: *Japanesiske Eventyr*, translated by Agnes Berner (Krigen mellem Aberne og Krabberne, Spurven der mistede sin Tunge, Brændehuggeren og Troldene), distributed by Ernst Bojesens Kunst-Forlag, Copenhagen, 1886–1888, is held by the Royal Library (shelfmark 59,-35-8”). “Krigen mellem Aberne og Krabberne” is the Danish translation of *Battle of the monkey and the crab*.

(See also OA 93-2009-19/Mus)

**Provenance**
Gift from the heirs of Inger Gericke

**References**
Crepe-paper books and woodblock prints at the dawn of cultural enlightenment in Japan (website of Rare books exhibition for the 60th foundation anniversary of Kyōto University of Foreign Studies). Retrieved from www.kufs.ac.jp/toshokan/chirimenbon/b_03.html


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*Battle of the monkey and the crab (Kobayashi Eitaku)* OA 93-2009-18/Mus
44    *Chin Chin Kobakama (Suzuki Kason, Arai Yoshimune)*

**Classification**

絵本

**Translator**

Lafcadio Hearn (1850–1904) (also author of the preface)

Cover reads: Rendered into English by Lafcadio Hearn

Verso of front cover (colophon) reads: 英訳者 ラフカヂオ ヘルン

**Editor**

長谷川武次郎 Hasegawa Takejirō 編輯 henshū

**Illustrator**

[鈴木宗太郎 Suzuki Sōtarō (1860–1919), his artist name is 華邨 Kason; 新井芳宗 Arai Yoshimune, his artist name is 周次郎 Shūjirō]

**Imprint**


Text verso of front cover reads:

明治三十八年 ... 第一版発行

大正十四年 ... 第十五版発行

All rights reserved, T. Hasegawa, Tōkyō

編輯兼発行者 長谷川武次郎

印刷者: 西宮興作

[English edition, Japanese fairy tales by Hearn, no. 4]

(Printed in Japan, distributed by C.F. Amelangs Verlag, Leipzig)

**Description**

[20] pages

15 × 19 cm

Yamato toji binding, two stabbed holes with silk cord ties.

Crepe-paper book ちりめん本 (縮緬本) chirimen-bon.

Woodblock printing and Western movable type printing. Printed to be read from left to right.

Cover title: Japanese fairy tale: Chin chin kobakama

Title at beginning of text: Chin-Chin Kobakama: the fairies of the floor-mats

See colour plate, p. 147

**Illustrations**

Multi-coloured woodblock illustrations

**Contents**

The Japanese children's story or fairy tale is based on an old Japanese folktale ちん ちん小袴 Chin chin kobakama or Chiichii kobakama. It is part of series known as “Hasegawa Japanese fairy tales series” (日本昔噺 Nihon mukashibanashi) published by 長谷川武次郎 Hasegawa Takejirō (1853–1938). It was translated by the writer Lafcadio Hearn.

In 1885, Hasegawa published the first six volumes of his Japanese fairy-tale series, and by 1903, the series reached 28 volumes in two series. This is number 25. Most of the stories were based on well-known Japanese folk tales, but some of the later books,
including several by Lafcadio Hearn, are thought to have been invented rather than translated, or perhaps combine elements of several folk tales.

The fairy-tale stories were offered both in “ordinary paper” and in “crêpe paper” impressions. Chirimen paper itself had been produced since the late Edo period, and was used for hair accessories for women and to print nishiki-e, but it was very innovative to use crepe-paper for printing books, and they came to be known as chirimen-bon. The crepe-paper process occurred between the printing and the binding processes. The books sold well as souvenirs for foreign visitors to Japan and were exported as Japanese artworks.

The two series of fairy-tale books were packaged into various types of sets in different sizes and were reprinted, sometimes with variant titles, for several decades.

This copy belongs to the large-sized series and is a late edition, sold as a set of five titles by Hearn. It is presented in a Hasegawa Publishing Company Catalog (ca 1920) as “English edition, Japanese fairy tales by Hearn. Rendered in English by Lafcadio Hearn, with charming illustrations in colour by Kwasson and Yoshimune. Printed from woodcuts on crépe paper.”

Many of the fairy-tale books appeared in other European-language translations, including French, German, Italian, Spanish, Portuguese, Russian, Dutch, Danish and Swedish.

Some printings have publication information printed on the verso of front cover, and some with varying text and address on the inside back cover. (Wikipedia, and other sources) (See also OA 93-2009-18/Mus)

References

ci.nii.ac.jp/ncid/BA25850100
www.worldcat.org/oclc/2218733


Crepe-paper books and woodblock prints at the dawn of cultural enlightenment in Japan (website of Rare books exhibition for the 60th foundation anniversary of Kyōto University of Foreign Studies). Retrieved from www.kufs.ac.jp/toshokan/chirimenbon/preface.html


Literature
Waka anthologies

45 Man’yōshū
万葉集

Alternative titles
万葉和歌集校異 Man’yō wakashū kōi

Classification
歌集

Annotators
橋本経亮 Hashimoto Tsuneakira (1755–1805), 山田以文 Yamada Mochifumi (1761–1835) (reannotated)

Imprint
京都 Kyōto: 出雲寺和泉掾 Izumoji Izuminojō, 出雲寺文治郎 Izumoji Bunjirō, 文化 Bunka 2 (1805)

Original edition: 宝永 6 (1709)

Kanki 刊記 reads: 「右以元暦校本並諸本校異同標上層訖 梅宮祢宜正五位下 橘経亮」「右橘亮校書未卒業而卒今繼其志再校 文化二年八月 吉田 社公文所藤原以文「「寶永六年丑季春吉辰／御書物師 出雲寺和泉掾／文化二年乙丑之冬 出雲寺文治郎」

Advertisement in 奥附 okutsuke (colophon) reads: 「和歌御書物所 京都出雲寺松柏堂」

Description
20 卷, 20 冊

Obon 大本 26.0 × 18.8 cm

Fukurotoji

Woodblock print

Within double border (annotations within single border) (24.5 × 17 cm ). Black single fishtail design

Text in man’yō-gana (Chinese characters for their phonetic values), with kana readings in katakana

Text in 8 vertical lines, notes 頭注 tōchū at top of border

Caption title 卷首題 kanshudai reads: 「万葉集 卷第一 (〜廿)」
Original *daisen* 設簽 reads: 「万葉和歌集校異」
Running title *hanshin* 版心 reads: 「万葉巻 （丁）」

**Condition**
Outer covers worn

**Impression**
Very clear

**Contents**
The earliest and most celebrated anthology of Japanese poetry, compiled by 大伴家持 Ōtomo no Yakamochi and others in the 8th century. This version is based on the version by 仙覺 Senkaku (b. 1203).

**Seals of ownership**
Bibl. Reg. hafniensis 1912-13.2802

**Other copies**
[lccn.loc.gov/2006550611](http://lccn.loc.gov/2006550611)

**Provenance**
Clipping from a French bookdealer’s catalogue pasted on front cover.
Recorded in a Royal Library hand-list made in the early 1900s.

**References**
Kornicki database: デンマーク ／DK ／KB ／Jap15
NKSMD: 著作 ID 7341
KSM: 7.500.2-7.501.1

“Izumoji Izumi-no-jō 出雲寺和泉掾, which was a branch of a Kyōto firm that started publishing in Edo c1655 and was, like Shōkai, an official supplier of books to the Bakufu.” (Kornicki 1998, p. 200)
Man'yōshū 万葉集 (OA 93-15/Mus)
LITERATURE

46  

Hyakunin isshu hitoyogatari (Ōishi Matora)  
百人一首一夕話

**Alternative titles**  
百人一首ひとよがたり

**Classification**  
和歌
選集

**Author**  
尾崎雅嘉 Ozaki Masayoshi (1755–1827)

**Illustrator**  
大石貞虎 Ōishi Matora (1792–1833)
奥付 okutsuke colophon reads: 「尾崎雅嘉大人著／大石貞虎圖(刻印 kokuin (carved seal) reads: 「年魚市郡故郷」
序 jo foreword reads: 「花園三位公燕卿／波龍主人」
跋 batsu postscript reads: 「長門介景樹」

**Imprint**  
Naniwa 浪華 [Osaka]; 敦賀屋九兵衛 Tsurugaya Kuhé shi, Tenpō 4 (1833)

The 刊記 kanki on mikaeshi 見返 pasted on inner back cover of vol. 9 reads: 「天保四年癸巳秋新刻 浪華書肆 敦賀屋九兵衛梓」
The 刊記 kanki on the last page of vol. 9 reads: 「影工 京都 井上治兵衛 極口與兵衛」...「發行書林 京都 勝村治右衛門 銭屋懸四郎 東都 須原屋茂兵衛 岡田屋嘉七 小林新兵衛 尾陽 永樂屋東四郎 紀陽 約田屋平右衛門 帯屋伊兵衛 讃州 本屋茂兵衛 阿州 天滿屋武兵衛 諏州 來嶋屋文藏土州 紳屋儀三郎 藝州 米屋兵助」

**Description**  
9 巻, 9 冊
Pages unnumbered
Ôbon 大本 25.3 × 18 cm
Fukurotoji
Woodblock print
Size of printing frame: 20.3 × 15.4 cm
Within single border, text chiefly in 12 vertical lines. No printed vertical rules between columns of text. No fishtail design, no running hanshin title.
Poems in hiragana, text in kanamajiribun
12 columns
The outer covers in original binding in indigo design. The title slips 题签 daisen are still attached to the covers of each volume and read: 百人一首一夕話
The 目錄題 mokurokudai table of contents title for vols 2–6 reads: 百人一首ひとよがたり (in hentaigana 变体仮名).
Vol. 2 reads: 百人一首比登与俄哆里; vol. 3 reads: 百人一首飛登與我丹理; vol. 4 reads: 百人一首秘斗豫峨他梨; vol. 5 reads: 百人一首飛登与我多利; vol. 6 reads: 百人一首斐刀餘雅太咧
CATALOGUE OF JAPANESE MANUSCRIPTS AND RARE BOOKS

ILLUSTRATIONS
Sumizuri-e (black-and-white prints) by Ōishi Matora, who was a pupil of Katsushika Hokusai, Numata Gessai and Chō Gesshō. A Tosa painter and primarily a book illustrator. Born in Nagoya.

CONTENTS
The hyakunin isshu “Single poems by 100 poets” is an anthology of 100 tanka (31-syllable poems), each by a different poet, organized in rough chronological order beginning with Emperor Tenji (626–671) and ending with retired Emperor Juntoku (1197–1242). It was probably compiled by Fujiwara no Teika 藤原定家.

Hitoyogatari means “short story” or a story told at nighttime. The book is composed of brief explanations of each tanka in the original order of the anthology accompanied by anecdotes about the poets in the setsuwa style popular at that time. The author Ozaki Masayoshi is famous for the work 群書一覧 Gunsho ichiran (1820), an encyclopaedic guide to around 2,500 Japanese books (Kornicki 1998, p. 436)

HANDWRITTEN NOTES
Pencilled notes

SEALS OF OWNERSHIP
Bibl. Reg. hafniensis 1912-13.2804

OTHER COPIES
Digitized copy: www.wul.waseda.ac.jp/kotenseki/html/bunko30/bunko30_d0113/index.html
www.worldcat.org/oclc/34763728

PROVENANCE
Recorded in a Royal Library hand-list made in the early 1900s.

REFERENCES
Kornicki database: デンマーク／DK／KB／Jap.18
NKSMD: 著作ID 53598
KSM: 6.817.2
Hyakunin isshu hitoyogatari (Ōishi Matora) 百人一首一夕話 (OA 93-18/Mus)
### Literature

**Haikai and haibun**

#### 47  *Umi no sachi (Katsuma Ryūsui)*  
海の幸

**Classification**  
絵画 俳諧  
魚介

**Haiku poet**  
石寿観 秀国 Sekijukan Shūkoku (1711–1796)

**Illustrator**  
勝間竜水 Katsuma Ryūsui (1697–1773)

**Imprint**  
[Edo 江戸]: Noda Shichibē 野田七兵衛, 安永 An'ei 7 (1778)  
刊記 kanki reads: 「安永七年戊戌正月／彫刻並／関口甚四郎／日本橋南通二丁目／書肆 野田七兵衛 求版」  
Originally published as 絵本海之幸 in 宝暦 Hōreki 12 (1762) by publishers 亀屋 Kameya Tahi and 山崎金兵衛 Yamazaki Kinbē. Re-issued 求版 kyūhan by Noda Shichibē.

**Description**  
2 冊, 天, 地. This collection only includes vol. 2 (地).  
Vol. 2: 28 leaves  
Tokuōbon 特大本 29.8 × 19 cm  
*Fukurotoji* reinforced with lining paper at the spine  
Woodblock print  
Size of printing frame: 27 × 19.5 cm  
No borders  
Dark blue cover with golden wave pattern with original daisen title slip which reads: うみのさち  
[海の幸 title from 序文 foreword (missing)]  
Rebound in Western style; a golden seal with the royal symbol of King Christian VIII (r. 1839–1848)  
See colour plates, p. 148

**Illustrations**  
Both volumes have 107 large-sized double-page colour woodcuts of fish and shellfish. Studies of fish and sea creatures in naturalistic style.
Contents

*Umi no sachi* 海の幸 is a very early example of an illustrated book with multicoloured woodcut illustrations. It is a *haiku* anthology printed and distributed privately in limited editions. Other *haiku* anthologies also of particular importance were *Aki no hina* (1726), *Chichi no on* (1730), and *Hokku-chō* (1756).

The illustrator Katsuma Ryūsui is sometimes associated with the Kanō line through his joint efforts with Ippō on the *Hokku-chō* anthology of *haiku*.

Handwritten notes

Pasted on original cover, a paper slip with text in ink reads: “Description of some Japan fishes, &c.” This is also printed on the spine of the Western-style cover. Golden seal with the royal logo of King Christian VIII (r. 1839–1848).

Seals of ownership

Bibliotheca Regia Hafniensis

Provenance

Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1848 judging from the golden seal.

Other copies

Digitized copy of the Royal Library holding: [www.kb.dk/da/nb/samling/os/fjernost/OA_93_125](http://www.kb.dk/da/nb/samling/os/fjernost/OA_93_125)

Digitized copy (different edition): [www.wul.waseda.ac.jp/kotenseki/html/he05/he05_06397/index.html](http://www.wul.waseda.ac.jp/kotenseki/html/he05/he05_06397/index.html)

References

Kornicki database: デンマーク ／ DK ／ KB ／ Jap.125

KSM: 1.393.1

NKSMD: 著作 ID 2026677

Chibbett 1977, p. 36, p. 198

Umi no sachi (Katsuma Ryūsui) 海の幸 (OA 93-125/Mus)
Umi no sachi (Katsuma Ryūsui) 海の幸 (OA 93-125/Mus)
48  Meisho hokkushū sho-hen (Keisai Eisen)  
名所發句集初編

ALTERTATIVE TITLES  諸国名所風景発句集 (uniform title)
名所發句集
名所絵入發句集 (三編)

TITLE IN STANDARD KANJI  名所発句集

CLASSIFICATION  俳諧
詩歌

COMPILER  谷川 護物 Tanikawa Gobutsu (1772–1844), artist name 田喜(庵)護物 Takian Gobutsu

ILLUSTRATOR  池田 英泉 Ikeda Eisen (1790–1848), known by his artist name 溪斎英泉 Keisai Eisen

FOREWORD  序: 「池茶人 田喜護物誌」
奥書 okugaki reads: 「畫工 溪斎英泉畫」

IMPRINT  東都 Tōto [Tōkyō]: 永樂屋丈助 Eirakuya Jōsuke, [天保 Tenpō 14 (1843)]
奥書 okugaki reads: 「東都書林 永樂屋丈助板」
見返し mikaeshi advertisements: 「稚源氏東國初旅」「永樂屋東四郎(尾州), 永樂屋丈助(江戸)」
後見返し mikaeshi at end of book advertisements: 「諸國名所絵入発句集第三編」「東都書肆 東海堂永樂屋丈助」

DESCRIPTION  1 冊, 初編. Incomplete.
25 丁 (leaves)
Chūbon 中本 18.2 × 12.2 cm
Fukurotoji
Woodblock print
Double borders (15.5 × 10.3 cm)
Hiragana-majiri
Blue cover without decoration
Daisen 題簽 title: 「名所発句集初編」
See colour plate, p. 149

ILLUSTRATIONS  Full-page in colour

CONTENTS  Keisai Eisen 溪斎英泉, 1790–1848

Popular and prolific painter, book illustrator, designer of ukiyo-e woodblock prints, playwright, novelist, biographer, and amateur historian. He was born Ikeda i
Yoshinobu in the Hoshigaoka district of Edo (now Tōkyō). His earliest works are thought to be two illustrated novelettes published in 1808 and 1809 and signed Keisa Shōsen; he adopted the name Eisen in 1816. He wrote plays as Chiyoda Saichī, fiction as Ippitsuan Kakō, biography as Mumeiō, and historical essays as Kaedegawa Shīn. He designed erotica (shunga) as Insai and Insai Hakusui and is said to have used the names Keisai, Kokushunrō, and Hokutei or Hokkatei on conventional pictures. Today Keisai Eisen is remembered for hundreds of prints of young women – brazen, distant, somewhat harsh, yet intimate, elegant, graceful, and subtly aroused – for many surimono and landscape prints, and for numerous erotic books and albums. As a writer he is best remembered for Mumeiō zuihitsu (1833, Essays of a Nameless Old Man), a manuscript revision of Ukiyo-e ruikō, a compilation of biographies of ukiyo-e artists. He also is remembered for a set of landscape prints, Kiso kaidō rokujūkutsugi (1835, 69 Stations of the Kiso Kaidō Road), which he started but which Hiroshige was asked to finish.

Seals of ownership
Name and date (Meiji) in brush-writing on back cover

Other copies
Digitized copy: www.dh-jac.net/db1/books/results-thum.php?f1=Ebi0349&f12=1&skip=5 (without colours)

Provenance
Unknown

References
ci.nii.ac.jp/ncid/BB11484908
ci.nii.ac.jp/ncid/BB10692546
KSM: 4.558.3

Meisho hokkushū sho-hen (Keisai Eisen) 名所發句集初編 (OA 93-51/Mus)
Meisho hokushū sho-hen (Keisai Eisen) 名所發句集初編 (OA 93-51/Mus)
49  *Dichtergrüsse aus dem Osten: Japanischen Dichtungen* (Mishima Yūnosuke, Suzuki Sōtarō, Arai Shūjirō, Kajita Teitarō, Eda Sadajirō) \ OA 93-2009-20/Mus

**Classification**  絵本

**Translator**  Karl Florenz (1865–1939)

German title page reads: Übertragen von Professor Dr. K. Florenz in Tōkyō

**Artists**  [三島雄之助 Mishima Yūnosuke, his artist name is 蕭窓 Shōzō (1852–1914); 鈴木惣太郎 Suzuki Sōtarō, his artist name is 華邨 Kason (1860–1919); 新井周次郎 Arai Shūjirō, his artist name is 芳宗 Yoshimune (1863–1941); 梶田鼎太郎 Kajita Teitarō, his artist name is 半古 Hanko; 枝貞次郎 Eda Sadajirō, his artist name is 貞彦 Sadahiko]

**Imprint**  Leipzig: C. F. Amelangs Verlag; Tōkyō: T. Hasegawa, [1896], [1. ed.: 1894] [東京 Tōkyō: 長谷川武次郎 Hasegawa Takejirō]

Colophon reads: Druck, Illustrationen & Papier von T. Hasegawa, 10 Hiyoshicho, Tōkyō, (Japan)

Title page reads: Dritte verbesserte Auflage, Leipzig: C. F. Amelangs Verlag, Tōkyō: T. Hasegawa

Preface by Karl Florenz dated 1896

(Printed in Japan, distributed by C.F. Amelangs Verlag, Leipzig)

**Description**  96, [2] pages

14.6 × 19 cm

Yamato toji binding, two stabbed holes with silk-cord ties

Crepe-paper book ちりめん本 (縮緬本) *chirimen-bon*

Woodblock printing and Western movable type printing. The pages turn to the left as a Western-style book.

Illustrated cardboard cover

Cover reads: Dichtergrüsse aus dem Osten: Japanischen Dichtungen, von K. Florenz, Dritte Auflage

See colour plate, p. 150

**Illustrations**  Colour woodblock prints

**Contents**  Translations of classical Japanese poetry by the German pioneer of Japanology Karl Florenz (1865–1939). Published by 長谷川武次郎 Hasegawa Takejirō (1853–1938).

(See OA 93-2009-18/Mus and OA 93-2009-19/Mus)

**Provenance**  Københavns kommunes folkebibliotek
REFERENCES

“Contains color woodblock prints produced by the artists Shoso (Mishima Yunosuke), Kwason (Suzuki Sotaro), Yoshimune (Arai Shujiro) and Sadahiko (Yeda Masajiro)”
Source: www.baxleystamps.com/litho/hasegawa/dichtergrusse.shtml

Japonisme, Orientalism, Modernism: A Bibliography of Japan in English-Language Verse of the Early Twentieth Century, by David Ewick themargins.net/bib/D/d11.html

In ähnlicher Ausstattung sind erschienen:

In C. F. Amelang's Verlag, Leipzig:

JAPANISCHE DICTIONEN.
WEISSASTER.
EIN ROMANTISCHES EPOS.
NEBST
ANDEREN GEDICHTEN.
FREI NACHGEBILDET
VON
KARL FLORENZ.

In T. Hasegawa's Verlag, Tokyo
(in Kommission bei Otto Harrassowitz, Leipzig):

JAPANISCHE MÄRCHEN.

Verdacht von Karl Florenz.

1. MOMOTARO.
2. DIE DREI SPIEGELBILDER.
3. DER HÖLZERNE NAPF.

Weitere Nummern werden demnächst erscheinen.

Dichtergrüsse aus dem Osten: Japanischen Dichtungen (Japanese colophon) (OA 93-2009-20/Mus)
50 Japanische Dichtungen Weissaster (Mishima Yūnosuke, Arai Shūjirō)
Ein romantisches Epos nebst anderen Gedichten

Classification
絵本

Translator
Karl Florenz (1865–1939)

Title page reads: Frei nachgebildet von Karl Florenz

Artists
[三島雄之助 Mishima Yūnosuke, his artist name is 蕎窓 Shōzō (1852–1914); 新井周次郎 Arai Shūjirō, his artist name is 芳宗 Yoshimune (1863–1941)]

Imprint
edition: 1897

Japanese colophon reads: Druck, Illustrationen und Papier von T. Hasegawa, 17, Shitaya, Kaminegishi, Tōkyō (Japan)

明治三十年…第一版発行
同四十三年…第八版…発行
発行者 長谷川武次郎

Title page reads: Neuntes Tausend (number of printed copy)

Title page reads: Leipzig: C. F. Amelangs Verlag, Tōkyō: T. Hasegawa

Preface by Karl Florenz dated 1898

(Printed in Japan, distributed by C. F. Amelangs Verlag, Leipzig)

Description
80, 4 pages

14.6 × 19 cm

Yamato toji binding, two stabbed holes with silk-cord ties

Crepe-paper book ちりめん本 (縮緬本) chirimien-bon

Woodblock printing and Western movable type printing. The pages turn to the left as a

Western-style book.

Illustrated wrap-around case

Title page reads: Japanische Dichtungen Weissaster. Ein romantisches Epos nebst
anderen Gedichten. Frei nachgebildet von Karl Florenz

Illustrations
Colour and black-and-white illustrations

Contents
The title Weissaster is German for White Aster, and is a translation of 白菊 shiragiku as
in 孝女白菊の歌 Kōjo shiragiku no uta, the title of an 1889 epic Japanese poem by the
tanka poet 落合直文 Ochiai Naobumi (1861–1903). It is translated by the German pio-
near of Japanology Karl Florenz (1865–1939). Published by 長谷川武次郎 Hasegawa
Takejirō (1853–1938). (See OA 93-2009-18/Mus and OA 93-2009-19/Mus)

Provenance
Københavns kommunes folkebiblioteker

References
www.baxleystamps.com/litho/hasegawa/dichtergrusse.shtml

Japonisme, Orientalism, Modernism: A Bibliography of Japan in English-Language
Verse of the Early 20th Century, by David Ewick themargins.net/bib/D/d11.html
Zu einer Brücke führt sie nun ihr Schritt, 
Die steingebaut in grünem Moosenschmuck prangt;
Und jenseits windet sich der krumme Pfad
Am Bergstrom hin, der mit den Felsen plaudert.
Wo sollte sie die Spur des Vaters suchen?
Vor Angst und Leid vergoss sie bitter Zähren
Und feuchtete mit reichem Tränensstrom
Die rote Strümpfe ihrer weiten Ärmel,
So wanderte bergauf, bergab sie weiter,
Bis sich zuletzt in einem kleinen Hain

Der enge Pfad verlor. Von weitem schon
Zeigt sich umsegelt von mächtigen Cypressen
Und toben Kampfabelägen ihr ein Tempel,
Und halb verschwimmt hört sie eine Stimme—
Wohl eines Priesters, der die Sutra liest.

Völliges Gebeine liegen rings.
Grab reflitet sich an Grab vor ihren Blicken,
Und durch das niederhängende Gezeig
Der Trauerweiden weht ein Moderbauch.

Japanische Dichtungen Weissaster (Mishima Yūnosuke, Arai Shūjirō) (OA 93-2009-20/Mus)
Japanische Dichtungen Weissaster (Mishima Yūnosuke, Arai Shūjirō) (OA 93-2009-20/Mus)
Music and Drama

Music

51 Seikyoku ruisan (Hasegawa Settei)

A5: seikyoku ruisan (Hasegawa Settei)

ALTERNATIVE TITLES

(三都)聲曲類纂

TITLE IN STANDARD KANJI

声曲類纂

CLASSIFICATION

音楽 演劇

AUTHOR

斉藤月岑 Saitō Gesshin (1804–1878)

ILLUSTRATOR

長谷川雪堤 Hasegawa Settei (1819–1882)

Imprint

東京 Tōkyō: 井上勝五郎 Inoue Katsugorō, Meiji 22 (1889)
Enlarged edition 増補版 zōhōban of the work first published 弘化 Kōka 4 (1847)

Kanki 刊記 (巻之5) reads: 編輯 齊藤月岑幸成; 画圖 長谷川雪堤宗一

Imprint

Description

5 巻, 6 冊: 巻之 1 (上 下) (宮), 巻之 2 (商), 巻之 3 (角), 巻之 4 (徵), 巻之 5 (羽)

Ōbon 大本 25.8 × 18.1 cm

Fukurotoji

Woodblock print

Within single border (18.5 × 13.3 cm)

Some forewords written in kanji (Chinese kanbun text) others in kana, text in kanamajiri.

Beige cover with embossed pattern with red daisen. Contents written on blue paper slip pasted on cover.

Maki number indicated on daisen as: 「宮」「商」「角」「徵」「羽」

Contents pasted on cover with maki numbers: 巻之壱 上, etc.

Mikaeshi 見返 inner front cover of a book: 三都 (tsunogaki title) 聲曲類纂 全

ILLUSTRATIONS

Sumizuri-e (black-and-white prints), full-page illustrations
MUSIC AND DRAMA

Contents

Saitō Gesshin. Writer (1804–1878), born in Edo, expert in Chinese classical studies. He continued the journal started by his grandfather on the city of Edo, *Edo meisho-zue* (20 volumes), and compiled a history of folk songs, *Seikyoku ruisan*, and a description of the life of the common people, *Bukō nenpyō*. *Seikyoku ruisan* was completed Tenpō 10 (1839) and published in Kōka 4 (1847). Concentrating on the *jōruri* puppet theatre, he wrote the history of the early modern songs from ca 1573 until his time, about the musical programmes, and presented biographies of performers.

Hasegawa Settei (1819–1882). Painter, son and pupil of Hasegawa Settan. His speciality was *meishoe* 名所絵, i.e. pictures of famous places. Together with his father he painted the illustrations for *Edo saijiki* (also known as *Tōto saijiki*) (1838) about the festivals of Edo, also edited by Saitō Gesshin.

Other copies

Digitized copies:


References

Kornicki database: デンマーク／DK／KB／Jap361

NKSMD: 著作 ID 4795 (弘化 Kōka 4 (1847) edition)


www.worldcat.org/oclc/25672579

ci.nii.ac.jp/ncid/BA4735345X
Seikyoku ruisan (Hasegawa Settei) 聲曲類纂 (OA 93-361/Mus)
Seikyoku ruisan (Hasegawa Settei) 声曲類纂 (OA 93-361/Mus)

121
Music and Drama

Bugaku, Nō, Kyōgen

52  [Miwa]

Alternative titles

Kanze-ryū utaibon (series)

Classification

謡曲
能の本

Author

Unknown

Imprint

No kanki [printed between 1610 and 1640]

Fukkoku 覆刻 reprint of Sagabon 嵯峨本 edition printed in Saga, near Kyōto ca 1600–1610 Keichō period

Belongs to Kawase’s Type no. 2, which contains no mica ornamentation on the pages, only on the outer cover

Description

1冊

Leaves unnumbered

大本 24.5 × 18 cm

Rebound in Western-style leather binding. Originally fukurotoji binding

Woodblock print

No kanki 刊記

Kokatsujiban 古活字版. Early movable-type printing, ca 1590–1640

No borders. No fishtail design on hanshin

Hiragana-majiri text without furigana, with printed chanter’s 節 fushi musical pointing on right and other indications of chanting alongside text and in upper margins

7 lines to page, 13 ji to line

Original title slips daisen 題簽 fragment on brown tōshi 唐紙 paper. Original, thick brownish-grey cover overprinted with design (two fir trees) in mica 雲母引 kirazuri method (also called kirazuri)

No naidai. Title from text
### MUSIC AND DRAMA

**Condition**
Very good, but stains on some pages

**Contents**
謡曲／謡本 yōkyoku/utaibon in the Kanze school style of the nō play 三輪 Miwa indicating recitation/chanting. Part of a series (set) of texts (Kanze-ryū utaibon)

**Handwritten notes**
Separate note reads: Disse japanesiske Boger ere sendte fra Möntkabinettet, hörende til William Bramsens testamentariske Gave. 21 Januar 1884. G. Bruun

**Seals of ownership**
BIBLIOTECÆ REGIA HAFNIENSIS

**Provenance**

**References**
Kornicki database: デンマーク／DK／KB／Jap387
NKSMD: 著作 ID 507551
Gardner 1993: No. 485 (bound by the early 続紙装 tetchōsō method)

[Miwa] 三輪 (OA 93-387a/Mus)
Shun'ei (Shunnei)

Alternative titles
Kanze-ryū utaibon (series)

Classification
詠本

Author
Presumably Zeami (1363–1443)

Imprint
No kanki [printed between 1610 and 1640]

Fukkoku reprint of Sagabon 畫峨本 edition

Belongs to Kawase’s Type no. 2, which contains no mica ornamentation on the pages, only on the outer cover.

Description

Leaves unnumbered

Ōbon 大本 24.5 × 18 cm

Fukurotoji

Woodblock print

No kanki 刊記

Kokatsujiban 古活字. Early movable type printing, ca 1590–1640

No borders. No fishtail design on hanshin

Hiragana-majiri text without furigana, with printed chanter’s 節 fushi musical pointing on right and other indications of chanting alongside text and in upper margins

7 lines to page, 13 ji to line

Original title slips daisen 题签 on brown tōshi 唐紙 paper. Original thick, brownish-grey cover overprinted with design (2 flying cranes) in mica 雲母引 kirabiki method (also called 雲母摺 kirazuri).

Gedai reads: 春栄

No naidai

Condition

Very good

Contents

yōkyoku/utaibon in the Kanze school style of the nō play Shun’ei 春栄 indicating recitation/chanting. Part of a series (set) of texts [Kanze-ryū utaibon]

The play: Shunnei (Shun’ei) 春栄. All five schools. Fourth category (Plays based on the Nagato variant (Nagato-bon 長門本, a version for reading (a yomihon book) rather than recitation. As its final volume deals with the aftermath of the Genpei war in more detail than the Kakuichi-bon, it is considered the likely source of plays set in the immediate post-bellum period such as Morihisa and Kagekiyo). Authorship: sometimes attributed to Zeami. Dramatizes an incident occurring after the battle of Uji Bridge but with none of the details of the Kakuichi account of the battle in

Handwritten notes

Separate note reads: Disse japanesiske Bøger ere sendte fra Møntkabinettet, hørende til William Bramsens testamentariske Gave. 21 Januar 1884. G. Bruun

Seals of ownership

biblioteca regia hafniensis

Provenance


References

A reprint of original Saga-bon edition true to the original
Gardner 1993: No. 485 (bound by the early 綴葉装 tetchōsō method)
Kawase, Kazuma. 1967. Kokatsujiban no kenkyū: Zōho. Tōkyō: Nihon Koshosekishō Kyō kai. 3 volumes
Saga-bon edition held by NDL. Retrieved from dl.ndl.go.jp/info:ndljp/pid/1288153?tocOpened=1
Kanze-ryū utaibon Mid-Keichō period, ca 1600–10. (Gardner 1993: 736)
MUSIC AND DRAMA
54 [Kanze-ryū utaibon]  

Classification  
能
謡曲本

Author  
Unknown

Imprint  
Mid-Edo period (1688–1789)

Description  
五番綴謡本 go-ban-tsuzuri utaibon (5 play-scripts bound together)  
1 高砂 Takasago (23 leaves)  
2 (26 leaves)  
3 (28 leaves)  
4 (30 leaves)  
5 鵜飼 Ukai (22 leaves)  
Kobon 小本 14 × 11.3 cm  

Fukurotoji  
Kokatsujiban
No borders

Hiragana-majiri 平仮名交じり with 節付記号 fushizuke kigō (recitation notations)  
Original blue cover with golden wave pattern  
Cardboard covers added

Daisen title: 高砂,?, ?, ? 鵜飼 (3 titles not readable)

Contents  
The play-scripts (utaibon) of 5 no plays are bound together in one volume, including the famous play Takasago 高砂 by Zeami and the play Ukai 鵜飼 (The cormorant fisher) originally by 楠並左衛門五郎 Enamizaemon Gorō and rewritten by Zeami.

Kan’ami 観阿弥 (1333–1384) and his son Zeami 世阿弥 Motokiyo (1363–1443) brought no to what is essentially its present-day form during the Muromachi period (1336–1573) under the patronage of the powerful Ashikaga clan, particularly the third shogun, Ashikaga Yoshimitsu.

Seals of ownership  
Shelfmark OA 93-389/Mus assigned in 2014.

Cardboard front cover verso: 117 g, back cover verso: DC p, spine: 906 (in ink with fuzzy insignia), on cover: 135d. The writing on the cardboard cover is upside down.

Other copies  
Similar to ci.nii.ac.jp/ncid/BB13912649

Similar to www.wul.waseda.ac.jp/kotenseki/html/bunko01/bunko01_01764/index.html

Provenance  
Probably acquired before 1912, but not recorded in a Royal Library hand-list made in the early 1900s, because the title could not be verified.
REFERENCES

観世流謡曲謡本. Retrieved from www5.ocn.ne.jp/~sh00/utaibon/utaibon.htm
[Kanze-ryū utaibon] 観世流謡本 (OA 93-389/Mus)
[Kanze-ryū utaibon] 観世流謡本 (OA 93-389/Mus)
<table>
<thead>
<tr>
<th>Classification</th>
<th>能</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editor</td>
<td>大谷派真宗謝徳会 Ōtani-ha Shinshū Shatokukai</td>
</tr>
<tr>
<td>Imprint</td>
<td>[京都 Kyōto: 大谷派真宗謝徳会本部 Ōtani-ha Shinshū Shatokukai honbu], 東京 Tōkyō: 芸艸堂 Unsōdō, Meiji 44 (1911)</td>
</tr>
</tbody>
</table>
| Description    | 4, 43 丁 (leaves)  
25 × 37 cm  
Fukurotoji  
Modern letterpress printing on Western-style paper |
| Illustrations  | Black-and-white photos |
| Contents       | Photo album to commemorate the ceremonial なo performance しきん式 of the Ōtani branch 大谷派 (Higashi or East Honganji) of the 浄土真宗 Jōdo Shinshū sect in order to celebrate the founder Hōnen 法然 at the 大遠忌 daionki ceremony taking place every 50 years. |
| Other copies   | Digitized copy: dl.ndl.go.jp/info:ndljp/pid/858458 |
| Provenance     | Unknown |
| References     | ci.nii.ac.jp/ncid/BA4351881X |
Ōtani-ha daionki shikinō kinenjō 大谷派大遠忌式能記念帖 (OA 93-347/Mus)
Music and Drama
Kabuki

56 [Ōsaka kabuki ezukushi] (anonymous artists) OA 93-158/Mus
大阪歌舞伎絵尽

Play 1
(源平藤橘) 男女相性鑑／座本中山来助 (Genpei Tōkitsu) Nannya aishō kagami/
zamoto Nakayama Raisuke
[Ōsaka, 1767]
13 pages
Outer title (gedai 外題): 「（源平藤橘）男女相性鑑／ゑづくし／座本中山来助」
Notes:
源平藤橘 Genpei Tōkitsu is a tsunogaki title and the family names of Genji 源氏,
Heike 平氏, Fujiwara 藤原 and Tachibana 橘.
Ezukushi of the now forgotten kabuki play entitled Nannya aishō kagami “Mirror of the
natural attraction (affinity) between men and women” written by Tamekawa Sōsuke
(fl. 1760–1788) and Nagawa Shimesuke I 初代奈河七五三助 (1754–1814).
Probably published in connection with the premiere performance (kaomise 顔見世)
of the play at Ōsaka theatre Kado no shibai 角の芝居 on the 5th day of the 11th lunar
month of Meiwa 明和 4 (1767).
中山来助(初代) Nakayama Raisuke I (1738–1783) was the person in charge (座本
zahon) (Nakayama-za 中山座) of the staging, and the leading male actor (tachiyaku)
of this play.
The family crest of Nakayama Raisuke is a gosan no kiri 五三の桐 paulownia shown
on the first page (cover) of the play and on the largest lantern on the illustration, pp.
2–3, and on his costumes.
KSM: 6.304.2 (no copy in Japan)

Play 2
義経千本桜／座本中山来助 Yoshitsune senbonzakura / zamoto Nakayama Raisuke
[Published Ōsaka, 1767, perhaps reprinted by 大坂屋源兵衛 Ōsakaya Genbē in 天
明 Tenmei 2 (1782)
13 pages
Outer title (gedai 外題) reads: 「義経千本桜／五段続／ゑづくし／座本 中山来助／全」

Notes:

Ezukushi of the kabuki play Yoshitsune senbon-zakura “Yoshitsune and the Thousand Cherry Trees”, a kabuki play of the jidai-mono category; written by Takeda Izumo II (Takeda Izumo), Miyoshi Shōraku (1696?–1772?), and Namiki Senryū (Namiki Sōsuke). Originally written as a bunraku puppet play; first performed in 1747 and adapted to kabuki and staged the first time in 1748.

The play was staged at Osaka theatre Kado no shibai 角の芝居 on the 5th day of the 12th lunar month of 1767.

中山来助(初代) Nakayama Raisuke I (1738–1783) was the person in charge (座本 zahon) (Nakayama-za 中山座) of the staging and the leading male actor (tachiyaku). The family crest of Nakayama Raisuke is a gosan no kiri 五三の桐 paulownia shown on the first page (cover) and on his costumes.

Nakayama Raisuke I plays the roles of Taira Tomomori 平知盛 (in the scene Daimotsu no ura no ba, p. 6) and Kawazura Hōgen 河連法眼 (in the scene Kawatsura Hōgen yakata no ba, p. 11).

KBN: Vol. 4, p. 63.


Play 3

（母日本父唐土）国性爺合戦 (Haha [wa] Nihon chichi [wa] Tōdo) Kokusen'ya kassen
[Ōsaka, 1767?]
11 pages

Outer title (gedai 外題) reads: 「母日本／父唐／土 国性爺／合戦 ゑづくし／全」

Notes:

母日本父唐土 is a tsunogaki title

Ezukushi of the kabuki play Kokusen'ya Gassen “The Battles of Coxinga” written by Chikamatsu Monzaemon I (1653–1725). Originally written as a bunraku puppet play; first performed in 1715, and adapted to kabuki and staged first time in 1716.

The crest on the first page is the nine-leaved bamboo grass (sasa) 九枚笹 which was the crest of the line of the Arashi Rikan line of actors from the Kamigata area. The actor in the ezukushi could be Arashi Rikan I 初代嵐璃寛 (Kichisaburō II 二代吉三郎, Kitsusaburō I 初代橘三郎, 1769–1821).

Play 4

太平優人鑑 Taihei yasabito kagami
[Ōsaka, 1767?]
13 pages

Outer title (gedai 外題) reads: 「太平優人鑑／大からぐり 亀谷豊役／絵尽／全」
Notes:

*Ezukushi* of the untraced play (no entry of the title in KSM) Taihei yasabito kagami “Mirror of the fine and gentle person of the Taihei”.

The crest on the first page is a tortoise (*亀 kame*) and the name of the actor 亀谷豊役 could be related to 市川 団蔵 (四代目) Ichikawa Danzō IV (1745–1763) who's first stage name was 亀谷虎蔵 Kameya Toraō.

**PLAY 5**

祇園祭礼信仰記 / 座本 中村歌右衛門 Gion sairei shinkōki / zamoto Nakamura Utaemon

[ Osaka, 1767? ]

13 pages

Outer title (gedai 外題) reads: 祇園祭礼 / 信仰記 / 五段続 / カハリえづくし / 座本 中村歌右衛門

Notes:

*Ezukushi* of the five-act *bunraku* puppet theatre drama and *kabuki* play Gion sairei shinkoki “The Gion Festival chronicle of faith”. The play was written for the puppet theatre. It was performed for the first time at the Toyotake-za in Osaka in the 12th lunar month of 1757. It was adapted to *kabuki* for the first time in the 1st lunar month of 1758 in Kyōto.

中村歌右衛門 Nakamura Utaemon was the person in charge (座本 zahon) of the staging and the leading male actor (tachiyaku) of the play.

The crest on the front page is Gion Mamori 祇園守 “the two song books”, a crest of the Nakamura clan, used by the Nakamura Utaemon line of actors. The actor on the front page could be Nakamura Utaemon III 中村歌右衛門 (Shikan 芝翫, Baigyoku 梅玉, 1778–1838).

**CLASSIFICATION**

狂言絵づくし
歌舞伎－番付
歌舞伎絵尽集

**AUTHOR**
Anonymous

**IMPRINT**
[ Osaka, 1767?, possibly reprints from the original block ]

No kanki 刊記

**DESCRIPTION**

1 冊
Issued as a collection of 5 plays (絵尽集 ezukushi-shū or 合刻本 gakkokubon) with identification stamp (合印 aiin).

68 pages

*Hanshibon* 半紙本

*Fukurotoji*

Woodblock print

*Kanji kanamajiribun* 漢字仮名交じり文
Yellowish-brown original cover, daisen missing

Illustrations

Sumizuri-e (black-and-white prints) double spread illustrations

Contents

This kind of illustrated “theatre programme” is called kyōgen ezukushi (狂言絵尽くし/絵づくし) in Kamigata (Osaka and Kyōto) but ehon banzuke (絵本番付) in Edo, of 6–10 pages with the play illustrated scene by scene with the leading actors’ names and crests and sometimes containing a cast list. It belongs to the category of various types of playbills and programmes (番付 banzuke) contributing to promotional activities of theatre productions. Some banzuke were issued before the opening of the production (顔見世番付 kaomise banzuke, 辻番付 tsuji bansuke) and others after (役割番付 yakuwari banzuke, 絵本番付 ehon banzuke). In Osaka and Kyōto, kyōgen ezukushi appeared from around 1735 onwards. A typical characteristic of the Kamigata kyōgen ezukushi is that the layout of illustration is fragmented into several miniature segments, which shows a strong influence from the jōruri ezukushi pamphlets. From 1772 until about 1804, the programmes were issued as collections ezukushi-shu (絵尽集).

Seals of ownership

Seal of ownership (inki 印記)「紙嘉」

Brush writing: （墨書）「釜ノ座三条上ル町、氏（紙）（※）印嘉兵衛」「宮崎岑斎文庫」

Other copies

Similar to the items in the 33 volume collection: 大坂歌舞伎絵尽集(考証) (資料番号: arcBK02-0133) and to the single volume (資料番号: arcBK02-0049) (立命館ARC)

References

Kornicki database: デンマーク／DK／KB／Jap 158 (義経千本桜; 国性爺合戦; 男女相性鑑; 太平倭人鑑)

NKSMD: 著作 ID 27247 (国性爺合戦) & 著作 ID 1527793 (男女相性鑑)

Digitized copy of the Royal Library holdings: www.kb.dk/permalink/2006/manus/256/dan/1/?var

Edo kabuki nenpyō (copyright Ryō Akama) on the website of Digital Humanities Center for Japanese Arts and Cultures (DH-JAC) at Ritsumeikan University.


Kōdansha Nihon jinmei daijiten. Retrieved from JapanKnowledge database


Online resources:
ARC 書籍閲覧システム
Website kabuki21.com
文化デジタルライブラリー. Retrieved from www2.ntj.jac.go.jp/dglib
MUSIC AND DRAMA

[Ōsaka kabuki ezukushi] (anonymous artists) 大阪歌舞伎絵尽 (OA 93-158/Mus)

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[Ōsaka kabuki ezukushi] (anonymous artists) 大阪歌舞伎絵尽 (OA 93-158/Mus)
[Osaka kabuki ezukushi] (anonymous artists) 大阪歌舞伎絵尽 (OA 93-158/Mus)
[Osaka kabuki ezukushi] (anonymous artists) 大阪歌舞伎絵尽 (OA 93-158/Mus)
Katakiuchi suminoe zōshi (Utagawa Sadayoshi) 報讐墨江草紙 (no. 35)
Kusunoki ichidaiki (Utagawa Yoshitora) 楠一代記 (no. 36)
Sono yukari hina no omokage (Utagawa Kunisada II) 其由縁鄙廼俤 (no. 39)
Keisei awa no naruto (Utagawa Kunisada I) (no. 40)
Chin Chin Kobakama (Suzuki Kason, Arai Yoshimune) (no. 44)
Catalogue of Japanese Manuscripts and Rare Books

Umi no sachi (Katsuma Ryūsui) 海の幸 (no. 47)
Meisho hokkushū sho-hen (Keisai Eisen) 名所發句集初編 (no. 48)
Dichtergrüsse aus dem Osten: Japanischen Dichtungen (no. 49)
COLOUR PLATE

Okyōgen gakuya no honsetsu (Utagawa Kunitsuna) 御狂言楽屋本説 (no. 60)

151
Ansei kenmonroku (Utagawa Yoshiharu) 安政見聞録 (no. 75)
Ansei kenmonroku (Utagawa Yoshiharu) 安政見聞録 (no. 75)
Ehon taikōki (Mōsai Yoshitora) 絵本太閤記 (no. 77)
COLOUR PLATES

Ehon taikōki (Mōsai Yoshitora) 絵本太閣記 (no. 77)

Ehon taihōki (Mōsai Yoshitora) 絵本太豊記 (no. 78)
Bujutsu hyaku yūsen (Utagawa Yoshitora) 武術百勇選 (no. 79)
Tableau de la production annuelle en soie au Japon (no. 88)
Kyūko zuroku 求古圖録 (no. 110)
MUSIC AND DRAMA

57  [Edo kabuki shibai serifushū] (anonymous artists)  
[江戸歌舞伎芝居せりふ集]

Classification  
音楽  演劇  歌舞伎  
台詞  せりふ  脚本

Play 1  
真田与市磐若土産 (真田与市磐土産) Sanada Yoichi banjaku no iezuto  
[Playwrights: 初世桜田次助 Sakurada Jisuke I, 奥野馬朝 (奧野瑳助) Okuno Sasuke (fl. 1751–1781), 平田半三 Hirata Hanzō and 萩馬岱 Ogi Batai]. Illustrated by Tomikawa Fusanobu 富川房信

[Edo 江戸]: 伊勢屋吉十郎 Iseya Kichijūrō, Meiwa 明和 4 (1767)]
1 巻 2 leaves (丁), 3 printed pages  
Notes:  
Kanki 刊記 on front page reads: 「版元 金井半兵衛、本 伊勢屋吉十郎」「富川房信画」  
Outer title (gedai 外題) reads: 「真田与市磐若土産／第壹ばん目／五ツ立目／…／市川団蔵／しばらくつら弥 森田座」  
The year is added on the front page with red ink (朱筆書入 shuhitsu kakiire): 「明和四歳」  
Place and date of premiere: Morita-za 森田座 on the 1st day of the 11th lunar month of 1767  
The dialogue of the actor 市川団蔵 Ichikawa Danzō  
References: KSM: 3.734.3. KBN: vol. 4, p. 51.

Play 2  
今於盛末廣源氏 (今於盛り末広源氏) Ima o sakari suehiro Genji  
Playwrights: 鈍通与三兵衛(初代) Dontsū Yosobé I (津打治兵衛 (3代) Tsūuchi Shibē III) (d. 1771) ... [et al.]  
[Edo 江戸]: 村山源兵衞 Murayama Genbē, Meiwa 明和 5 (1768)  
1 巻 2 leaves (丁), 4 printed pages  
Notes:  
Kanki 刊記 on front page reads: 「版元 村山源兵衞」  
Outer title (gedai 外題) reads: 「今於盛末廣源氏／第壹ばん目三五目／…／中村座／明和五年」  
Place and date of premiere: Nakamura-za 中村座, kaomise on the 1st day of the 11th month of 1768.  
Monologue of the actor 中村 助五郎 (二代) Nakamura Sukegorō II (1745–1806) who was a kataki-yaku (evil enemies) actor.
References:
KSM: 1.290.2. KBN: vol. 4, p. 77

**Play 3**

江戸花陽向曽我 Edo no hana wakayagi soga

[Playwrights: 桜田治助 (初代)] Sakurada Jisuke I (1734–1806), 沢井注蔵 Sawai Chûzô

[Edo 江戸]: 泉屋權四郎 Izumiya Gonshirô, Meiwa 明和 6 (1769)

1巻 2 leaves (丁), 4 printed pages

Notes:
*Kanki*刊記 on front page reads: 「泉屋權四郎」

Outer title (gedai 外題) reads: 「江戸花陽向曽我／第壹ばん目／...／市村座／...／ 明和六年」

Place and date of premiere: Ichimura-za 市村座 on the 15th day of the 1st lunar month of 1769. Dialogue.


**Play 4**

女男菊伊豆着綿 Meotogiku izu no kisewata

[Playwrights: 金井三笑 Kanai Sanshô (1731–1797), 増山金八 初代 Masuyama Kin-pachi I]

[Edo 江戸]: 泉屋權四郎 Izumiya Gonshirô, Meiwa 明和 7 (1770)

1巻 1 leaf (丁), 2 printed pages

Notes:

Outer title (gedai 外題) reads: 「女男菊伊豆着綿四番俗第一ばん目三立目／市村座／源平花相撲／源平花相撲／明和七歳」

Place and date of premiere: Ichimura-za 市村座 kaomise on the 1st day of 11th lunar month 1770.

References:
KSM: 7.596.2. KBN: vol. 4 p. 147 (女夫菊伊豆着綿 Myōtogiku izu no kisewata)

**Play 5**

鵺森一陽的 Nue no mori ichiyō no mato


[Edo 江戸]: 村山源兵衞 Murayama Genbê, Meiwa 明和 7 (1770)

1巻 2 leaves (丁), 4 printed pages

Notes:

Outer title (gedai 外題) reads: 「鵺森一陽的第一ばん目／中村座／...／しばらくのせりふ／明和七歳」

Place and date of premiere: Nakamura-za 中村座 on the 1st day of 11th lunar month 1770.

References:
KSM: 6.435.2, KBN: vol. 4 p. 144
MUSIC AND DRAMA

PLAY 6

鏡池俤曽我 Kagami-ga-ike omokage soga

Playwrights: 〔初世〕桜田治助 Sakurada Jisuke I (1734–1806)・機文輔 Hata Bunsuke... [et al.]

[Edo 江戸]: 村山源兵衛 Murayama Genbē, Meiwa 明和 7 (1770)
1巻2葉 (丁), 4 printed pages

Notes:
Outer title (gedai 外題) reads: 「鏡池俤曽我／第一ばん目／虫づくしほろふ／中村座／明和七歳」
Title at beginning of text (naidai 内題): 「朝比奈せりふ」
Place and date of premiere: Nakamura-za 中村座 on the 15th day of 1st lunar month 1770.
References:
KSM: 2.68.3, KBN: vol. 4, p. 126

PLAY 7

倭花小野五文字 Kuni no hana ono no itsumoji

Playwright: 二世中村重助 (1749–1803)

[Edo 江戸]: 村山源兵衛 Murayama Genbē, Meiwa 明和 8 (1771)
1巻2葉 (丁), 3 printed pages

Notes:
Outer title (gedai 外題) reads: 「倭花小野五文字第一番目五立目／...／中村座／明和八歳」
Place and date of premiere: Nakamura-za 中村座 on the 1st day of 11th lunar month 1771
References:
KSM: 2.672.1, KBN vol. 4, p. 177

PLAY 8

倭花小野五文字 Kuni no hana ono no itsumoji

Same as above, but different monologue
1巻2葉 (丁), 3 printed pages

帰木曽樹每初物 Kaeri kiso kigoto no hatsumono

Playwrights: 二世中村重助 (1749–1803), 瀬井馬雪 Sei Basetsu 瀬井秀蔵 Sei Hidezō

[Edo 江戸]: 泉屋権四郎 Izumiya Gonshirō, An'ei 安永 2 (1773)
1巻2葉 (丁), 4 printed pages

Notes:
Outer title (gedai 外題) reads: 「帰木曽樹毎初物 四番続/第一はんめ三立目/市村座／...／しばらくせりふ／「安政二」」
Title at beginning of text (naidai 内題): 「暫のせりふ」
Place and date of premiere: Nakamura-za 中村座 on the 1st day of the 11th lunar month 1773
KSM: 2.60.3, KBN vol. 4, p. 228

Date of publication Meiwa 明和 4- An'ei 安永 2 (1773–1767)

Imprint [Edo 江戸]: 伊勢屋吉十郎 Iseya Kichijûrō, 村山源兵衞 Murayama Genbê, 泉屋権四郎 Izumiya Gonshirô

Description 1 冊
9 serifobon bound in one volume (せりふ本縫合せ serifobon tsuzuriawase)
Hanshibon 半紙本
Fukurotoji
Woodblock print
Hiragana-majiri text with furigana, with chanter’s musical pointing (節 fushi) on right
Mostly 8 lines to page
Blue original cover, daisen missing

Illustrations Few hand-coloured illustrations (first pages only)

Contents These collected monologues serifu (台詞) are derived from the scripts of the kabuki plays, but are not the actual scripts (kyakuhon 脚本) from the hand of the script-writer. They are excerpts of the kabuki actors’ speeches and dialogues written down (serifugaki 台詞書) and published for personal perusing and/or amateur practice and recreation. Usually they are the actors’ dialogues, but can also be their monologues and soliloquies.

All original scripts of the plays (伝本 denpon) have been lost, which makes these serifu very interesting.

The actors in the different scenes of the plays are depicted on ukiyo-e woodblock prints. For example: Meiji University Library: 深見草咲分獅子, 中村座「今於盛末広源氏第一ばん目」

Seals of ownership (Inki 印記) 「宮崎岑斎文庫」 (reading uncertain)

Other copies Same series although not the same plays as in this collection 三座せりふ寄せ in Cambridge University Library (Shelf-mark FJ.722.8).
Digitized copy: base1.nijl.ac.jp/~oushui/listofimages.html
Digitized copy of the Royal Library holding: www.kb.dk/permalink/2006/manus/16/

References Kornicki database: デンマーク ／DK ／KB ／Jap 42 (帰木曽樹毎初物; 鏡池俤我; 真田与市盤若土産; 女男菊伊豆着綿)
真田与市盤(若)土産: NKSMD: 著作 ID 1158481 (KSM: 3.734.3)
今於盛末広源氏: NKSMD: 著作 ID 646888
江戸花陽向曾我: NKSMD: 著作 ID 707357
MUSIC AND DRAMA

男菊に田豆着絹: NKSMD: 著作 ID 1807745 (KSM: 7.596.2)
鶴森伯的: NKSMD: 著作 ID 402357 (KSM: 6.435.3)
鏡池伯曾我: NKSMD: 著作 ID 783119 (KSM: 2.68.3)
倭花小野五文字: NKSMD: 著作 ID 903800
帰木曾樹每初物: NKSMD: 著作 ID 780472 (KSM: 2.60.3)
Online resources:
www.printsofjapan.com/Publishers.htm (Jerry Vegder. Prints of Japan)
www.ukiyo-e.se/guide.html (A Guide to the Ukiyo-e Sites of the Internet)
www.glopad.org/pi/ja/index.php (Global Performing Arts Database)
[Edo kabuki shibai serifushū] (anonymous artists) 大阪歌舞伎絵尽 (OA 93-42/Mus)
[Edo kabuki shibai serifushū] (anonymous artists) 大阪歌舞伎絵尽 (OA 93-42/Mus)
[Edo kabuki shibai serifushû] (anonymous artists) 大阪歌舞伎絵尽 (OA 93-42/Mus)
[Edo kabuki shibai serifushū] (anonymous artists) 大阪歌舞伎絵尽 (OA 93-42/Mus)
58 Shibai gakuya zue

Sequel: 楽屋図会拾遺 OA 93-370/Mus

Title in standard kanji
戯場楽屋圖會

Classification
演劇
歌舞伎

Author and illustrator
松好斎半兵衛 Shōkōsai Hanbē (fl. 1789–1818)
Kanki of 下巻 reads: 画工 松好斎半兵衛著

Imprint
[京都 Kyōto]: 八文字屋八左衞門 Hachimonjiya Hachizaemon, 大坂 Ōsaka: 塩屋長兵衞 Shioya Chōbē, 寛政 Kansei 12 (1800)
Kanki of 下巻 reads: 寛政十二庚申年八文字屋八左衞門 大坂書林 心斎橋通北久太郎町 塩屋長兵衛

Description
2 卷, 2 冊 (上下巻)

Obon 大本 25.6 × 18 cm

Fukurotoji
Woodblock print
Within single borders
Blue cover with embossed pattern
中扉 nakatobira (title page inside book) reads: 三都歌舞伎戯場楽屋一覧

Illustrations
Sumizuri-e (black-and-white prints), full page

Contents
Shōkōsai Hanbei’s work Shibai gakuya zue (Theatre Behind the Scenes, 1800, 1802) is an encyclopedia-like series of two volumes on Ōsaka kabuki and jōruri (bunraku) puppet theatre. It shows actors behind the scenes, their lives, and out of costume. It consistently presents them as cultured poets, with portraits listed only by haiku pen name, and accompanied by a verse from a contemporary poet. ... Shōkōsai includes poems of his own as well to accompany other illustrations. (Gerstle 2006)

Other copies
Digitized copy: dl.ndl.go.jp/info:ndljp/pid/2568594
dl.ndl.go.jp/info:ndljp/pid/2568595
CD version: ci.nii.ac.jp/ncid/BB02053097

Provenance
Unknown

References

KSM: 4.164.1
NKSMD: 著作 ID 32382
Shibai gakuya zue 戲場楽屋圖會 (OA 93-369/Mus)
59  **Gakuya zue shūi**  
楽屋図会拾遺

Sequel of 戯場楽屋図會 OA 93-369/Mus

**Alternative titles**  
戯場樂屋圖會拾遺 Shibai gakuya zue shūi

**Title in standard kanji**  
戯場樂屋図会拾遺

**Classification**  
演劇
歌舞伎

**Author and illustrator**  
[松好斎半兵衛 Shōkōsai Hanbē (fl. 1789–1818)]

**Imprint**  
[京都 Kyōto: 八文字屋八左衞門 Hachimonjiya Hachizaemon, 大阪 Ōsaka: 河内屋太助 Kawauchiya Tasuke, 享和 Kyōwa 2 (1802)]
The *kanki* and forewords are missing

**Description**  
2 巻, 2 冊 (上乃巻下乃巻)

*Ōbon* 大本 25.6 × 18.3 cm

Yellow cover with rubbed geometrical pattern

**Daisen** reads: 楽屋図會拾遺 乾 (坤)

**Illustrations**  
Full-page illustrations, vol. 2 with colours

**Contents**  
See OA 93-369/Mus

**Other copies**  
Digitized copy: dl.ndl.go.jp/info:ndljp/pid/2554349

**Provenance**  
Unknown

**References**  
KSM: 2.91.2
Gakuya zue shūi 楽屋図會拾遺 (OA 93-370/Mus)
Gakuya zue shūi 楽屋図會拾遺 (OA 93-370/Mus)
60  *Okyōgen gakuya no honsetsu (Utagawa Kunisada II, Utagawa Yoshitsuya II, Utagawa Kunitsuna)*
御狂言楽屋本説

**Classification**
歌舞伎

**Author**
三亭春馬 Santei Shunba (d. 1852)

**Illustrators**
梅蝶楼国貞 Baichōrō Kunisada (歌川国貞2世 Utagawa Kunisada II/Utagawa Toyokuni IV) (1823–1880) (初編)
一英斎芳艶 Ichieisai Yoshitsuya (歌川芳艶 Utagawa Yoshitsuya II) (1822–1866) (初編)
一蘭斎国綱 Ichiransai Kunitsuna (歌川国綱 Utagawa Kunitsuna) (二編)

**Date of publication**
安政 6 (1859) (安政己未)

**Imprint**
江戸 Edo: 萩屋吉蔵 Tsutaya Kichizō

**Description**
4 巻 (初, 2 編, each 2 巻)

**Contents**
A publication that, with illustrations, introduces (本説) the mechanisms and devices used backstage (楽屋) for stage settings in the *kabuki* theatre and how to operate them. This book was published in 1859 and gives an excellent insight in the actual condition of *kabuki* theatre production in the Bakumatsu era.
CATALOGUE OF JAPANESE MANUSCRIPTS AND RARE BOOKS

Seals of ownership: DET KONGELIGE BIBLIOTEK KØBENHAVN
Provenance: Unknown
References:
Kornicki database: デンマーク／DK／KB／JAP67
NKSMD: 著作 ID 119324
KSM: 1.628.4
According to record ci.nii.ac.jp/ncid/BA51853489 the author is 三亭春馬2世 Santei Shunba II
yuagariart.com/artist-labo/001.html
61  *Kageshibai sarunohitomane (Utagawa Kunisada II)*

影蔵場猿若眞似

**Title in standard kanji**
影芝居(陰芝居)猿の人真似

**Classification**
歌舞伎
浮世絵
草双紙
挿絵

**Author**
武田交来 Takeda Kōrai (1819–1882), pen name: 山閑人交来 Sankanjin Kōrai

**Illustrator**
歌川国貞 Utagawa Kunisada II (1823–1880) (歌川豊国(4代) Utagawa Toyokuni IV)

**Foreword signed**
山閑人交来

**Beginning of text**
豊国画

**Imprint**
江戸 Edo: 和泉屋市兵衛 Izumiya Ichibē, 元治 Genji 1 (1864) (foreword)

**Description**
3 冊, 3 巻
守田座之部 (vol. 1)

**Chūbon** 中本 17.5 × 11.8 cm

**Fukurotoji**

Woodblock print

Green cover with large patterns

**Beginning of text**
蔵戯場猿若眞似 全3 冊

**Mikaeshi 見返 (vol. 1) reads**
守田かん弥きやうげんづくし

**Illustrations**
Full-page illustrations in colour

**Contents**
The genre 絵入狂言本 e’iri kyōgenbon, sometimes translated as “illustrated kabuki summary editions” or “playbook with pictures”, is actually a kind of narrative prose rather than the actual play script of the drama, as the kabuki theatre plays were rewritten as stories to be enjoyed for reading; profusely illustrated.

Kageshibai sarunohitomane cannot be verified as a kabuki play.

Illustrated by 豊国 Toyokuni IV (1823–1880), also known as 国政 Kunimasa II (early years) and better known as 国貞 Kunisada II. In his later years he designed Meiji-e, genre prints with subject matter related to the Meiji Enlightenment. He was a pupil and son-in-law of 豊国 Toyokuni III (歌川国貞(初代) Utagawa Kunisada I) (1786–1865).

**Other copies**
Few copies in Japan

**Provenance**
Unknown

**References**
Kornicki database: デンマーク／DK／KB／Jap 549
NKSM: 著作 ID 791640
ci.nii.ac.jp/ncid/BB07557848
KSM: 2.99.2
Kageshibai sarunohitomane (Utagawa Kunisada II) 売戯場猿若真似 (OA 93-549/Mus)
Kageshibai sarunohitomane (Utagawa Kunisada II) 蔭戯場猿若真似 (OA 93-549/Mus)
History
Japanese history – General histories

62 Jin’nō shōtōki
神皇正統記

Classification
史論

Author
北畠親房 Kitabatake Chikafusa (1293–1354)

Imprint
[京都 Kyōto]: Fūgetsu Sōchi 風月宗知 (風月庄左衛門 Fūgetsu Shōzaemon), 慶安 Keian 2 (1649)
Mokki 木記 (kanki 刊記) reads: 「慶安貮暦仲春／風月宗知刊行」 (入木 ireki)

Description
6 巻, 6 冊. (maki 1) [1], 34 leaves; (maki 2) [1], 24 leaves; (maki 3) [2], 30 leaves; (maki 4) [1], 39 leaves; (maki 5) ff. [1], 33 leaves; (maki 6) [1], 32 leaves.

大本 Ōbon 本: 25.7 × 17 cm

Fukurotoji
Woodblock print
Size of printing frame: 22 × 16.3 cm (average)
Single-line borders. No borderline or fishtail design on hanshin
Hiragana-majiri text with printed furigana
10 lines to page, 20 ji to line

Front cover label: 「神皇正統記／六冊／一歩三朱」

Gedai 外題 outer title of book: 「神皇正統記 巻之一」
Naidai 内題 at the beginning of each maki: 「神皇正統記巻之一／」
Hashiragaki 印記等: 「神皇正統記述義」

Contents
History of Japan from the founding of the country by the gods to the mid-14th century, emphasizing the legitimate descent of the imperial rulers. Written between 1339 and 1343 by the nationalist historian 北畠親房 Kitabatake Chikafusa.
HISTORY

PROVENANCE

Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

REFERENCES
Kornicki database: デンマーク / DK / KB / Jap 130
Identical with entry No. 504 in Gardner 1993
KSM: 4.757.1
NKSM: 著作 ID 38073 (延元四成、興国四修訂)

Jin'nō shōtōki 神皇正統記 (OA 93-130/Mus)
63  *Kokushiryaku*  
國史畨

**Title in standard kanji**  国史略

**Classification**  通史

**Editor**  岩垣松苗  Iwagaki Matsunae (Minamoto no Ason Matsunae 源朝臣松苗) (1773–1849)

*Hanshin* 版心 (fore-edge of a folded sheet) reads: 「文政新刻 巖垣東園先生編次國史略」

*Mikaeshi* 見返し reads: 「音博士岩垣先生編次」「國史畨」「皇都 五車樓梓」

**End of foreword** 凡例 reads: 「文政丙戌季冬 從五位下行大舎人助兼音博士源朝臣松苗識於平安富街冷泉北東書樓」

**Imprint**  京都 Kyōto: 菱屋孫兵衛 Hishiya Magobē; 江戸 Edo: 須原屋伊八 Suharaya Ihachi

Published 文政 9 (1826), reprinted with textual alterations: 安政 Ansei 4 (1857)

*Kanzi* 刊記 (okuzuke 奥附) reads: 「文政丙戌季冬刻成 安政丁巳 仲秋再刻 京都書林 須原屋伊八 棧屋孫兵衛」

**Description**  5 卷, 5 冊

*Ōbon* 大本 25.6 × 17.9 cm  

**Fukurotoji**  

Woodblock print  

Within single borders  

*Kanbun* with 訓点 kunten reading marks and *katakana* readings (片仮名 katakana 付訓 fukan)

11 lines to page, 24 characters *ji*  字 to line  

Blue cover with printed pattern  

*Daisen* 題簽, foreword 序題, second foreword 凡例題, index 目録題, end of *maki* 尾題 titles read: 「國史畨」

Titles on *hanshin* 版心 read: 「二位伏原君國史畨」「內府三條公國史畨」「巖垣東園先生編次國史畨」「文政新刻」(at the top of *hanshin*) 「五車樓梓」(at the bottom of *hanshin*)

**Contents**  “Abbreviated account 略 of the history of Japan 國史”. Chronological historical account written in 漢文 kanbun (Chinese) spanning from the age of the gods (ancient time) 神代 to the imperial visit of Emperor Goyōzei 後陽成皇天 (1571–1617, r. 1586–1611) to 聚樂第 Jurakudai, the mansion of Toyotomi Hideyoshi.

**Handwritten notes**  Pencilled notes

**Seals of ownership**  Bibl. Reg. hafniensis 1912-13.2810
HISTORY

Provenance
Clipping pasted on front cover from a French bookdealer's catalogue reads: Koku-siryaku. Histoire abrégée du Japon, Miyako, 1958. – 5 vol. in-8° …
Recorded in a Royal Library hand-list made in the early 1900s.

References
Kornicki database: デンマーク／DK／KB／Jap 29
NKSMD: 著作 ID 27225
Edgren 1980: No. 400
Kerlen 1996: No. 932
ci.nii.ac.jp/ncid/BA67347518
ci.nii.ac.jp/ncid/BB08506489
國史略.デジタル大辞泉. Retrieved from kotobank.jp/
64  *Kunmō Dainihonshi*  訓蒙大日本史

**Alternative titles**  (田中正義訳解) 訓蒙大日本史

**Classification**  日本史
通史

**Translator**  田中正義 Tanaka Masayoshi (Japanese kana-translation)

**Copy editors**  重野安 Shigeno Yasutsugu (1827–1910), 渡辺脩斎 Watanabe Shūsai
Mikaeshi reads: 重野成齋 渡邊脩齋全閣
Beginning of text reads: 田中正義譯解 重野成齋 渡邊脩齋全閣

**Imprint**  [金澤 Kanazawa]: 含章堂 Ganshōdō (private publisher), 東京 Tōkyō: 東生亀次郎 Higashinari Kamejirō (distributor), 明治 Meiji 7 (1874) (date of forewords)
Kanki reads: 含章堂蔵次編遂次発兌 発行書肆東生亀次郎

**Description**  25 冊. Incomplete, only 巻之 1–卷之 25 (chs 1–25)
The whole work comprises 之 1–卷之 60 (chs 1–60) and 巻之 91–巻之 105 (chs 91–105), published 1874–1876

*Chūbon* 中本 18.5 × 12.5 cm

**Fukurotoji**
近世木活字版 kinsei mokkatsuji-ban i.e. printed with wooden movable type in use at the end of 18th century

Within single border (14.1 × 10.2 cm)

The text was written in *kanbun* (classical Chinese), but *kunmō* 訓蒙 edition means that the word order of the Chinese text has been changed into Japanese word order with *furigana* (native Japanese readings) of the Chinese characters and supplied with *okurigana* (verbal endings, etc.) written in *katakana*, called *kakikudashibun* 書き下し文 (transcription of Chinese classics into Japanese). It is a version easy to read for young students.

Green cover with rubbed pattern. White slip pasted on the cover of each volume with names of the emperors recorded in the volume.

**Daisen title:** 田中正義譯解 (tsunogaki title) 訓蒙大日本史

**Contents**
A history of Japan compiled at the behest of 徳川光圀 Tokugawa Mitsukuni (1628–1701), *daimyō* of the Mito domain (now part of Ibaraki Prefecture). The 397-volume original edition was begun in 1657 and completed in 1906. Written in classical Chinese (*kanbun*) and following the format of the official Chinese histories, it covers the years from the accession of Jimmu, Japan's legendary first emperor, to the reign (1382–1412) of Emperor Go-Komatsu. The work is divided into four sections:
the hongi (basic annals) describe imperial careers; the retsuden (biographies) contain the lives of court ministers, shogunate officials, and other eminent people; the shi (treatises) have information on Shintō, the kokugun system, rites and ceremonies, and punishments; and the hyō (tables) list civil and military ranks and offices. Great care was taken in the selection, verification, and documentation of sources, setting an unprecedentedly high standard for historical compilation.

Mitsukuni’s primary purpose in commissioning the history was to define the correct relationship between ruler and subject from a Neo-Confucian point of view. The work reinterpreted the status of important historical rulers and gave moral force to the proimperial movement at the end of the Edo period (1600–1868) that led to the Meiji Restoration.
Kunmō Dainihonshi 訓蒙大日本史 (OA 93-20/Mus)
Kunmō Dainihonshi 訓蒙大日本史 (OA 93-20/Mus)
185
Kunmō Dainihonshi 訓蒙大日本史 (OA 93-20/Mus)
**History**

*Japanese history – Period histories*

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**65  Shoku Nihongi**  
続日本紀

**Alternative titles**  
続紀

**Title in standard kanji**  
続日本紀

**Classification**  
通史

**Compilers**  
菅野真道 Sugano Mamichi (741–811), 藤原緑織 Fujiwara Tsugutada (727–796) (and others)

**Text revision**  
立野春節 Tatsuno Harutoki

*End of batsu 足 reads: 「明暦丁酉秋日 立野春節書干蓬生巷」*

*Beginning of 卷 nos 21–40 reads: 藤原朝臣緑織等奉勅撰*

**Imprint**  
[No publisher] Date of publication: 明暦 Meireki 3 (1657)

*No mikaeshi. No kanki*

**Description**  
40 卷, 20 冊

*Ôbon 大本 27 × 19 cm*

*Fukurotoji*

Woodblock print

Within single border (21.6 × 16.6 cm); text in 8 vertical lines, 18 字 ji to line. Fishtail design.

In *kanbun* (Chinese language) with *kunten* 訓点 reading marks (to help reading in Japanese) and *kuten* 句点 phrase boundary markers with *okurigana* 送り仮名 in *katakana* 片仮名. Comments in the top margin.

Brown cover with clove brush line 丁字引き chôjibiki lattice pattern

*Hashira title: 続日本紀*

**Contents**  
Second after 日本書紀 Nihon shoki of the six official histories of early Japan (*Rikkokushi* 六国史), compiled by a committee appointed by imperial order (奉勅 *hôchoku*), including Fujiwara no Tsugutada and Sugano no Mamichi, and presented to Emperor
Kanmu in 794. Covers the period 697–791. *Shoku Nihongi* is regarded as the most reliable primary source for the history of the Nara period.

**Handwritten notes**
- Notes and corrections in red in vols 1–4, 8–9 and 15–17, probably added by previous owner

**Seals of ownership**
- Bibl. Reg. hafniensis 1912-13.2797

**Other copies**
- Digitized copy: [www.wul.waseda.ac.jp/kotenseki/html/ri05/ri05_02450_0016/index.html](http://www.wul.waseda.ac.jp/kotenseki/html/ri05/ri05_02450_0016/index.html)

**Provenance**
- Recorded in a Royal Library hand-list made in the early 1900s.
- Clipping from a French bookdealer’s catalogue pasted on front cover.

**References**
- KSM: 4.538.3 (subject classification: 通史) (other edition)
  - Gardner 1993: No. 512
  - Kerlen 1996: No. 1591
  - Edgren 1980: No. 412
  - [ci.nii.ac.jp/ncid/BA87635606](http://ci.nii.ac.jp/ncid/BA87635606)
  - [ci.nii.ac.jp/ncid/BA54079529](http://ci.nii.ac.jp/ncid/BA54079529)
Shoku Nihongi 続日本記 (OA 93-4/Mus)

189
66  Shoku Nihon kōki
続日本後記

**Title in standard kanji** 続日本後紀

**Classification** 通史

**Compilers** 藤原良房 Fujiwara Yoshifusa, 春澄善織 Haruzumi Yoshitada (797–870)

**Text revision** 立野春節 Tatsuno Harutoki

*End of foreword reads:* 「藤原朝臣良房等奉勅撰 [...] 春澄朝臣善織」

*Postscript reads:* 「寛文八戊申冬穀旦 立野春節識 / 洛陽小川林和泉掾版行 / 天明八申春焼失 / 寛政七乙卯春再刻 / 洛三條 出雲寺林元章」

**Publication date** 寛政 Kansei 7 (1795)

**Imprint** 京都 Kyōto: 出雲寺林元章 Izumoji Hayashi Motoaki

Originally published in Kyōto by 林和泉掾 Hayashi Izuminojō, 寛文 8 (1668) and republished in Kyōto 出雲寺林元章 Izumoji Hayashi Motoaki, 寛政 Kansei 7 (1795) with alterations to the block.

**Description** 20 卷, 10 冊

*Ōbon 大本.* 25.7 × 18.4 cm

*Fukurotoji*

Woodblock print

Within double border (22 × 15.9 cm); text in 8 vertical lines, 17 字 ji to line.

Fishtail design

In kanbun (Chinese language) with kunten 訓点 reading marks (to help reading in Japanese) with okurigana 送り仮名 in katakana 片仮名

Brown cover with clove-brush line 丁字引き chōjibiki pattern

*Hashira title:* 續日本紀

**Contents** Fourth of the six official histories of early Japan (Rikkokushi 六国史), compiled by a committee appointed by imperial order (奉勅 hōchoku) and completed in 869.

**Seals of ownership** Bibl. Reg. hafniensis 1912-13.2800

Japanese ex-libris stamp: 稲垣大業家蔵記 Inagaki Daigyō kazōki (Mark of Inagaki Daigyō family possessions)

**Provenance** Recorded in a Royal Library hand-list made in the early 1900s.

Clipping from a French bookdealer’s catalogue pasted on front cover.

A copy that possibly reached France before 1878 (date on note in the book)

**References** KSM: 4.539.3 (subject classification: 通史)
HISTORY

Shoku Nihon kōki 續日本後記 (OA 93-5/Mus)

191
67  *Nihon shoki*

日本の書紀

**Alternative titles**  Yamatobumi

**Classification**  通史

**Original author**  舎人親王 Toneri Shinnō (676–735)

**Imprint date**  [Bakumatsu 幕末-Meiji 治期 (1844–1912)]

Original publication year: Bunsei 3 (1820), signed 著 reads: 「文政三年庚辰陽復九日丹治比真人増業謹識」

At end of kan: 黒羽領主藏板 Kurobane ryōshū zōhan

**Imprint**  東京 Tōkyō: 須原屋茂兵衞 Suharaya Mohē (and 6 others)

Okutsuke reads: (東京) 須原屋茂兵衞／山城屋佐兵衞／岡田屋嘉七 (京都) 菱屋孫兵衞 (大阪) 敦賀屋九兵衛／敦賀屋彦七／象牙屋次郎兵衞

**Description**  30 卷, 15 冊

*Hanshibon* 半紙本 22.4 × 15.4 cm

*Fukurotoji*

近世木活字版 *kinsei mokkatsuji-ban*, i.e. printed with wooden movable type in use at the end of the 18th century

Chinese *kanbun* text with *kaeriten* and *kundoku* (*furigana* in *katakana* for reading)

Within single border (16.9 × 13.1 cm); text in 8 vertical lines, 18 字 ji to line

Plain blue cover

*Daisen title*: 「日本書紀－二自三至四（～三十）」

*Hashiragaki* title: 書紀

Inner title (*naidai* 内題): 「日本書紀（ヤマトフミ）巻第一」

**Contents**  The earliest official history of Japan, written in classical Chinese, covering events from the mythical “age of the gods” to the reign of Empress Jitō (689–697). Completed ca 720.

This edition is called the “Kurobaneban Nihonshoki”. Its use of *kundoku* has been the subject of research.

**Handwritten notes**  In red on cover

**Seals of ownership**  DET KONGELIGE BIBLIOTHEK KØBENHAVN

**Provenance**  Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

**References**  Kornicki database: デンマーク／DK／KB／Jap2
HISTORY

NKSMD: 著作 ID 6235
Kerlen 1996: No. 1152; KSM: 6.388.4; KTSM: 2.219.3; Hayashi and Kornicki 1991: No. 1149; Gardner 1993: No. 506
Library of Congress. 米国議会図書館蔵日本古典籍目録: No. 1670 (IN: 1612/LCCN: 433185)
Nihon shoki 日本書紀 (OA 93-2/Mus)
HISTORY

68 Nihon shoki moji sakuran bikō

Formerly included in OA 93-2/Mus

Classification 通史

Author 大関増業 Ōzeki Masunari, 1782–1845 (copy editor 校)

Imprint No place and date of publication: [Bakumatsu–Meiji]
Originally published 文政 5 (1822)

No kanki

Hanrei 凡例 foreword reads: 「文政壬午暮春月黒羽主人大関増業識」

Supplementary volume to 日本書紀 (OA 93-2/Mus)

Description 3 巻, 1 冊, 上中下

Hanshibon 半紙本 22.4 × 15.4 cm

Fukurotoji

Woodblock print

Chinese kanbun text with kaeriten

Within single border (16.9 × 13.1 cm); text in 13 vertical lines with horizontal rules

Title from daisen title piece

Plain blue cover

Daisen title: 日本書紀文字錯乱備考

Hashiragaki title: 書紀錯乱備考

Contents Index for each of the 30 maki. Supplementary volume to Kurobaneban Nihonshoki

Seals of ownership DET KONGELIGE BIBLIOTEK KØBENHAVN

References Kornicki database: フランス／F／B M L／120

NKSMD: 著作 ID 400895

KSM: 6.394.3

Library of Congress. 米国議会図書館蔵日本古典籍目録: No. 1670 (IN: 1612/LCCN: 433185);

Gardner 1993: No. 506
69  **Nihon gaishi**  
日本外史

**Classification**  
通史

**Author**  
頼山陽 Rai San’yo (1781–1832)

**Copy-editors**  
頼聿庵 Rai Itsuan (元協) (1801–1856); 頼支峰 Rai Shihō (復) (1823–1889); 頼三樹三郎 Rai Mikisaburō (醇) (1825–1859) , 後藤松陰 (機) Gotō Shōin

**Imprint**
大坂 Osaka: 炭屋五郎兵衛 Sumiya Gorobē; 江戸 Edo: 杉原屋茂兵衛 Sugiharaya Mohē, 嘉永 Kaei 1 (1848) ... [et al.]

Reprint 嘉永 Kaei 1 (1848). Originally published 文政9年 (1826)

*Kanki reads*: 嘉永元年戊申八月／江戸日本橋壹町目杉原屋茂兵衛...大坂、炭屋五郎兵衛等

書肆 shoshi (publishers/distributors): 4 from 江戸, 1 from 京, 8 from 大坂 (first and last one chosen)

**Description**
22 巻, 22 冊. 巻1–14, 16–22. Incomplete, vol. 15 is missing

*Chapters:*
巻一: 源氏前記 平氏; 巻二: 源氏正記 源氏上; 巻三: 源氏正記 源氏下; 巻四: 源氏後記 北條氏; 巻五: 新田氏前記 尾氏; 巻六: 新田氏正記 新田氏; 巻七: 足利氏正記 足利氏上; 巻八: 足利氏正記 足利氏中; 巻九: 足利氏正記 足利氏下; 巻十: 足利氏後記 北條氏; 巻十一: 足利氏後記 武田氏上杉氏; 巻十二: 足利氏後記 毛利氏; 巻十三: 徳川氏前記 織田氏上; 巻十四: 徳川氏前記 織田氏下; 巻十五: 徳川氏前記 豊臣氏上; 巻十六: 徳川氏前記 豊臣氏中; 巻十七: 徳川氏前記 豊臣氏下; 巻十八: 徳川氏正記 徳川氏一; 巻十九: 徳川氏正記 徳川氏二; 巻二十: 徳川氏正記 徳川氏三; 巻二十一: 徳川氏正記 徳川氏四; 巻二十二: 徳川氏正記 徳川氏五

*Ōbon* 大本 25 × 16.5 cm

*Fukurotoji*

Woodblock print

18.8 × 14.5 cm

Single-line borders, vertical rules between the column of texts, black fishtail design on hanshin

*Kanbun with kaeriten*

9 lines to page

Original, lightish-blue cover with pattern with original daisen title slip. Running title *hashiragaki reads*: 頼氏正本, maki number and page number

**Impression**
Fairly clear
HISTORY

Contents

The medieval history (1185–1600) of the Japanese warlords with the Chinese historical chronicle Shiji by Sima Qian (ca 145–86 BC) as a model.

Handwritten notes

Handwriting in ink on cover of vol. 1 reads: Jap. 28 Rai Sanyo: Nihon gwaishi (Japans Historie fra Shogunatets Oprettelse i det 12 Aarh. e. Chr. indtil Ieyasu i Begyndelsen af 17 Aarh.) 1. (21 maki, bd. 15 mgl.)

Seals of ownership


Other copies

OA 93-28b

Provenance

Clipping from a French bookdealer’s catalogue, pasted on front cover, reads: Nihon gwai-si. Histoire indépendante du Japon, par RAI SAN-YAU. Yëdo, 1829 (…) Exemplaire incomplete du tome XV.

Recorded in a Royal Library hand-list made in the early 1900s.

References

Kornicki database: デンマーク／DK／KB／Jap.28

NKSMD: 著作 ID 50033

KSM: 6.379.2; KTSM:2.216.3
Nihon gaishi 日本外史 (OA 93-28/Mus)
日本外史

德川氏正記

德川氏

天正十二年正月朔参河遠江賴河甲斐信濃

遷參議

國將士盡賀正于濱松謁中將及世子長九月

中將遷參議進從三位當足時故織山信長將羽

柴秀吉為政於京畿略有十餘國威權獨熾參議

亦與之通好信長二孤信雄信秀勢皆出秀吉下

小牧後

信孝舉兵圖之不克而死其黨柴田勝家等皆為

Nihon gaishi 日本外史 (OA 93-28/Mus)

199
70  *Nihon gaishi*
日本外史

**Classification**
通史

**Author**
頼山陽 Rai San'yo (1781–1832)

**Copy-editors**
頼 聿庵 Rai Itsuan (元協)(1801–1856); 頼支峰 Rai Shihô (復) (1823–1889); 後藤 松陰 (機) Gotô Shôin

6-kan, page 56 reads: 男頼元協／男頼復／男頼醇／門人後藤機 同校

**Imprint**
頼家蔵版 Rai-ke zōhan (privately published by the house of頼山陽 Rai San’yo); distributed by 大坂 Ōsaka: 河内屋喜兵衛 Kawachiya Kihe; 江戸 Edo: 杉原屋茂兵衛 Sugiharaya Mohē, 元治 Genji 1 (1864) … [et al.]

Reprint 1864. Originally published in 1826

*Okuzuke* 奥附 reads: 「元治紀元甲子十月新刻／発行書林（江戸4 first is 須原屋、京1、大坂6, last is 河内屋喜兵衛）

*Batsu* 跋 (postscript) reads: 「元治改元甲子…」

**Description**
6 冊

*Chūbon* 中本 19 × 11.5 cm

*Fukurotoji*

Woodblock print on thin Japanese vellum paper 薄葉紙

17 × 10.5 cm

Single-line borders all round, vertical rules between columns, black fishtail design on *hanshin*, top horizontal column for annotations

*Kanbun* text, with *kunten*

9 lines to page, 19 *ji* to line

Original, bright yellow binding with original *daisen* title slip  Running title:頼氏蔵版 (藏版)

**Contents**
The medieval history (1185–1600) of the Japanese warlords with the Chinese historical chronicle *Shiji* by Sima Qian (ca 145–86 BC) as a model.

**Seals of ownership**

**Other copies**
OA 93-28

**Provenance**

Recorded in a Royal Library hand-list made in the early 1900s.

**References**
Kornicki database: デンマーク ／DK ／KB ／Jap.28b

NKSMD: 著作 ID 50033

KSM: 6.379.2; KTSM:2.216.3.
## 71  (Teisei) kokun kojiki

(訂正) 古訓古事記

<table>
<thead>
<tr>
<th>Classification</th>
<th>通史、注釈</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author</td>
<td>本居宣長 Motoori Norinaga (1730–1801) (revision and 訓 kun reading)</td>
</tr>
</tbody>
</table>
| Imprint        | [Published 1803, 2. edition: 京都 Kyōto: 永田調兵衛 Nagata Chōbē, 1870, later reprint ]  
No mikaeshi, no kanki |
| Description    | 3 巻 (上巻 中巻 下巻), 3 冊  
\(\text{Obon} \) 大本 26 × 18.5 cm  
\(\text{Fukurotoji} \) Woodblock print  
Chinese hybrid text with archaic (古訓) Japanese readings of the kanji added in katakana (片仮名付訓 katakana fukun)  
8 lines to page  
Blue cloth cover  
\(\text{Daisen title: 訂正 (角書 tsunogaki title) 古訓古事記} \)  
\(\text{Beginning of text: 新刻古事記} \)  
\(\text{Hashira title: 古事記} \) |
| Contents       | Japan's oldest extant chronicle, recording events from the mythical age of the gods up to the time of Empress Suiko (r. 593–628). The compiler, Ō no Yasumaro, states in the foreword that it was presented to the reigning Empress Genmei, on 9 March 712. Revised and Japanese readings added by Motoori Norinaga (1730–1801), a classical scholar of the Edo period largely responsible for bringing the Kokugaku (National Learning) movement to its culmination. |
| Provenance     | Registered in Østasiatisk Afdeling, Accessionskatalog (catalogue of East Asian Department) year 1953: Japan Nr. 590 |
| References     | MKTM: 1.595 |
(Teisei) kokun kojiki (訂正) 古訓古事記 (OA 93-590/Mus)
72 Kunmō kana kojiki
訓蒙假字古事記

Title in Standard Kanji: 訓蒙假字古事記
Alternative Title: 古事記: 訓蒙仮字
Classification: 歴史 時代史
Author: [Ō no Yasumaro 太安萬侶, d. 723] Japanese translation (wakai 和解) by Oozeki Isoshi 大関克 d. 1891, and Nishino Kokai 西野古海
Imprint: 明治7 Meiji 7 (1874)
Privately published by (蔵版 zōhan) 山本氏; distributed by (発行 hakkō) 西京 (Kyōto): 永田調兵衛 Nagata Chōbē ... [et al.]
Kanji 刊記 reads: 「明治七年一月官許 山本氏蔵版 発行 西京、永田調兵衛 東京、稲田佐兵衛、書林 西京、江島喜兵衛 東京、山田藤助」
At end of maki: 「弘通書肆 ...」

Description: 3 巻, 3 冊, 巻上 (3, 4, 48 leaves), 巻中 (56 leaves), 巻下 (37 leaves)
22.5 × 15 cm
Fukurotoji
Woodblock print
Size of printing frame: 18.6 × 12.5 cm. Single-line borders. Black fishtail design kokugyobi
Text for the most part originally written in kanbun (classical Chinese), but kunmō kana 訓蒙假字 edition means that the word order of the Chinese text has been changed into Japanese word order with furigana (Japanese readings) of the Chinese characters and supplied with okurigana (verbal endings, etc.) written in katakana, called kakikudashibun 書き下し文
9 lines to page, 22 ji to line
Original mid-blue outer covers with daisen (printed title slip pasted on the cover).
Daisen title: （訓蒙假字）古事記
Mikaeshi title: （訓蒙假字）古事記
Naidai (caption title): 訓蒙假字古事記
Hashiragaki (running title): 訓蒙古事記

Handwritten notes: On the inner front cover written in ink: Ko ji ki: Records of ancient matters.
Provenance
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

Contents
Text of the Kojiki ("Records of Ancient Matters").

This is the oldest chronicle in Japan, dating from the early 8th century and composed by Ō no Yasumaro at the request of Empress Genmei. It is also the oldest recognized account of Japan's legends and history.

References
Kornicki database: デンマーク ／ DK ／ KB ／ Jap.1
NKSMD: 著作 ID 4368818
Digitized copy in 近代デジタルライブラリー Kindai dejitaru raiburai (publisher:大阪屋藤助):
kindai.ndl.go.jp/info:ndljp/pid/772094
kindai.ndl.go.jp/info:ndljp/pid/772095
kindai.ndl.go.jp/info:ndljp/pid/772096
Kunmō kana kōjiki 訓蒙假字古事記 (OA 93-1/Mus)
Kunmō kana kojiki 訓蒙假字古事記 (OA 93-1/Mus)
History
Japanese history – Miscellaneous histories – Biographical

73  Buke shichitoku
武家七徳

TITLE IN STANDARD KANJI
武家七徳

CLASSIFICATION
武士道
歴史-日本史-雑史-人物
雑史

AUTHOR
正司考祺 Shōji Kōgi (1793–1858), also known as 正司南鴃 Shōji Nanketsu

IMPRINT
西肥 Saihi [肥前 Hizen]: 碩溪堂 Sekikeidō (蔵版), 嘉永 Kaei 5 (1852) (Imprint date from postscript), foreword dated 1845

Foreword 序文 reads: 「武家七徳序／…／弘化二乙巳春／肥藩正司南〓（鳥＋天）謹識」

Batsu 跋 postscript reads: 「七徳豹尾二録跋／…／嘉永壬子陽月 松陰主人後藤機撰／」

Mikaeshi 見返 reads: 「南（鳥＋天）正司輯録／武家七徳前編／西肥硯渓堂蔵」

Saihi: 碩溪堂 Sekikeidō (蔵版)

DESCRIPTION
9 冊 (前編 10 巻, 後編 8 巻)

Obon 大本 24.8 × 17.7 cm

Fukurotoji
近世木活字版 kinsei mokkatsuji-ban i.e. printed with wooden movable type in use at the end of the 18th century

Within double borders (18.3 × 13.6 cm); text in 11 vertical lines, 21 字 ji to line. Fishtail design.

Kanamajiribun (katakana okurigana)
Original brown cover with burnished cover decoration (rubbings)

Daisen 題簽 title: 「武家七徳前編一」
**Contents**

“The seven virtues of the samurai families” based on Shunjū Sa-shi den kei by Oka Hakku 岡白駒 (1692–1767). The author Shōji Kōgi is best known for advocating his views on business and economics, but this book is about the “seven virtues” which are for the benefit of society and manhood.

**Seals of ownership**

Japanese ex-libris stamp

**Provenance**

Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

Clipping from a French bookdealer’s catalogue, pasted on front cover, reads: Bu-ke siti-toku. Les sept vertus du Soldat. Traité de tactique militaire, par ARI-TA. 1852. 9 volumes in 8° [octavo]

**References**

Kornicki database: デンマーク / DK / KB / Jap58

NKSMD: 著作 ID 54240

KSM: 7.49.1
武家七徳

諸葛孔明曰禁暴以亂制蠻夷猾夏諸侯不庭

干犯依違棄命顚越行威讒之辭舉征伐之師

之謂制亂也

一豊臣秀吉公北條氏政ニ朝覲ヲ勧メト玉ヘ匠致テ

命ヲ受テ真田安房守卜替地沼田ヲ波シ玉ハ

述職セント云由ノ諸老臣評議ノ氏政ハ不信ノ

者也綾沼田ヲ取テモ上洛ヲ拒スマシ沼田ハ要地

Buke shichitoku 武家七徳 (OA 93-58/Mus)
74  *Gotaisōgi shashinchō*
御大喪儀写真帖

**Author**
小川一貞 Ogawa Kazumasa (1860–1929)

**Imprint**
東京 Tōkyō: 小川一貞出版部 Ogawa Kazumasa Shuppanbu, 大正 Taishō 1 (1912)

**Description**
10 pages, 37 plates
25 × 37 cm
Traditional format with a wrap-around 帯 chitsu case
Modern letterpress printing on Western-style paper

**Illustrations**
Black-and-white photographs with English text

**Contents**
Pictorial work about the burial ceremonies of Emperor Meiji (1852–1912)

**Other copies**
Digitized copy: dl.ndl.go.jp/info:ndljp/pid/966081

**Provenance**
Donated by the actor, playwright and theatre historian Egill Rostrup (1876–1940) in November 1913. He travelled to Japan and China in 1912–1913. His donations, mainly consisting of printed matter related to the theatre, were kept in four cases with the entry numbers 351 and 352; they were also entered in an earlier catalogue with the number S01.

**References**
[www.worldcat.org/oclc/44879625](http://www.worldcat.org/oclc/44879625)
[ci.nii.ac.jp/ncid/BA60415493](http://ci.nii.ac.jp/ncid/BA60415493)


*Dansk biografisk haandleksikon*, Gyldendal, 1926, p. 259

*Dansk biografisk leksikon*, 1982, pp. 410-411
History
Japanese history – Miscellaneous histories – Disasters and incidents

75  Ansei kenmonroku (Utagawa Yoshiharu)  

Variant title  (不許飮刻) 安政見聞録
Classification  杂史・変災・事件
Editor  服部保徳 Hattori Yasunori (服部晁善 Hattori Chōzen)
Mikaeshi reads: 服保徳編輯 安政見聞録 武江 服部氏藏版
Illustrator  歌川芳春 Utagawa Yoshiharu (1828–1888) and others.
Illustrations are signed: 一梅斎 Ichibaisai
Imprint  [江戸 Edo]: 服部氏 Hattorishi, 安政 Ansei 3 (1856)
刊記 kanki reads: 安政三歳次丙辰初秋発行 服部氏蔵梓
Hashira reads: 服部藏
Description  3 冊, 卷之上, 中, 下
1 fold-out page 折り込 orikomi
Obon 大本 25 × 17 cm
Fukurotoji
Woodblock print
Single border (19.6 × 13.6 cm), 11 lines to page
平仮名 hiragana reading (furigana)
Blue cover with illustrations of broken roof tiles
不許飮刻 角書 tsunogaki title 安政見聞録
See colour plates, pp. 152–153

Contents  見聞録 “A record of personal experiences in the years of 安政 Ansei (1854–1860)”
About the earthquakes in Edo in 1855 known as Edo jishin (Edo earthquakes)
HISTORY

Seals of ownership: Japanese red seal

Other copies: www.wul.waseda.ac.jp/kotenseki/html/wo01_03628/index.html

Provenance: Envelope with addressee M. P. Sarda, 7 Grande Allee, Toulouse (Hte. Garonne), France. Stamped London 11 April 1939
Shelfmark changed from OS 1980-437 to OA 93-1980-119/Mus

History
Japanese history – Biography – Individual

76 Nihon hyakushoden issekiwa (Yanagawa Shigenobu II)
日本百将伝一夕話

Classification
伝記

Editor
松亭金水 Shōtei Kinsui (1795–1862) (謹撰 kinsen selection of texts)

Illustrator
柳川重信二世 Yanagawa Shigenobu II

Imprint
東都 Tōto [Edo]: 山城屋佐兵衛 Yamashiroya Sahē; Ōsaka: 河内屋茂兵衛 Kawachiya Mohē, Ansei 安政 4 (1857) (Reprint)

奥附 okuzuke (separate sheet added by the publisher at the end of the book) reads:
「安政四歳次丁巳春正月新鐫発行 東都書林 山城屋佐兵衛、大坂書林 河内屋茂兵衛」
The fore-edge of the folded sheet 版心 reads: 「群玉堂 Gungyokudō 藏版」

Reprint of 嘉永七年 (甲寅) Kaei 7 (1854) edition

自叙 jijo reads: 嘉永甲寅歳月松亭迂叟題書
序文 jobun reads: 「嘉ひ永しといふ年の六とも」

Description
11 冊 1–2, 4–12 (vol. 3 is missing)
[467]丁 (leaves)
巻之1: 8, [1], 40 丁, 巻之2: [1], 35 丁, 巻之3: [1], 31 丁, 巻之4: [1], 32 丁, 巻之5: [1], 37 丁, 巻之6: [1], 33 丁, 巻之7: [1], 37 丁, 巻之8: [1], 39 丁, 巻之9: [1], 39 丁, 巻之10: [1], 43 丁, 巻之11: [1], 41 丁, 巻之12: [1], 40 丁

Obon 大本 25.2 × 17.7 cm

Fukurotoji
Woodblock print
Within single border (20.8 × 13.9 cm)
Single black fishtail design

Hiragana-majiri text with furigana 平仮名付訓 Introductions in kanbun
HISTORY

Text chiefly in 11 vertical lines
Some pages within two borders; outside (21 × 14 cm) with family genealogy, inside (14 × 3.4 cm) (頭書)

目録題 reads: 日本百将伝一夕話
総標録 reads: 日本百将伝一夕話
Daisen (title slips) read 日本百将伝一夕話

ILLUSTRATIONS
Sumizuri-e (black-and-white prints)

CONTENTS
Translation of the title: 100 legends/biographies of Japanese generals/commanders for evening storytelling

HANDWRITTEN notes
Pencil and ink notes on cover

SEALS OF OWNERSHIP

PROVENANCE
Clipping from a French bookdealer’s catalogue, pasted on front cover, reads: Nippon hyaku-syau den hito monogatari. Lectures du soir sur la vie des cent généraux célèbres du Japon... Recorded in a Royal Library hand-list made in the early 1900s.

REFERENCES
Kornicki database: デンマーク／DK／KB／Jap25
NKSMD: 著作 ID 401047
According to KSM-H the author is 松亭金水 Shōtei Kinsui and the illustrator is 柳川重信 Yanagawa Shigenobu II.
Based on Nihon hyakushōden by Hayashi Razan 林羅山 (1583–1657).
Nihon hyakushoden issekiwa (Yanagawa Shigenobu II) 日本百将伝一夕話 (OA 93-25/Mus)

216
ニホンバイシュデンイセキワ（山川重信）
Nihon hyakushoden issekiwa (Yanagawa Shigenobu II) 日本百将伝一夕話 (OA 93-25/Mus)
Nihon hyakushoden issekiwa (Yanagawa Shigenobu II) 日本百将伝一夕話 (OA 93-25/Mus)
77  *Ehon taikōki (Mōsai Yoshitora)*

絵本太閤記

Sequel: 絵本太豊記 OA 93-59/Mus

**Classification**

合巻

伝記

**ILLUSTRATOR**

孟斎芳虎 Mōsai Yoshitora (歌川 芳虎 Utagawa Yoshitora) (fl. 1850–1880)

見返題 *mikaeshi* of each volume reads: 芳虎画

Loose cover (vol. 1) reads: 「孟斎芳虎画／絵本太閤記初輯／青盛堂梓」

**IMPRINT**

[東京 Tōkyō]: Kagaya Kichibē 加賀屋吉兵衛

[Beginning of Meiji period ca 1868]

Advertisement in colophon (*okuzuke* 奥附) reads: 「地本問屋両国..小路 加賀屋吉兵衛板」

Advertisement for sequel 絵本太豊記

**DESCRIPTION**

初編 in 3 冊. Incomplete, 2 and 3 編 missing

*Chūbon* 中本

*Fukurotoji*

Woodblock print

Size of printing frame: 15 × 10.2 cm

Single-line borders. No fishtail design

*Kana-majiri* with *furigana*

11 lines to page

Original blue covers, with embossed floral design

Loose covers with woodblock, colour-print illustrations for vols 1 and 2.

*Daisen* title: 絵本太閤記

*Running title* *hanshin* 版心 reads: Vol. 1: 「大閤戝三（丁）」 Vol. 2: 「大閤山崎（丁）」 Vol. 3: 「大閤姊川（丁）」

See colour plates, pp. 154–155

**CONDITION**

Covers stained, vol. 2 stained with purple colour, but otherwise in very good condition

**IMPRESSION**

Very good

**ILLUSTRATIONS**

Woodblock-print illustrations in colour

**CONTENTS**

Ehon taikōki is an illustrated (絵本) biographical story (記) of 豊臣秀吉 Toyotomi Hideyoshi (1536–1598), also reverently called 豊太閤 Hōtaikō or Taikō.

The historical period is the period of civil wars, 1480–1603.

Kagaya Kichibē 加賀屋吉兵衛 published the work 絵本太閤記 Ehon taihōki in 1869 (see OA 93-59/Mus), which is a sequel to this work.
This publication should not be confused with the popular 読本 yomihon with the same title “Ehon taikōki” written by 武内確斎 Takenouchi Kakusai and illustrated by 岡田玉山 Okada Gyokuzan, published in 1797–1802 (7 parts (編) in 84 volumes).

Utagawa Yoshitora was an ukiyo-e artist active in the late Edo period to Meiji period and a pupil of 歌川国芳 Utagawa Kuniyoshi. He depicted actors and actresses but also the new enlightened society of Yokohama (横浜絵開化絵); his speciality, however, was musha-e 武者絵, i.e pictures of warriors in historical scenes of battles such as depicted in the tales of Heike monogatari, Genpei Seisuki, and Taiheiki.

**Seals of ownership**
Det Kongelige Bibliotek, København. Title transcribed: Yehon taikoki – illustrationer til Taiko’s Historie

**Other copies**
Only 1 copy in Bibliothèque interuniversitaire des langues orientales de Paris (パリ東洋語図, JAPAF 138)

**Provenance**
Unknown

**References**
Kornicki database: デンマーク／DK／KB／Jap371 (classification: 読本)
NKSMD: 著作 ID 4379779 (no entry in KSM)
HISTORY

78  *Ehon taihōki (Mōsai Yoshitora)*

絵本太豊記

Sequel of *絵本太閤記* OA 93-371/Mus

**Title in standard kanji**

絵本大豊記

**Classification**

合巻

伝記

**Illustrator**

盂斎芳虎画 Mōsai Yoshitora (歌川 芳虎 Utagawa Yoshitora) (fl. 1850–1880)

見返 mikaeshi reads: 孟斎芳虎 画

**Author**

春亭京鶴 Shuntei Kyōkaku

**Imprint**

東京 Tōkyo, 加賀屋吉兵衛 Kagaya Kichibē ... [et al.], [Meiji 2 (1869)]

No kanki 刊記

Mikaeshi 見返 reads: /絵本太豊記二編／青盛堂版

Okuzuke 奥附 reads: 東京／加賀屋吉兵衛 and 4 other Tōkyo publishers

**Description**

2 編 in 2 冊. Incomplete, 1 and 3 編 missing

Chūbon 中本 17.8 × 11.6 cm

Fukurotoji

Woodblock print

15.5 × 10.7 cm

Within single border

Kana-majiri with furigana

Main text in 15 vertical lines

Original blue covers, with embossed floral design

Original printed daisen

見返 mikaeshi title: 絵本太豊記

Title at the beginning of the foreword (序 jo): 大豊記高名鑑 Ehon taihōki kōmei kagami

See colour plate, p. 155

**Illustrations**

Colour-printed illustrations

**Contents**

See OA 93-371/Mus

**Seals of ownership**

DET KONGELIGE BIBLIOTEK KØBENHAVN

**Provenance**

Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

**References**

Kornicki database: デンマーク／DK／KB／Jap59

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CATALOGUE OF JAPANESE MANUSCRIPTS AND RARE BOOKS

Kornicki database: イギリス／G B／B R L／096.052/1869(920) (明治 Meiji 2 (1869) edition)

Kornicki database: ノルウェー／N／U O／Hk(T) (Foreword reads: ...／春亭 京鶴述詞)

NKSMD: 著作 ID 2459112

www.worldcat.org/oclc/767831033
History
Japanese history – Biography – Collective

79  Bujutsu hyaku yušen (Utagawa Yoshitora)  
武術百勇選

Alternative titles  武術百人撰
Classification  歴史-伝記-日本
Illustrator  歌川芳虎 Utagawa Yoshitora (fl. 1840–1880), also known as Kinchōrō Yoshitora 錦朝裡芳虎
Mikaeshi reads: 「錦朝樓芳虎画／武術百勇選 全／東京 松延堂梓」
Imprint  [明治 Meiji, 1870s]
Imprint  東京 Tōkyō: 松延堂 Shōendō
No kanki 刊記
Description  1 冊
10 丁 (leaves)
Chibon 中本 17.6 × 11.5 cm
Fukurotoji
Woodblock print
No borders
漢字仮名まじり文 kanji kana-majiribun with furigana
Original green cover with embossed pattern without daisen
Mikaeshi 見返 title: 武術百勇選 全
Title at the beginning of each page: 武術百人撰
See colour plate, p. 156
Condition  Very good
Illustrations  10 丁 (leaves) with 20 full-page colour illustrations with text in the blank spaces
This is a *kusazōshi* picture book, which is the term for Edo-period illustrated fiction, but the genre is 伝記 *denki*, (biography), which is classified as non-fiction.

The title means “Selection 選 of one hundred heroes 百勇 of the military arts 武術”. Utagawa Yoshitora (fl. 1840–1880) depicts the events in the lives of 20 historical or legendary warrior heroes in the genre called *musha-e* or warrior type of print. On the first page we find Iwami Jūtarō 岩見重太郎, a noted swordsman serving under the leadership of 豊臣秀吉 Toyotomi Hideyoshi. The stories about these heroes were also popular in the *kabuki* theatre.

Utagawa Yoshitora was a Japanese print artist best known for Yokohama-e prints. He was born in Edo and a student of the famous *ukiyo-e* artist Utagawa Kuniyoshi (1798–1861). Although Yoshitora is famous for Yokohama prints, the majority of his designs show conventional subjects – historical scenes and Japanese legends, town views and scenes from Tōkyō, and beautiful women, warriors and actors.

**Seals of ownership**

Bibl. Reg. hafniensis 1912-13.2815

**Other copies**

British Museum no. 1928,0201,0.2

No copies in Japan

**Provenance**

Recorded in a Royal Library hand-list made in the early 1900s.

**References**

Kornicki database: デンマーク / DK / KB / Jap56

HISTORY

Bujutsu hyaku yūsen (Utagawa Yoshitora) 武術百勇選 (OA 93-56/Mus)
**History**

*Japanese history – Historical documents*

80  *Oranda kapitan todoke*  
おらんたかひたん届

**Imprint**  
Early Edo period (江戸前期 (1644–1688))

**Description**  
36.3 × 51.5 cm (unfolded)  
写本 shahon (manuscript)  
*Gedai* 外題 reads: おらんたかひたん届

**Contents**  
Report for the chief executive officer (the *Kapitan*, from Portuguese capitão) of the Dutch East India Company

**Handwritten notes**  
17th-century note in ink reads: 25 octobr ... Ao 1633 aff Japon (mostly illegible)

**Provenance**  
Kept in a folder together with OA 93-387a+b (Kanze-ryū utaibon). A separate note reads: Disse japonesiske Bøger ere sendte fra Møntkabinettet, hörende til William Bramsens testamentariske Gave. 21 Januar 1884. G. Bruun
Oranda kapitan todoke おらんたかひたん届 (OA 93-387/Mus)
81  **Kokusei**

**Title in standard Kanji**

國政

**Classification**

書写資料

[Date of copying 幕末明治初期 Bakumatsu early Meiji period (1844–1876)]

**Description**

52 丁 (leaves)

Obon 大本 26.9 x 19.4 cm

*Fukurotoji*

Manuscript text

漢字仮名交じり文 kanji kanamajiribun with 片仮名 katakana

9 lines to page

Plain blue cover

No daisen

Title at beginning of text: 國政

**Contents**

Handwritten document about foreign affairs, archival material arranged in articles 条 jō

**Seals of ownership**

Bibl. Reg. hafniensis 1912-13.2809

**Provenance**

Recorded in a Royal Library hand-list made in the early 1900s.

Clipping from a French bookdealer’s catalogue, pasted on front cover, reads: Rapports fait au gouvernement (Livre Bleu du Japon), en caractères chinois et kata-kana. Un cahier in-4

**References**

Kornicki database: デンマーク／DK／KB／Jap 31
HISTORY
Geography

Topography – Provincial

82  Nihon chishi teiyō
日本地誌提要

日本 産業 歴史 資料
日本地理

Compiler
[元正院地誌課 Moto Seiin Chishika (編纂 hensan)]
元正院地誌課編纂

Imprint
[Compiled in the 1870s]

Description
(Vol.) 7: 駿河 甲斐
(Vol.) 38: 北海道
23.3 × 15.9 cm
Fukurotoji

Manuscript or copy of book
Manuscript paper with blue double-line border (17.9 × 12.7 cm) with 8 columns and printed hashira title: 日本地誌提要
Kanamajiri with katakana okurigana. Small red printed circles used to mark the text.

Light brown cover
Daisen (vol. 7) reads: 日本地誌提要 駿河 甲斐 七
Daisen (vol. 38) reads: 日本地誌提要 北海道 三十八

Title at beginning of text of vol. 7: 日本地誌提要巻之十四
Title at beginning of text of vol. 38: 日本地誌提要巻之七十七

Contents
“Summary/abstract of the topography of Japan” was compiled by the Department of Topography (Chishika) of the Moto Seiin, i.e. the old Seiin, which was the highest organ of Daijōkan (Grand Council of State) system issued in 1871 after the Haihan-chiken (abolition of feudal domains and establishment of prefectures). In 1877, the Seiin was abolished. The Department of Topography was abolished in 1874 according to Stefan Tanaka.
“The Department of Topography suffered through numerous organizational changes. After the Department of Geography was created in 1872 as part of the Seiin, in August 1874 it was combined with a similar office in the Ministry of Finance and merged into the Division of Geography (chiryō) in the Home Ministry. One year later it was returned to the Seiin as the Office for the Compilation of Topographical Materials (Chishi henshū) and merged with the Office of Historiography (Shūshikyoku). This office was abolished in January 1877...” (Tanaka, 2004, p. 50)

These summaries were published as a series by 地誌課 in 1874 and by Nippōsha between 1874–1879 in 8 volumes (77 maki).

Other copies
kindai.ndl.go.jp/info:ndljp/pid/762407
www.geocities.jp/tanaka_kunitaka/takeshima/chishiteiyo-1874/

Provenance
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.
Clipping from a French bookdealer’s catalogue pasted on front cover.

References
Nihon chishi teiyō 日本地誌提要 (OA 93-86/Mus)

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Geography
Topography – Travel

83 Shokoku anken kaibun no ezu
諸國安見回文之繪圖

ALTERNATIVE TITLES
道中回文絵図 Dōchū kaibun ezu

TITLE IN STANDARD KANJI
諸国安見回文之絵図
道中回文絵図

CLASSIFICATION
地理（紀行・地図）
地誌
道中記

AUTHOR
Unknown

IMPRINT
Published in the 天和 Tenna 貞享 Jōkyō period (1681–1688)
No kanki 刊記

DESCRIPTION
[1 卷 2 冊 上 下] Incomplete, only 卷下, leaves 58–89
Kobon 小本. 15.9 × 10.7 cm
13 × 9.6 cm divided by horizontal line. Upper part: text, lower part: illustrations.
Daisen title: 道中回文絵図

ILLUSTRATIONS
Sumizuri-e (black-and-white prints)

CONTENTS
Genre: 道中記 Dōchū a traveller’s journal or guide giving information on places of interest along the route.

The title means an illustrated 絵図 traveller’s guide of various provinces 諸国. 道中 (daisen title) means highway or main road in the Edo period, here it is the Tokaido highway between Edo and Kyōto.

Volume 2 contains the stations 宿 42. 桑名宿, 43. 四日市宿, 44. 石薬師宿, 45. 庄野宿, 46. 亀山宿, 47. 関宿, 48. 坂下宿, 49. 土山宿, 50. 水口宿, 51. 石部宿, 52. 草津宿, 53. 大津宿.

HANDWRITTEN NOTES
Notes in ink in Dutch language on back cover. Similar to notes on OA 93-387 Oranda kapitan todoke
**GEOGRAPHY**

**OTHER COPIES**
Digitized copy: archive.wul.waseda.ac.jp/kosho/ru03/ru03_01784/ru03_01784.html
nci.nii.ac.jp/ncid/BB08806336 (Microfiche)

**PROVENANCE**
Probably acquired before 1912, but not recorded in a Royal Library hand-list made in the early 1900s as the title could not be verified.

**REFERENCES**
Kornicki database: イギリス/GB/BL/Or.75.f.7(3)
NKSMD: 2614, 000087003; 相模女大図, 16238, K (1 冊)
Gardner 1993: No. 560
KSM: 4.552.2 「諸国安見回文之絵図」; KSM: 6.84.1 「道中回文絵図」; KTSM: 1.494.2 「諸国安見回文之絵図」
Shokoku anken kaibun no ezu 諸國安見回文之繪圖 (OA 93-388/Mus)
84  *Tōkaidō bungen ezu*  東海道分間絵図

**Alternative titles**  (新板)東海道分間絵図

**Title in standard kanji**  東海道分間絵図

**Classification**  絵図

**Editor**  桑楊 Sōyō

**Imprint**  Edo 江府 [江戸]: 万屋清兵衛 Yorozuya Seibē, 宝暦 Hōreki 2 (1752)

**Description**  1 帖 (65 folds)

- 15.5 × ca 11 m 80 cm (unfolded)
- 折本 orihon (concertina book)
- Sumizuri-e (black-and-white prints)
- Horizontal border: 13 cm
- Horizontal single-line border
- Text matter in kanji and hiragana-majiri

**New cover (16 × 9.8 cm) with original daisen title attached**

**Daisen 题签 reads:** 「新板(角書 tsunogaki title) 東海道分間絵図全」

**Condition**  Many wormholes, reinforced with translucent paper by the urauchi 裏打 reparation method

**Edition**  This map is a revised edition in one book (indicated by 全 zen “complete”) by Sōyō 桑 from 1752. The original *Tōkaidō bungen ezu* from 1690 was a series of woodblock prints with street scenes 街道情景 painted by the artist 菱川師宣 Hishikawa Moronobu (d. 1694), and the map produced by Ochikochi Dōin 遠近道印 (b. 1628). It was published in 1690 as a set of five folding books. This version of the map is folded into a small pocket-sized book to aid the traveller (explained in the 凡例). The scale of this map is 1:36,000, while the older version was on a larger scale of 1:12,000.

**Impression**  Blocks show little sign of wear

**Illustrations**  Sumizuri-e (black-and-white prints) with text
Contents
A street map and guide for travellers on the Tōkaidō highway between Edo (Tōkyō) and Kyōto. The map was made for commoners, who at this time were travelling in large numbers from Edo to the Western part of Japan on pilgrimage. It provides illustrations and information about inns, temples, rivers, bridges and ferries, teahouses, scenic and historic places and milestones along the route. The map is calculated on the scale 1 bu to 1 cho: [1:36,000]. 分間 bunken means “reduced scale”.

The introduction 凡例 hanrei and a table of tides are at the front (2 pages), and a table of distances between the 54 post stations (宿駅), transportation fees and agents is at the back (6 pages).

Handwritten notes
In black ink, in German (brücke, meil[e], etc.) with transliterations of the Japanese names of the post stations, and distances in miles.

The notes show problems with identifying and spelling the Japanese names:
Shinagawa: Sinagauwa; Kawasaki: Kawasakÿ; Kanagawa: Kannagauwa; Hodogaya: Hodokaeja; Totsuka: Totska; Fujisawa: Fuisawa; Hiratsuka: Hilatzka, etc.
Pencil note in Danish on cover reads: “Ny-skåret – Sinban” Tōkaidō bunken yedzu c. 1753.”

Other copies
University of British Columbia Library – Rare Books and Special Collections [Beans]; 1752.3

Provenance
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

References
Kornicki database: デンマーク／DK／KB／Jap85
Digitized copy: digitalcollections.library.ubc.ca/cdm/compoundobject/collection/tokugawa/id/21209/rec/5
Ochikochi Dōin. Retrieved from ja.wikipedia.org/wiki/%E9%81%A0%E8%BF%91%E9%81%93%E5%8D%B0
Tōkaidō bungen ezu 東海道分間絵図 (OA 93-85/Mus)
Tōkaidō bungen ezu 東海道分間絵図 (OA 93-85/Mus)
### Geography

*Topography – Provincial – Kinai*

<table>
<thead>
<tr>
<th>85</th>
<th><em>Ise meisho shashinchō</em></th>
<th>OA 93-351b/Mus(3)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>伊勢名所 写真帖</td>
<td></td>
</tr>
</tbody>
</table>

**Alternative titles**  
Famos [famous] place in Ise (English title on back cover)

**Imprint**  
明治 Meiji 41 (1908)

**Description**  
1 volume  
Fold-out illustration with the layout of Ise Shrine precincts  
Modern letterpress printing on Western style paper  
Opens from the “back” in Japanese style  
English title on the back cover

**Illustrations**  
Black-and-white photographs with Japanese and English text

**Contents**  
The title 伊勢名所写真帖 means a photo album of famous places in Ise. It is a pictorial work about the town Ise 伊勢 – formerly called Ujiyamada 宇治山田, Mie Prefecture – its surroundings, and the most sacred shintō shrine in Japan, Ise Jingū 伊勢神宮. 写真帖 (also 写真帳) *shashinchō* is the generic term for a photo album, but it is also the term used for small booklets illustrated with photographs that document places and events. The booklets were often targeted on Western residents of Japan, and tourists, hence the English title.

**Other copies**  
No copies in CiNii database and National Diet Library

**Provenance**  
Donated by actor, playwright and theatre historian Egill Rostrup (1876–1940) in November 1913. He travelled in Japan and China in 1912–1913. His donations, mainly consisting of printed matter related to the theatre, were kept in four cases with the entry numbers 351 and 352; they were also entered in an earlier catalogue with the number 501.

**References**  
明治・大正名所 探訪記：伊勢名所 内宮 (Reprinted page). Retrieved from meiji-meisho.at.webry.info/201206/article_1.html
Ise meisho shashincho 伊勢名所 写真帖 (OA 93-351b/Mus(3))
Ise meisho shashinchō 伊勢名所 写真帖 (OA 93-351b/Mus(3))

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**Geography**

**Maps – Japan**

86  *(Kōsei) Dai Nihon enbizu*  
(校正) 大日本圓備圖

<table>
<thead>
<tr>
<th><strong>Alternative titles</strong></th>
<th>大日本圓備圖</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title in standard kanji</strong></td>
<td>(校正) 大日本円備圖</td>
</tr>
<tr>
<td><strong>Classification</strong></td>
<td>地図</td>
</tr>
<tr>
<td><strong>Authors</strong></td>
<td>馬淵自藁庵 Mabuchi Jikōan (design) 岡田自省軒 Okada Jiseiken (ca 1688–1704) (drawings)</td>
</tr>
<tr>
<td><strong>Imprint</strong></td>
<td>[Revised edition: 1703] No 刊記 kanki.</td>
</tr>
</tbody>
</table>
| **Description** | 1 舗 ho (folded map)  
1 folded map made up of 9 sheets pasted together, 3 horizontal and 3 vertical, each ca 123 × 79 cm (folded: 26 × 42 cm)  
Woodblock print  
Single-line borders  
Text-matter in kanji. No furigana  
Original dark blue covers, with original printed daisen centrally placed  
Daisen title: 校正 (角書 title) 大日本圓備圖 |
| **Illustrations** | 手彩色 tesaishiki (or hissai 筆彩) hand-coloured illustrations |
| **Contents** | A revised, general map of Japan including Shikoku and Kyūshū (but not Hokkaidō), showing division into provinces, many of which are coloured yellow on the map. The map shows the shukuba 宿場, i.e. post stations or “post towns” of the Gokaidō 五街道 (The Five Routes, sometimes translated as “Five Highways”). These were the five centrally-administered routes, or kaidō, that connected Edo, the capital of Japan (now Tōkyō) with the outer provinces during the Edo period (1603–1868). The most-important of the routes was the Tōkaidō, which linked Edo and Kyōto. Details of the |
revenues 石高 kokudaka of each of the 628 districts in the 68 provinces (fiefs) are
given in panels along the top and bottom edges. Text ends with 以上六十八州六百二
十八郡 (above 68 provinces 州 shū 628 districts 郡 kōri/gun).

Handwritten notes Red ink, in Dutch language

Other copies Kirishitan Bunko, Sophia University 上智大学キリシタン文庫, KBs 302-15, (Tōkyō)

Provenance Unknown. Handwritten notes in red ink “De Hele Japanse Kaarte[n]” (Map of the
whole of Japan) has same ink and handwriting as OA 93-71 and OA 93-72.
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired
before 1912.

References Kornicki database: デンマーク ／DK ／KB ／Jap 70

Approximate date of publication (元禄 period) from Kurita, Mototsugu. 1932. Nihon
kohan chizu shūsei 日本古版地図集成. Tōkyō: Hakata Seishōdō.

Date of publication from Kirishitan Bunko 吉利支丹 文庫. A Manual of Books and
was published between the 12th moon of the 15th year of Genroku (Jan. 17, 1703)
and the 8th moon of the 16th year of Genroku (Oct. 10, 1703). Kindness of Professor
Ayuzawa Shintarō 魚澤信太郎”.

GEOGRAPHY
(Kōsei) Dai Nihon enbizu (校正）大日本圓備圖 (OA 93-70/Mus)
GEOGRAPHY

87  Dōban Dai Nihon seisū

銅版大日本精圖

Classification  地理－地図
Author/illustrator  佐藤政養 Satō Masayasu (1821–1877)
Engraver  山本伊三郎 Yamamoto Isaburō (copperplate engraving)
凡例 hanrei (introductory remarks) reads: 佐藤政養著圖; 平安銅鐫師 山本伊三郎
細画鐫
題言 daigen (epigraph) reads: 篙溪 佐藤政養識
Date of publication:  慶応 Keiō 3 (1867)
題言 daigen (epigraph) reads: 慶應丁卯夏四月
Description  1舖 ho (folded map)
59.8 × 107.6 cm (folded: 15.3 × 9.4 cm)
Yellow cover with ornamental pattern
Original case
銅版 dōban copperplate engraved, colour
題簽 daisen title: 銅版大日本精圖
Original case reads: 行程細見 城下陳屋里數 海路測量 御大名御高附
Contents "Detailed copper engraved map of Great Japan” The maker of the map was a rangaku (Western studies) scholar 蘭学者 and a railway engineer. Included at the border of the map: 「諸國城下里數大畧 (京都ヨリ) 並ニ領主知行高附」 and 「諸國海路里數大畧 (大坂ヨリ) 東廻之部, 西廻之部」. There is a grid of parallels and meridians.
Handwritten notes  Red notes added
Seals of ownership  Japanese ex-libris stamps
Other copies  Digitized copy: www.lib.meiji.ac.jp/perl/ashida/search_detail?detail_sea_param=
years,9,51,0
Provenance  Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.
Dōban Dai Nihon seizu  銅版大日本精圖 (OA 93-75/Mus)
**Geography**

*Maps – Japan (Silk industry)*

---

<table>
<thead>
<tr>
<th><strong>88</strong> Tableau de la production annuelle en soie au Japon</th>
<th><strong>OA 93-2009-22/Mus</strong></th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th><strong>ILLUSTRATOR</strong></th>
<th>[Unknown]</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>DATE OF PRODUCTION</strong></td>
<td>[1870–1880?]</td>
</tr>
</tbody>
</table>
| **DESCRIPTION** | 1 舗 ho (folded map) fitted into a case 57 × 48 cm (the map itself measures 2.98 × 4.12 m)  
Manuscript, handmade map  
Hard-cover case with marbled design in shades of brown and yellow, European style, late 19th century  
Cover (case) title: Tableau de la production annuelle en soie au Japon  
See colour plate, p. 157 |
| **CONDITION** | Excellent condition |
| **CONTENTS** | “Table of annual silk production in Japan” shows the annual silk production by prefecture (*ken*) in tables and on the map. The map consists of multiple 和紙 washi (Japanese paper) sheets joined to form a huge map. The tables and the explanations of how to read the tables and the map are written in French with pen and ink on the border of the map. The French language suggests that the map was made for the government with the aid of French advisers. It is hand-painted and -coloured with geographical names in small Japanese characters, the name of *ken* and larger geographical divisions also transcribed into the Latin alphabet. |
| **SEALS OF OWNERSHIP** | Golden seal of the Royal Library with the monogram of King Christian IX (r. 1863–1906) |
| **PROVENANCE** | Transferred from the “elder book collection” (Ældre samling) to Oriental Department. Marked with number 10,306 and number 418 on the cover. 418 is the classification system for farming – livestock of the old natural sciences collection of the University Library. In 1938 the University Library was split into two sections, and the book collections were perhaps revised at this point. |
GEOGRAPHY

References

ci.nii.ac.jp/ncid/BA36958834 (a similar government publication)


Bavier, Ernest de. 1874. La des graines et l’industrie de la soie au Japon. Lyon: H. George; avec une carte du Japon et sept planches (connection between this publication and the map?)

Tableau de la production annuelle en soie au Japon (OA 93-2009-22/Mus)
# Geography

## Maps, Provinces – Kinai

### 89  (Shinsen zōho) Kyō ōezu  
(新撰増補) 京大繪圖

<table>
<thead>
<tr>
<th>Alternative titles</th>
<th>京大絵図 Kyō ōezu</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title in standard kanji</td>
<td>新撰増補京大絵図</td>
</tr>
<tr>
<td>Classification</td>
<td>地図</td>
</tr>
<tr>
<td>Imprint</td>
<td>Kyōto 京都: 林吉永 Hayashi Kichiei, [ca 1740]</td>
</tr>
<tr>
<td>According to Peter Kornicki it was carved in the 享保 era (1716–1735), and this edition was printed with alterations to the block in the 元文 Genbun era (1736–1740). The kanki 刊記 reads: 「今度新地所替不残令改板者也 京寺町通二條上ル町御絵圖所林氏吉永」</td>
<td></td>
</tr>
</tbody>
</table>

**Description**
- 1 舗 ho (folded map)
  - 大型 Large 159 × 126 cm (horizontal × vertical); folded: 25.4 × 16.3 cm
  - Woodblock print
  - Mounted cover with original binding 原装 in deep blue 緺色

**Title from 題簽 daisen (外題)**
- Right hand side of daisen 題簽 reads: 「禁裏様摂家方御知行入／堂社佛閣御縁起并寺領社領入」
- Left hand side of daisen 題簽 reads: 「諸大名御屋敷御知行入／洛中洛外名所旧跡之方角」

**Edition**
- The kanki 刊記 reads: 「今度新地所替不残令改板者也 京寺町通二條上ル町御絵圖所林氏吉永」
- Right side of the daisen title reads: 「禁裏様摂家方御知行入／堂社佛閣御縁起并寺領社領入」
- Left side of the daisen title reads: 「諸大名御屋敷御知行入／洛中洛外名所旧跡之方角」

**Illustrations**
- Sumizuri-e (black-and-white prints)
GEOGRAPHY

Contents

Representative large-scale map of Kyōto from the middle of the Edo period. The special features of this type of map, which was reprinted for some 80 years (from 1686 to ca 1766), were the many depictions of temples and famous places, and that the distance between North and South was reduced more than that between East and West. The mountains surrounding Kyōto are depicted as seen from the town and not as previously from South to North. The map is oriented with North to the left. The pictorial map includes non-cartographic features, and other features are out of scale for the sake of prominence: i.e. the mountains around Kyōto are pictorially represented, temples and other historic sites are highlighted, and the residences of officials, such as that of the shoshidai (shogunal representative in Kyōto) and land tenures of daimyo, contain the name and title of the current office-holder.

Handwritten notes

Note in red ink on cover 奥附 in Dutch: “Miaco”. Later a pencilled note on daisen: Miyako.

Other copies

Same map as in 日本の古地図. 南波松太郎, 室賀信夫, 海野一隆編, 大阪: 創元社, 1969, pp. 120–121 (no. 68), but not hand-coloured with yellow ink, and printed between 1734–1742)

Provenance

Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

References

Kornicki database: デンマーク／DK／KB／Jap.72
NKSMD: 著作 ID 75354
(Shinsen zōho) Kyō ōezu (新撰増補) 京大繪圖 (OA 93-72/Mus)

254
(Shashin) Kachō zue (Kitao Shigemasa) (寫眞)花鳥圖會 (no. 119)
*Hokusai manga 12-hen* 北斎漫畫初編 十二編 (no. 120)
Toyokuni toshidama fude (Utagawa Toyokuni I) 豐國年玉筆 (no. 125)
(Wa-Kan) ehon sakigake (Katsushika Hokusai) (和漢) 繪本魁 (no. 127)
Bijitsu sekai dai 24-kan (various artists) 美術世界 第二十四卷 (no. 133)
COLOUR PLATES

[Yakusha-e] (Shunkōsai Hokushū) [役者絵] (no. 139, prints 1–2)
[Yakusha-e] (Shunkōsai Hokushū) [役者絵] (no. 139, prints 3–4)
COLOUR PLATES

[Yakusha-e] (Ashifune, Utagawa Toyokuni I) [役者絵] (no. 139, prints 15–16)
[Yakusha-e] (Utagawa Kunisada) [役者絵] (no. 139, print 19)
COLOUR PLATES

Tōkaidō gojūsan-tsugi (Utagawa Kuniada) 東海道五十三次 (no. 140)
Kabuki jūhachiban: Kyūdaike Ichikawa Danjūrō (Jusōsō Todaiya) 歌舞伎十八番: 九代目市川団十郎 (no. 142)
[Meiji Shibai-e] (Adachi Ginkō) [明治芝居絵] (no. 143, prints 1–3)

[Meiji Shibai-e] (Toyohara Chikanobu) [明治芝居絵] (no. 143, prints 19–21)
[Meiji Shibai-e] (Ochiai Ikusai) [明治芝居絵] (no. 143, prints 9–11)

[Meiji Shibai-e] (Utagawa Kunisada III) [明治芝居絵] (no. 143, prints 44–46)
[Meiji Shibai-e] (Fukushima Seiko) [明治芝居絵] (no. 143, print 4)
Kyōraku jūnai daigai: Nonomiya (Tokuriki Tomikichirō) 京洛十二題の内 野々宮 (no. 146)
Settsu Ōsaka zukan kōmoku taisei
攝津大坂圖鑑綱目大成

Title in standard kanji 摄津大坂圖鑑綱目大成
Classification 地図
Imprint 大坂 Ōsaka: 野村長兵衛 Nomura Chōbē, 寛保 Kanpō 1 (1741) (alterations to the printing blocks 遞修 teishū)
Kanki 刊記 reads: 「書肆 大坂...野村長兵衛藏版」
Description 1 舗 ho (folded map) with cover attached
120 × 92 cm; folded 25 × 16 cm
Woodblock print
Hiragana-majiri script
Orginal brown cover with printed title slip 題簽 daisen which reads: 摄劔大坂大繪圖全
Original paper wrapper 外袋 sotobukuro reads: 「于時寛保元辛酉歳改正々／書肆大坂...板」
New date inserted by 入木 ireki i.e. removing a section of the original block and inserting a new piece of wood.
Contents “Illustrated map of Settsu Ōsaka with main point and details presented”. Includes listing of daimyō residing in Osaka, distance chart, and a list of points of interest.
Orientation: North to the left.
Handwritten notes In red ink, Dutch language
Other copies www.tulips.tsukuba.ac.jp/pub/kaken/kaken16-map/lime/10076904344.html
Provenance Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.
References Kornicki database: デンマーク ／ DK ／ KB ／ Jap 73
NKSMD: 著作 ID 78637
Settsu Ōsaka zukan kōmoku taisei 撮津大坂圖鑑綱目大成 (OA 93-73/Mus)
Geography
Maps, Provinces – Tōkaidō

91  Bungen Edo ōezu
分間江戸大繪圖

Title in standard kanji
分間江戸大絵図

Classification
地図

Imprint
[江戸 Edo], 須原屋治右衛門 Suharaya Jiemon, 元文 Genbun 4 (1739)
Kanki at bottom left corner of map reads: 「于時／元文四年...／江戸日本橋南一町目／書肆 須原治右衛門藏板」
Published ca 1688–1788 (mid-Edo period), reprinted with textual alterations (修shū) in 1739.

Description
1 舗 ho (folded map)
Tatamimono 畳物 i.e. map folded (with cover attached) and made up of 16 sheets glued together. 136 × 175 cm. Folded: 27.5 × 18 cm
Woodblock print
Single-line borders
平仮名交じり文. Text-matter in hiragana-majiri, some kanji with Japanese reading
Original dark blue covers with original, printed title centrally placed
Daisen title: 分間江戸大絵図: 全
No naidai. Title from daisen.

Contents
A large-scale measured (分間) street plan of the city of Edo and a kind of cadastral map showing landowners, temples, etc. A distance chart titled 「江戸ヨリ諸国通路ノ出口」 is included in printed panel. Orientation: North to the right. Hand-coloured in yellow and brown.

Handwritten notes
Red ink in Dutch language. On cover: Jedo, on map: different quarters marked with letters. On title slip in black ink: Bun-kenYedo oayedzu zen

Other copies
CATALOGUE OF JAPANESE MANUSCRIPTS AND RARE BOOKS

Earlier edition but identical map 享保 13 (1728)
Followed by a new edition in 1749 which was printed until 1784 www.lib.u-tokyo.ac.jp/tenjikai/tenjikai96/10bunken.html
Edition from 1788 digitalcollections.library.ubc.ca/cdm/singleitem/collection/tokugawa/id/317/rec/2

Provenance
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

References
Kornicki database: デンマーク ／ D K ／ K B (no number)
NKSMD: 著作 ID 308656
Politics, Law
Politics – Politics and Defence

92 Seidan 政談

CLASSIFICATION 政治

AUTHOR 萩生徂徠 Ogyū Sorai (1666–1728)
Name at the beginning of the text reads: 徂徠先生

COPY DATE [1727?]. Copied at the end of the Edo period (1789–1843)

DESCRIPTION 16巻 in 5冊
 Ôbon 大本 26.4 × 18.4 cm
写本 shahon manuscript copy
No borders
Kanji kana-majiri in cursive style
10 lines to page
Original yellow-brown embossed cover with original title slips

CONTENTS Seidan means “Discourses on government”.
Four-volume work by the Confucian scholar Ogyū Sorai; originally written as a memorial to the 8th shōgun, Tokugawa Yoshimune; presumably completed between 1725 and 1727. Sorai discusses the Tokugawa shogunate’s political and economic problems and recommends, among other things, advancement based on merit and the relocation of samurai to the countryside to alleviate their financial hardship.

Ogyū Sorai’s interests included poetry and music, politics and military science, linguistics and philosophy. He annotated the Chinese classics, composed his own poetry (over 600 poems), and wrote hundreds of letters that have been preserved.

SEALS OF OWNERSHIP Japanese ex-libris ownership stamp: 村田 京橋 銀貮

OTHER COPIES Digitized copy: www.kb.dk/permalink/2006/manus/110/

275
CATALOGUE OF JAPANESE MANUSCRIPTS AND RARE BOOKS

Provenance
Clipping from a French bookdealer’s catalogue, pasted on front cover, reads: “Sei-dan. Entretiens sur les théories gouvernementales ...”
Recorded in a Royal Library hand-list made in the early 1900s.

References
Kornicki database: デンマーク／DK／KB／Jap45
NKSMD: 著作 ID 39350
Seikan 政談 (OA 93-45/Mus)
Politics, Law
Ceremonial – Court and samurai

93 (Buke hitsuran) tonoibukuro
(武家必摳)殿居嚢

ALTERNATIVE TITLES
(武家必摳両面折本)殿居嚢 (Buke hitsuran ryōmen) orihon tonoibukuro

TITLE IN STANDARD KANJI
(武家必摳)殿居袋

CLASSIFICATION
武家故実

AUTHOR
大野廣城 Ōno Hiroki (1788–1841). Foreword by 藤原朝臣 Fujiwara no Ason, dated [Tenpō 8 (1837)]

IMPRINT
江都 Kōto (Edo), Teishodō 訂書堂 Teishodō, 天保 Tenpō 8-10 (1837–1839)
End of contents of vol. 1 reads: 東都 訂書堂藏梓
Foreword by Fujiwara no Ason dated Tenpō 8 (1837)
Second foreword of vol. 1 by publisher signed as “Tōto Teishodō zōshi” 東都 訂書堂
蔵梓 states printing a limited edition of 300 copies
The kanki of vol. 2 reads: 「天保九戌年十二月功成 同十亥年正月刻成 江都 訂書堂蔵版」
見返 mikaeshi of vol. 2 reads: Commercial sale prohibited, limited edition of 300 copies「禁商頒限300部」

DESCRIPTION
2 帖
Vol. 1 [前編] and vol. 2 [後編]
Printed as a set with: Aobyōshi 青標紙 OA 93-57a/Mus
18.5 × 6 cm
Small-sized orihon 折本 (concertina book) printed on both sides ryōmenzuri 両面刷
折本
Woodblock print
Single black border framing the printed area
Kana-majiri
Title 武家必摳殿居嚢 taken from the contents (mokurokudai 目録題) of vol. 1 and from the mikaeshi of vol. 2 written in 3 lines.
The title means ‘carry necessary [information] for guarding activity in your pouch’.

Buke hitsuran tonoibukuro was published to meet a demand for a book small enough for the samurai to carry in their pouch with the essential information needed by a shogunate retainer or vassal. The first part was published in 1837, the latter in 1839. The book records diverse information such as a detailed event calendar of the Edo Castle, a list of officers below the rank of the member of Shogun's council of elders, official regulations on going into mourning, rough maps of the inner part of Edo Castle (residence of the Shogun during the Edo period, now the site of the Tōkyō Imperial Palace) and Nikkōzan, etc. The author Ōno Hiroki (1788–1841) was a direct retainer of the Shogun of the Kojūnin kumi. Because the book records information about the bakufu and Edo Castle, Fujiwara no Ason, who had great influence over the bakufu was made author, and it stated that only 300 copies were printed and not commercially for sale. In spite of these precautions, Ōno Hiroki was in 1841 taken into custody by the feudal lord Kuki Takahiro in Ayabe, Tanba, for the crime of publishing this book and others. He was put in detention in Ayabe and died there from a disease the same year.

| (Buke hisatsu) aobyōshi (武家秘冊) 青標紙 (OA 93-57a/Mus) |
(Buke hitsuran) tonoibukuro (武家必擥) 殿居囊 (OA 93-57a/Mus)
94 *(Buke hissatsu) aobyōshi*  
(武家秘冊）青標紙

**Catalogue of Japanese Manuscripts and Rare Books**

**OA 93-57a/Mus**

**Alternative titles**  
(武家秘冊両面折本）青標紙 *(Buke hissatsu ryōmen orihon) aobyōshi*

**Classification**  
武家故実  
法制

**Author**  
[大野廣城 Ōno Hiroki (1788?–1841)]

**Imprint**  
江都 Kōto (Edo): 忍迺屋 Shinobunoya, 天保 Tenpō 11–12 (1840–1841)  
忍迺屋 (江都) 印版  
Vol. 2: *(kōhen)* published by 東都 Tōto (Edo) 訂書堂 Teishodō  
The *kanki* 刊記 of vol. 2 reads: 「天保十一庚子季冬脱稿 同十二辛丑孟刻成 東都 訂書堂藏梓」

**Description**  
2 帖  
Vol. 1 完 and vol. 2 後編  
Printed as a set with Buke hitsuran tonoibukuro OA 93-57b/Mus  
Sequel of *Buke hitsuran tonoibukuro*  
18.5 × 6 cm  
Small-sized orihon 折本 (folded accordion style) printed on both sides ryōmenzuri 両面刷  
Woodblock print  
Single black border framing the printed area  
Kana-majiri

**Title**  
青標紙; 武家必冊 taken from the 見返 mikaeshi of vol. 1 (完) written in 3 lines  
Daisen 題簽 title: （武家秘冊両面折本）青標紙

**Condition**  
Excellent

**Illustrations**  
Sumizuri-e (black-and-white prints)

**Contents**  
The sequel of *Buke hitsuran tonoibukuro* was published as a handbook for shogunate retainers or vassals. The first part was published in 1840, and the last in the following year. The author is the same for both: Ōno Hiroki. The contents are the *Bukesho-hatto* (Laws for Warrior Houses), a collection of edicts issued by Japan's Tokugawa shogunate governing the responsibilities and activities of daimyō (feudal lords) and the rest of the samurai warrior aristocracy, and the *Osadamegaki* (Edo laws). Also official regulations and precedents regarding residences, armours, different kinds of clothes, passage of checking stations (barriers), etc. are discussed, as well as detailed information under the caption “laws on emergency knowledge” about points to
POLITICS, LAW

remember whilst in house arrest. In 1841 the book was prohibited as a punishment together with Buke hitsuran tonoibukuro and Taihei nenpyō (a chronicle of the Edo period).

Seals of ownership

Other copies
Digitized copy:
www.wul.waseda.ac.jp/kotenseki/html/wa03/wa03_07085/index.html

Provenance
Recorded in a Royal Library hand-list made in the early 1900s.

References
lccn.loc.gov/98847772 lccn.loc.gov/00508181
Kornicki 1998, p. 345
Kornicki database: デンマーク ／DK ／KB ／S7
NKSMD: 著作 ID 10173
KTSM: 2.188.2.
95  Oreishiki
御禮式

**Alternative titles**  Goreishiki

**Title in standard kanji**  御礼式

**Subject words**  武家故実
礼法
有職故実
作法

**Date of production**  Manuscript (hand-copy) 写本 shahon from the second half of Edo period, i.e. Kansei – Tenpō (1789–1843)

**Description**  5 冊

Öbon futatsugiri yokobon 大本二つ切り横本 12 × 18 cm

*Fukurotoji*

Hand-copy
9 × 14 cm

No borders around main text, no vertical rules

*Hiragana-majiri* text in gyōsho script, without furigana
11 lines to page, 12–14 ji to line

Original brown cover and original printed title slip daisen placed to the left reads: 御禮式 黒 赤 白 黄 青. *Title from mokurokudai* 目録題 (same as outer title).

**Condition**  Very good

**Contents**  The title means: The honourable book of ceremonies that describes the ceremonies of the year. The book is copied by hand. One of the reasons that manuscript culture in the Tokugawa (Edo) period survived was the desire to keep the contents known only to a selected circle of people, i.e. the *hiden*, or secret traditions (Kornicki 1998, p. 99).

**Seals of ownership**  Bibl. Reg. Hafniensis 1912-13.2811

**Provenance**  Clipping from a French bookdealer’s catalogue, pasted on front cover, reads: Go-rei siki. Régles concernant le ceremonial des princes féodaux, par Tau-dau. S.l., 1766. . .

**References**  Kornicki database: デンマーク ／DK ／KB ／Jap32
Oreishiki 御禮式 (OA 93-32/Mus)
96  Zōho taisei seigo kanazukai

增補大成正誤仮名遣

**Title in standard kanji**
増補大成正誤仮名遣

**Classification**
語学-文字-仮名遣

**Compilers**
加茂季鷹 Kamo Suetaka (1754–1841), (enlarged by) 鶴峯戊申 Tsurumine Shigenobu (1788–1859)

**Copy-editor**
鶯亭梅彦 Ōtei Umehiko

**Imprint date**
弘化 Kōka 4 (1847)

**Imprint**
江戸 Edo: 金華堂 須原屋佐助 Kinkadō Suharaya Sasuke
刊記 kanki reads: 「日本橋...金華堂 須原屋佐助板」

**Description**
1 冊
90 丁 (leaves)
故本三切横本 8.1 × 18.4 cm
Woodblock print
7.1 × 17 cm
Single border with horizontal rule dividing the page into two
18 lines to page
Yellow cover with embossed woven pattern
_Daisen_ title: 「増補正誤仮字遣 全」

**Contents**
“The right and wrong 正誤 way of using _kana_ 假名遣, enlarged edition 増補大成”.
Originally published 天明 Tenmei 8 (1788). Kamono Suetaka (1754–1841) and
Tsurumine Shigenobu (1788–1859) were both late-Edo-period Kokugaku scholars. Kokugaku is the general name for the textual and interpretive study of Japanese classical literature and ancient writings that began in the 17th century. Four scholars have traditionally been cited as forming the lineage of orthodox Kokugaku in the Edo period (1600–1868): Kada no Azumamaro (1669–1736), Kamo no Mabuchi (1697–1769), Motoori Norinaga (1730–1801), and Hirata Atsutane (1776–1843).

Seals of ownership
Bibl. Reg. hafniensis 1912-13.2816m

Other copies
Digitized copy: 早稲田大学図書館 ホ02 00572

Provenance
Recorded in a Royal Library hand-list made in the early 1900s.
Clipping from a French bookdealer’s catalogue pasted on front cover.

References
Kornicki database: デンマーク ／ DK ／ KB ／ Jap 114 & Jap114 (dublet records)
NKSMD: 著作 ID 4820
KSM: 5.81.3

*Encyclopedia of Japan*. Kodansha. Retrieved from JapanKnowledge database
97  *Gagen yō bunshō*

雅言用文章

**Classification**  往来物の部-消息類-用文章

**Author**  黒沢翁満 Kurosawa Okinamaro (1795–1859)

**Imprint**  嘉永 Kaei 5 (1852), later printing 後印 kōin

*Batsu* 跋 (postscript) reads: 嘉永 5 年春古谷七子

上巻／凡例 (7 丁) reads: 嘉永二年五月

**Description**  2 冊

*Ōbon* 大本 25.3 × 18.2 cm

*Fukurotoji*

Woodblock print

Size of printing frame: 18.8 × 13.7 cm

Single-line borders

*Kanji kana-majiri*, cursive style

10 lines to page

Original blue cover with printed *daisen*

*Mikaeshi* 見返し reads: 「坐摩宮祝部薑園」

No *kanki*

**Contents**  Reference work by the learned *Kokugaku* (National Learning) scholar Kurosama Okinamaro in the genre of 往来物 *ōraimono* in the classical sense of the word: classical textbooks for letter writing. The word *ōrai* (go and come) originally meant correspondence. Later *ōraimono* came to denote textbooks, handbooks and manuals for educational purposes and moral instruction, mostly for women and children. The author compares 80 different texts of Japanese epistolary style (候文 *sōrō bun* and 消息文 *shō sokurui*) as a reference work for writing elegant texts 雅文.

**Seals of ownership**  Bibl. Reg. hafniensis 1912-13.28161

**Other copies**  Digitized copy (嘉永 5 年,1852): www.lib.pref.saitama.jp/stplib_doc/data/d_conts/kicho/syosai/013.html

**Provenance**  Clipping from a French bookdealer’s catalogue, pasted on front cover, reads: Ga-gen yau bun-syau. Modèles de littérature (style recherché). Par Kuro-sawa. S.l. 1852. – Deux vol. in-8°

Recorded in a Royal Library hand-list made in the early 1900s.

**References**  Kornicki database: デンマーク ／DK ／KB ／Jap 113

NKSMD: 著作 ID 17867
Gagen yō bunshō 雅言用文章 (OA 93-113/Mus)
Science

Astronomy and calendars

98  Keian sannen kanoe tora no koyomi
慶安三年かのえとらの暦

OA 93-390/Mus

**Title in standard kanji**
慶安三年庚寅の暦

**Classification**
古暦

**Author**
Unknown

**Imprint**
伊勢国Ise no kuni 飯高郡Iitaka-gun 丹生Nyū]: ミのふ木清謹之, 慶安Keian 2(1649)

**Kanki**刊記 reads: 「慶安二年十一月一日ミのふ木清謹之」

**Description**
1帖

*Oritatami* 折りたたみ folded in concertina fashion

Unfolded: 27.5 × 163.5 cm (folded: 19 × 27.5 cm) (4 sheets of paper (38 × 27.5 cm) and 2 inserted pieces)

Woodblock print

A calendar of the 3rd year of Keian. かのえとら = the 27th year of the *kanshi* 干支 = 1650. This calendar is the 仮名暦 *kana-goyomi* style. The script is *hiragana* with a few kanji. The *kana-goyomi* calendar became popular in the Edo period and succeeded the *guchūreki* 具注暦. The *guchūreki* was in service until the Edo period and was used particularly by noblemen in ancient and medieval times, who wanted to base their everyday activities on the calendar; it was written in kanbun script.

The days of the month are written in *hiragana* and the events of the year are written in *kanji*.

**Outer title**: 慶安三年かのえとらの暦

**Condition**
Stained and darkened. Bottom of page 1 is torn and missing.

**Edition**
Calendar called 丹生暦 Nyū-goyomi from the Mie prefecture (Kinki area); widely used in the 紀州 Kishū 藩 han (domain). This folded type influenced the calendar style of the Ise-goyomi 伊勢暦 and, following the popularity of the Ise-goyomi, the popularity of Nyū-goyomi declined.
The oldest of this type held in NDL is from 1657.

Japan's first calendar came from China via Korea. In the middle of the 6th century, the Yamato Imperial Court, which ruled Japan at the time, invited a priest from a country called Paekche (Kudara in Japanese), one of the Three Kingdoms of Korea, to learn from him astronomy and geography, as well as how to draw up a calendar. Reportedly, Japan organized its first calendar in the 12th year of Suiko (604).

The calendar used then was called 太陰太陽暦 “Tai-in-taiyō-reki”, a lunisolar calendar, or “Onmyō no tsukasa” 陰陽寮.

Each month was adjusted to the cycle of moon's waxing and waning. Since the moon orbits the earth in about 29.5 days, adjustment was required and this was done by making months with either 30 days or 29 days, the former, 大の月 “Dai-no-tsuki (long month)”, the latter, 小の月 “Shō-no-tsuki (short month)”. Aside from the moon's orbit around the earth, the earth orbits the sun in 365.25 days, which, as we all know, causes the seasonal changes. Thus, merely repeating long and short months gradually produced a discrepancy between the actual season and the calendar. To compensate for this, a month called 閏月 “Urū-zuki”, or intercalary month, was inserted every 2–3 years (about every 30 months) to produce a year with 13 months, with the order of longer and shorter months changing year by year.

Unlike our contemporary calendar in which there is no change in the order of months, at that time the fixing of a calendar was deemed so important that it was placed under the control of the imperial court and, in the later Edo period, under the superimposed military shogunate regime.

Every year the following year’s calendar is calculated and established, and the alternation of the long and short months differs every year. This calendar of Keian 3 nen has 7 long months and 6 short months, which means that it is a 閏月 Urū-zuki year of 13 months (384 days).

The 3rd year of Keian (name of the calendrical era nengō). Using the sexagenary cycle or Chinese zodiacal symbols called 十干十二支 jikkan jūnishi or 干支 eto/ kanshi, 庚寅 kanoe tora means number 27 of the kanshi 干支 and is the year 1650.
Keian sannen kanoe tora no koyomi 雅言用文章 (OA 93-390/Mus)
99 Shōchū Wa-Kan nenkei
掌中和漢年契

Classification
年表
歴史-総記

Compiler
葛城基成 Katsuragi Motonari, also known as 葛城 輝教 Katsuragi Terunori

Foreword序文 reads: 「芳宜陸可彦識」

Imprint
Published 天保 Tenpō 5 (1834) with recarved blocks (再彫), printed after 1864
Originally published 享和 Kyōwa 1 (1801) (batsu reads: Kansei 寛政 12 (1800).
Addendum 「大日本年號改元索引」 up to the year 元治 Genji 1 (1864)

Kanki 刊記 reads: 「天保五甲午年九月吉旦再鐫」

Front cover mikaeshi reads: 「天保甲午上冬新鐫掌中和径年契宣英堂梓」

Foreword 序文 reads: 「享和元年辛酉春」

Batsu 跋 (postscript) reads: 「寛政庚申秋八月望日 津南葛基成誌」

Imprint
江戸 Edo: 須原屋茂兵衛 Suharaya Mohē ; 大阪 Osaka: 奈良屋長兵衛 Naraya Chōbē (and 3 others)

Kanki shoshi 刊記書肆 reads: 「宣英堂藏板歴史書目録」「大阪書林 奈良屋 葛城長兵衛」

Description
1 冊
[2], 47 丁 (leaves)
Two unpaginated leaves between leaves 45 and 47
One unpaginated leaf (between leaves 45 and 47) includes addendum: 「大日本年號改元索引」

Tokukobon 特小本 15.5 × 8.2 cm
Fukurotoji

Woodblock print
Size of printing frame: 13.2 × 6.5 cm
Single-line borders, 10 vertical rules and (differing) horizontal rules
Kanji script

Original yellow cover with daisen
Hashira 柱 reads: 掌中和漢年契
Daisen reads: 掌中和漢年契全冊

Contents
"A handy 掌中 chronological table 年契 of Japan and China 和漢".

Comparative chronological table of Japan and China from mythical times up to 元治 Genji (1864) (addendum), indicating year periods nengo, and events in Japan in the upper part of each page, and events in China in the lower. With an index of the
succession of emperors 「和漢歴代帝王索引」 and index of year periods nengo 「和漢歴代年號索引 有圏者南朝各類字集」.

**Seals of ownership**
Japanese ex-libris stamps

**Provenance**
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.
Clipping from a French bookdealer’s catalogue pasted on front cover: Wa-kan nen-kei. Chronologie chinoise et japonaise. Yédo, 1835. In-18

**References**
KSM: 1.494.2
NKSMD: 著作 ID 1057905
Shōchū Wa-Kan nenkei 掌中和漢年契 (OA 93-33/Mus)
100 Taiyō taiin ryōrekitaishōhyō
太陽太陰両暦対照表

Other copy: OA 93-40/Mus (vol. 3)

Title in standard kanji
太陽太陰両暦対照表

Classification
太陰太陽暦

Editor
[内務省図書局 Naimushō Toshokyoku]

Imprint
[明治 Meiji 7 (1874)]

Imprint
[岐阜 Gifu]: 杢柳社 Kiryūsha, 水谷善七 Mizutani Zenshichi, 山岸弥平 Yamagishi Yahei, 三浦源助 Miura Gensuke
Kanzi 刊記 reads: 「官許雕刻」

Description
1 冊 (unpaginated). Incomplete, only vol. 3: 西暦1501–1871年

Hanshibon 半紙本 22.1 × 15 cm
Fukurotoji
Woodblock print
Within single border, (16.5 × 12 cm)
Light brown cover

Contents
Calendar with the old solar calendar and the old lunar calendar in a comparative chart

Seals of ownership
DET KONGELIGE BIBLIOTEK KØBENHAVN

Other copies
Digitized copy from microfiche: dl.ndl.go.jp/info:ndljp/pid/831117

Provenance
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

References
www.worldcat.org/oclc/32857062
MKTM: 3.138.1
太陽太陰兩暦對照表

Taikō Reiyou Gengo Tsūhōhō

太陽

明治年出版

内務省

八月八日

OA 93-40/Mus
101 Taiyō taiin ryōreki taishōhyō

Other copy: OA 93-40a (vol. 3)

Title in standard Kanji
太陽太陰両暦対照表

Classification
太陰太陽暦

Editor
図書局 Toshokyoku [内務省 Naimushō]
Mikaeshi 見返 reads: 圖書局編纂

Imprint
明治 Meiji 9-11 (1876–1878)
Mikaeshi 見返 reads: 「明治 [...] 出版 内務省」
(西暦501–1000年: Meiji 11; 西暦1001–1500年: Meiji 9; 西暦1501–1872年)

Imprint
東京 Tōkyō, 内務省 Naimushō, 有隣堂 Yūrindo.
Kanki 刊記 reads: 「官版 御書物所…有隣堂穴山篤太郎」

Description
3 冊 (unpaginated)
Hanshibon 半紙本 22.1 × 15 cm
Fukurotoji
Woodblock print
Within single border (16.5 × 12 cm)
Light brown cover

Contents
Calendar with the old solar calendar and the old lunar calendar in a comparative chart.
Covers the 西暦 (Western calendar) years 501–1000, 1001–1500, and 1501–1872.

Seals of ownership
DET KONGELIGE BIBLIOTEK KØBENHAVN

Other copies
OA 93-40a (西暦1501–1872年)
Digitized copy from microfische:
dl.ndl.go.jp/info:ndljp/pid/831115
dl.ndl.go.jp/info:ndljp/pid/831116
dl.ndl.go.jp/info:ndljp/pid/831117

Provenance
Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

References
www.worldcat.org/oclc/32857062
MKTM: 3.138.1
102  Jūshikai keiraku hakki

Other edition: 假名讀十四經 OA 93-954/Mus

**Alternative titles**
新刊十四經絡發揮 Shinkan jūshi keiraku hakki
十四經發揮 Jūshikei hakki
Shi si jing fa hui

**Title in standard kanji**
十四經発揮

**Classification**
子部医家類
医学

**Compiler**
滑寿 Hua Shou (Katsu Ju) (fl. 1360–1370)

**Annotator**
薛鎧 Xue Kai (Setsu Gai) (also 薛良武 Setsu Ryōbu) (fl. 1488–1501)

**Imprint**
慶安 Keian 2 (1649)
No kanki, no mikaeshi

**Foreword dated:** 慶安二歳己丑仲春日

**Description**
1 冊, 3 冊
[69] 丁 (leaves)

Fukurotoji

Woodblock print
Single borders, 10 lines to page, 21 characters 字 ji to line. Annotations printed above upper border and between the lines of text 双行 sōgyō

Text in Chinese, with annotations and reading marks 講点 kunten

New, light blue chitsu 幌 wrap-around case
Blue cover with handwritten daisen

**Daisen title:** 十四經絡發揮

**Foreword title:** 新刊十四經絡發揮

301
<table>
<thead>
<tr>
<th>Illustrations</th>
<th>Sumizuri-e (black-and-white prints; altogether 16 full-page)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Handwritten notes</td>
<td>Annotations in red by a former owner, notes pasted on backside of front cover</td>
</tr>
</tbody>
</table>
| Other copies   | Close match, but different date of publication: 「寛文五丁巳(1665)正月吉祥 山本長兵衛尉新刊」 ci.nii.ac.jp/ncid/BA69865841 (University of Tsukuba Library)  
Another edition, same title but in 2 volumes: 新刋十四經絡發揮鈔 10 巻 / 谷村玄仙纂輯. - 巻之 1-3; 巻之 7-10. - [出版地不明]: [出版者不明] , 萬治 4 [1661]. - 2 冊; 26 cm |
| Provenance     | Acquired by the Royal Library from Jörn Schäffer, Switzerland, in 1978 |
www.ncbi.nlm.nih.gov/pmc/articles/PMC199775 |

![Illustration of acupuncture meridians](image.png)
103  *Igaku shiyō shō: jūshikei keibiki no ben*  
医学至要抄: 十四経経引之辨

**Title in standard kanji**  
医学至要抄: 十四経経引之弁

**Classification**  
医学

**Author**  
竜雲軒 Ryūunken. Perhaps the son of 岡本一抱 Okamoto Ippō (1686–1754)

**Imprint**  
京都 Kyōto: Hayashi Kuhē, Genroku 干禄 12 (1699)

**Imprint**  
刊記書肆 kanki shoshi reads: 京、林九兵衛

**Description**  
First part 正編 seihen 2 volumes 巻 in one (合巻) (other copies of 正編 bound in 3 separate volumes 二巻三冊)

The sequel zokuhen 続編 (三巻三冊) published in 1703 is missing.

上 61丁 下 47丁

*Hanshibon* 半紙本 22.4 × 15.7 cm

*Fukurotoji*

Woodblock print

16.2 × 12.5 cm

Within single borders

仮名交じり文 kana-majiribun, kanji text with okurigana

Text in 10 vertical lines; some notes printed above top border

Original, blue indigo cover

New blue chitsu 帯 wrap-around case

**Condition**  
Wormholes in blank upper margins, cover worn, daisen title slip missing, print fine

**Impression**  
*Kanki* 刊記 “stamp” (印記 inki) reads: 「雲州広瀬領原土氏」

**Illustrations**  
10 full-page woodcuts

**Contents**  
Presumably a translation of a classical text 十四経發揮 Shi si jing fā hui (Jūshikei hakki) from the Yuan Dynasty (1264–1368) written by Hua Shou 滑壽 (fl. 1360–1370).

**Handwritten notes**  
Numerous Japanese notations (encirclings) in red ink throughout text

**Other copies**  
Digitized copy of the Royal Library holding: www.kb.dk/permalink/2006/manus/309/

**Seals of ownership**  
Bibliotheca Regia Hafniensis

**Provenance**  
Purchased from Jörn Schäffer, Switzerland, presumably in 1978, price: SFr 900.
Igaku shiyō shō: jūshikei keibiki no ben

（OA 93-951/Mus）

References

Kornicki database: デンマーク／DK／KB／Jap.951
NKSMD: 著作 ID 991855
KSM: 1.146.4; KTSM: 1.27.3.
NKSMD: 書誌 ID 1380116 (holding library: 研医会図, K) states that author is 岡本為竹（一抱子）
104 (Shinkyū) aze yōketsu
（鍼灸）阿是要穴

Alternative titles
ア是要穴

Classification
鍼灸
医學

Compiler
岡本一抱 Okamoto Ippō (fl. 1685–1733)

Imprint
大阪 Osaka: 吉(芳)野屋五兵衛 Yoshinoya Gohē, 元禄 Genroku 16 (1703)

Description
5 卷, 1 冊 (巻之 1-5)
Hanshibon 半紙本 22.4 × 15.9 cm
Fukurotoji

Illustrations
16 full-page sumizuri-e (black-and-white prints)

Contents
About acupuncture and moxibustion (鍼灸 shinkyū). Okamoto Ippō was a 7th-century author who wrote popular explanations of contemporary medical works and earlier medical classics.

Provenance
Purchased by the Royal Library from Jörn Schäffer, Switzerland, in 1978 (price: SFr 1,600).

References
Retrieved from www.ncbi.nlm.nih.gov/pmc/articles/PMC199775

NKSMD: 著作 ID 10844
KSM: 1.66.2
(Shinkyū) aze yōketsu（鍼灸）阿是要穴 (OA 93-952/Mus)
(Shinkyū) aze yoketsu（鍼灸）阿是要穴 (OA 93-952/Mus)
105 Kōkei saikyūhō 廣惠濟急方

ALTERNATIVE TITLES
官準広恵済急方

TITLE IN STANDARD KANJI
広恵済急方

CLASSIFICATION
医学

AUTHOR
多紀元憲 Taki Gentoku (1732–1801)

COPY EDITOR
多紀元簡 Taki Genkan (1754–1810)

IMPRINT
[江戸 Edo]: 庶壽館 sai jukan, 寛政 Kansei 2 (1790), later printing
No kanki
見返し mikaeshi reads: 「寛政元年開鐫」「庶壽館藏版」
Date of 跋 batsu 寛政二 (1790)

DESCRIPTION
3 巻, 3 冊, 上巻 中巻 下巻
ōbon 大本 25.8 × 17.9 cm
Fukurotoji
Woodblock print
Single borders
Chinese kanbun text with Japanese reading訓点 kunten in hiragana
Original covers

ILLUSTRATIONS
Sumizuri-e (black-and-white prints)

CONTENTS
広恵済急方 is about Chinese medicine, “Saving people from critical illnesses”
compiled (編輯 henshū) by 多紀元憲 Taki Gentoku (also known as 安元 Angen)
(1732–1801) with illustrations of Chinese herbs and acupuncture points for the lay-
man. Copy-edited (校 kō) by his eldest son 多紀元簡 Taki Genkan (also pronounced
Motoyasu) (1754–1810).

OTHER COPIES
Digitized copy: archive.wul.waseda.ac.jp/kosho/ya09/ya09_00502/

PROVENANCE
Purchased from J. Schäfer, in 1977 (price: Sfr 1,900)

REFERENCES
KSM: 3.216.4
aci.nii.ac.jp/ncid/BA69784579
"濟急方: 『広恵濟急方』 : 多紀元憲の著、その子元簡の校訂になる救急医
療書。全三巻.” 日本內経醫學會談話室 (日本內経医学会 Nihon Naikyō Igakka).
Retrieved from daikei.blogspot.dk/2011/01/22-4.html
Kōkei saikyūhō 廣恵濟急方 (OA 93-955/Mus)
Kōkei saikyūhō 廣惠濟急方 (OA 93-955/Mus)
106 Kanayomi jūshikei
假名讀十四經

Other edition: 十四經絡發揮 OA 93-950/Mus

Alternative titles
兩点ひらかな附假名讀十四經
假名讀十四經發揮

Title in standard kanji
假名読十四経発揮

Classification
子部医家類
医学

Translator
[八田泰興 Hatta Taikyō (Japanese translation)]

Foreword 題言 daigen reads: 「文化二年乙丑歳春 長澤丹陽軒主人識」(Foreword by Nagasawa Tan’yōken shujin, dated Bunka 2 (1805), stating that Hatta Taikyō is the translator of this work.)

Imprint
江戸 Edo: 甘泉堂 Kansendō, 文化 Bunka 2 (1805)
Kanki reads: 文化二年乙丑夏 東都甘泉堂蔵

Description
3 巻, 1 冊
Volume numbered on each fold (hashira): jō 上 [vol. 1], ge 下 [vol. 2]; on title piece: ryū 龍 [vol. 1], ko 虎 [vol. 2]
Hanshibon 半紙本 22 × 15 cm
Fukurotoji
Woodblock print
Within single border (18.2 × 13.5 cm), text in 10 vertical (ruled) lines
Light brown covers
Title at end of text: 假名讀十四經發揮
Daisen and foreword title: 假名讀十四經
見返し mikaeshi title: 兩点ひらかな附假名讀十四經

Illustrations
Sumizuri-e (black-and-white prints) (15 pages)

Contents
A Japanese translation 假名読 kanayomi of the Chinese work Jūshikei 十四經 about the 14 acupuncture meridians, based on the work of Hua Shou. See OA 93-950/Mus

Other copies
Exact match: ci.nii.ac.jp/ncid/BA85360449
Different publisher, same foreword: ci.nii.ac.jp/ncid/BA58943728

Provenance
Purchased by the Royal Library from Jörn Schäffer, Switzerland, in 1977 (price: SFr 1,900)

References
www.worldcat.org/oclc/48257073
Kanayomi jūshikei 假名讀十四經 (OA 93-954/Mus)
**Art**

*General – Buddhist Temple – Catalogue*

107  *Yamato no hikari*

倭の光

**Alternative titles**

倭の光 法隆寺宝物図録  *Yamato no hikari Hōryūji hōmotsu zuroku*

**Title in standard kanji**

倭のひかり 法隆寺宝物図録

**Classification**

美術図集

**Compiler**

千早定朝  *Chihaya Teichō*

**Illustrator**

鈴木錦泉  *Suzuki Kinsen (reduction in size of the drawings)*

Kanki reads: 千早定朝編纂; 鈴木錦泉縮圖

**Foreword**

黒川真頼  *Kurokawa Mayori (序文)*

**Imprint**

奈良 Nara: 辻本朔次郎  *Tsujimoto Sakujirō; 奈良 Nara: 藻文堂 Sōbundō (発売 hatsubai), Meiji 明治 28 (1895)*

見返し mikaeshi reads: 法隆寺蔵版

**Description**

3 巻, 3 冊, 上 中 下

27 × 18 cm

大和綴じ Yamatotoji Japanese style binding

Woodblock print

Light brown cover with figures of birds

The title is taken from the 見返し mikaeshi

The titles of the *daisen* are written in 変体仮名 hentaigana

上巻：「倭乃光」

中巻：「耶満斗能比可理」

下巻：「也万登能飛可里」

**Illustrations**

*Sumizuri-e (black-and-white prints) and duotone grey and black, 29 full-page*
Contents

An illustrated inventory 図録 of the treasures 宝物 (i.e. works of art) of Hōryūji Temple near Nara entitled “The light of Yamato (Japan)” compiled by the 管主 kanshu (or 貫首 kanju) head priest of the Hōryūji temple 千早定朝 Chihaya Teichō.

In order to preserve the temple and its treasures 389 valuable objects, instruments, arms, furniture, etc., mainly from the 7th–8th centuries, had already been donated to the Imperial Household Agency by the decision of Chihaya Teichō in 1878. These are now preserved in The Hōryūji Treasure House (法隆寺宝物館 Hōryūji Hōmotsukan) located on the grounds of the Tōkyō National Museum in Ueno Park, Tōkyō.

Handwritten notes

Pencilled notes in French under some illustrations

Seals of ownership

Ex Libris Max Salomon, 1945

Other copies

Digitized copy: dl.ndl.go.jp/info:ndljp/pid/849758

Provenance

Purchased by the Royal Library from Hanshan Tang Books, London, 2004

References


神奈川仏教文化研究所神奈川仏教文化研究所ホームページのリンクブログ

「観仏日々帖」, 2012. 倭乃光 (やまとのひかり). Retrieved from kanagawabunkaken.blogspot.fc2.com/blog-date-201210.html#all
Yamato no hikari 倭の光（OA 93-2004-89/Mus）

315
108 Itsukushima jinja hōmotsu ichiran

Title in standard kanji
厳島神社宝物一覧

Classification
絵画、地誌

Authors
Edited and illustrated by 井口謙造 Iguchi Kenzō, copy-editing by 玉水厳雄 Tamamizu Itsuo

End of 凡例 hanrei reads: 編著／厳島町 林栄麿編輯／玉水厳雄校閲
刊記 kanki reads: 著者兼発行者林栄麿著／編者絵図井口謙造

CiNii record notes that the reading of the names of the authors has not been verified.

Imprint
厳島町 Itsukushima-chō 林栄麿 Hayashi Shigemaro, 明治 Meiji 36 (1903)

Description
1 冊
[30 丁 (leaves)], 1 folded page
18.5 × 12.8 cm
Fukurotoji
Modern printing technique. Bookbinding in the traditional Japanese format.

Illustrations
Sumizuri-e (black-and-white prints), full page

Contents
An early illustrated "catalogue of the treasures from Itsukushima Shrine". These are considered national treasures and cultural properties of Japan.

Itsukushima Shrine 厳島神社. Sometimes called Aki no Miyajima. A Shintō shrine on the island of Itsukushima in the Saeki district of Hiroshima Prefecture; dedicated to Ichikishimahime no Mikoto and two other deities, originally of the Munakata Shrines, who protect seamen and oversee fishing. According to tradition the shrine was established in 593 after the three deities appeared at its present site and instructed a local inhabitant to erect a shrine there. Taira no Kiyomori provided lavish support for the shrine, building a predecessor of the present large torii gate 160 m (525 ft) out in Hiroshima Bay. Much of the shrine, including its many corridors connecting various buildings, is constructed over water so that when the tide rises it appears to be floating. Itsukushima Shrine is rich in national treasures, such as the richly ornamented scrolls of the Lotus Sutra, which were dedicated to the shrine by the Taira family. In addition to the annual festival on 17 June, many observances take place throughout the year. The shrine is well known as one of the most scenic sights in Japan. It was designated a World Heritage site in 1996.

Provenance
Unknown

References
Ci.nii.ac.jp/ncid/BA32814796
Itsukushima jinja hōmotsu ichiran 厳島神社寶物一覽 (OA 93-357/Mus)
109  *Karakusa moyō hinagata*  
唐草模様雛形

**Classification**  
図案

**Editor**  
滝沢清 Takizawa Kiyoshi  
*Mikaeshi* reads: 瀧澤清編輯

**Imprint**  
[Tōkyō]: 松崎半造 Matsuzaki Hanzō (出版人), 求古堂 Kyūkodō, 明治 Meiji 17 (1884)  
1. ed. 明治 Meiji 14 (1881)  
*Mikaeshi* reads: 求古堂藏  
*Kanki* reads: 版権免許 明治十七年五月十九日 同十七年六月出版

**Description**  
73 丁´ (leaves)  
三つ切り横本 mittsugiri yokobon 8 × 17 cm (horizontal)  
*Fukurotoji*  
Modern letterpress printing on Western style paper  
Bright orange cover  
*Daisen* title: 唐草模様雛形 全  
*Mikaeshi* title: 唐草模様雛形

**Illustrations**  
Black-and-white illustrations

**Contents**  
Book of Chinese-style patterns and design motifs for fabrics and textiles

**Other copies**  
Digitized copy: dlndl.go.jp/info:ndljp/pid/854316

**Provenance**  
Date of acquisition unknown, registered 2009

**References**  
www.worldcat.org/oclc/28853751
Karakusa moyō hinagata 唐草模様雛形 (OA 93-2009-5/Mus)
# Art

## General – Textile design

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<thead>
<tr>
<th>Title in standard kanji</th>
<th>求古圖錄</th>
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<tbody>
<tr>
<td>Classification</td>
<td>芸術. 美術図集</td>
</tr>
<tr>
<td>Editor</td>
<td>滝沢 清 Takizawa Kiyoshi</td>
</tr>
<tr>
<td>Imprint</td>
<td>浅草 Asakusa [Tōkyō]: 松崎半造 Matsuzaki Hanzō, 明治 Meiji 18 (1885)</td>
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<tr>
<td>Description</td>
<td>1 帖</td>
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<tr>
<td>38 leaves glued together in one row</td>
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<tr>
<td>Chūbon 中本 18.1 × 12.1 cm</td>
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</tr>
<tr>
<td>orihon (concertina book)</td>
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<tr>
<td>Woodblock print</td>
<td></td>
</tr>
<tr>
<td>Single line border (14.8 × 10 cm)</td>
<td></td>
</tr>
<tr>
<td>Light green cover with embossed “crepe” pattern</td>
<td></td>
</tr>
<tr>
<td>Daisen titel: 求古圖録全</td>
<td></td>
</tr>
<tr>
<td>See colour plate, p. 158</td>
<td></td>
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<tr>
<td>Illustrations</td>
<td>Colour illustrations</td>
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<td>Other copies</td>
<td>Digitized copy: dlndl.go.jp/info:ndljp/pid/849470</td>
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<td>ci.nii.ac.jp/ncid/BA74205590</td>
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Kyūko zuroku 求古圖録 (OA 93-54/Mus)
Art

General – Crests

111 Shin monchō taizen
新紋張大全

Classification
紋章 – 図集
図案

Author
浅井広信 Hironobu Asai (year of birth and death unknown)
著作者 澱井廣信

Imprint
京都市 Kyōto-shi: 山田直三郎 Yamada Naosaburō, 明治 Meiji 26 (1893)

Collation
[12] leaves, [144] leaves with illustrations, 18 × 12 cm

Description
Bookbinding in the traditional Japanese format fukurotoji style, but with Western paper
Modern letterpress printing

Contents
An illustrated work about family crests as design motifs for fabrics and textiles, especially for the Japanese kimono. The title means a new complete work 大全 on family crests 紋張.

The author 浅井広信 Hironobu Asai compiled other works on this subject: 模様美術便覧 Moyō bijutsu benran published in 1893, 新案模様集 Shin’an moyōshū published in 1901, and another work 意匠斬新 Ishō zanshin, also published in 1893, was reproduced in a German publication in 1981.

Other copies
No copies in Japan

Provenance
Acquired from Hanshan Tang Books in 2003, price: GBP 125.00

References
www.worldcat.org/oclc/38368011
Shin monchō taizen 新紋張大全 (OA 93-2003-49/Mus)
Shin monchō taizen 新紋張大全 (OA 93-2003-49/Mus)
112 *Irohabiki monchō: zen* 伊呂波引紋帳 全

Other copy: OA 93-2009-3/Mus

**Classification**  
紋章－図集  
図案

**Compiler**  
[竹内庄之助 Takeuchi Shōnosuke (編集)]

**Imprint**  
[京都 Kyōto: 中村浅吉 Nakamura Senkichi, 明治 Meiji 40 (1907), 5版 han (5th edition)]

*Kanki* is missing.

6, 117丁 (leaves), black-and-white illustrations  
8 × 17 cm  
Bookbinding in the traditional Japanese format *fukurotoji* style, but with Western paper  
Modern letterpress printing  
Blue cover  
*Daisen* title: 伊呂波引紋帳 全

**Contents**  
Illustrations of family crests 紋帳 *monchō* as design motifs for fabrics and textiles arranged by first syllable in the *iroha* order (the old order of the *kana* syllabary).

**Provenance**  

**References**  
[ci.nii.ac.jp/ncid/BA51171296](ci.nii.ac.jp/ncid/BA51171296)  
Yale University Library: orbexpress.library.yale.edu/vwebv/holdingsInfo?bibId=6308154  
UC Berkeley Libraries: oskicat.berkeley.edu/record=b17641954~S
Irohabiki monchō: zen 伊呂波引紋帳 全 (OA 93-538/Mus)
113 伊呂波引紋帳

Other copy: OA 93-538/Mus

PROVENANCE

Date of acquisition unknown, registered 2009
114  *Mon chikusa*  
紋ちくさ

Classification  
紋章

Author  
Unknown

Imprint  
大正 Taishô 2 (1913)
Imprint date from foreword 序

Imprint  
[Tôkyô] 松屋呉服店 Matsuya Gofukuten

Description  
213 p., all illustrated

Yoko-tokuôbon 横特大本 18.5 × 26.3 cm

Yamato toji 大和綴じ (Japanese style binding)

Modern letterpress printing

Double line border (15.6 × 23.7 cm)

Contents  
A variety ちくさ chikusa (or rather chigusa written 千種) of crests 紋 mon published by a呉服店 gofukuten (shop selling cloth for clothing). Illustrations of family crests 紋 mon as design motifs for fabrics and textiles. A book fashioned in the traditional style but printed with modern technology.

Seals of ownership  
Bibl. Reg. hafniensis 1921-22.2491

Østas. Afd. Jap 88 (old shelfmark)

Other copies  
Only 1 copy in Japan, some in North America and Australia

Provenance  
Recorded in a Royal Library hand-list made in the early 1900s.

References  
ci.nii.ac.jp/ncid/BB1155332X
Mon chikusa 紋ちくさ (OA 93-88/Mus)
115 *Shina gaka rakkan inpu*  
支那画家落款印譜

**Classification**  
画家 - 中国  
落款

**Compiler**  
齋藤謙 Saitō Ken  
*Mikaeshi reads: 齋藤謙 編纂*

**Imprint**  
東京 Tōkyō: 大倉書店 Ōkura Shoten, 明治 39 (1906)

**Collation**  
3 巻 上中下 3 冊  
Hanshibon 半紙本 22,5 × 15 cm  
Fukurotoji  
Woodblock print  
Blue 帀 chitsu case  
Light brown cover  
Black-and-white and cinnabar (red) illustrations

**Contents**  
Book of seals 印譜 *inp* with seals (artists’ marks or signatures) 落款 *rakkan* of early Chinese 支那 Shina painters and calligraphers 画家 *gaka*. The seals (called *inkan* 印鑑 or *hanko* 判子) depicted here are generally the square 篆刻 *tenkoku* seals with old-style Chinese characters carved on the flat end of a block of stone and used with cinnabar (red) ink *shuniku*.

Seals were originally used in China to stamp documents with the name or post of an official, but in 14th–19th centuries seal making came to be developed into an art in its own right.

**Provenance**  
Donated by Sinologische Institut, Leiden

**References**  
[ci.nii.ac.jp/ncid/BN13078006](ci.nii.ac.jp/ncid/BN13078006)  
[www.worldcat.org/oclc/20041916](www.worldcat.org/oclc/20041916)  
Shina gaka rakkan inpu 支那画家落款印譜 (OA 93-2009-45/Mus)
**Art**

*Painting and calligraphy – Pictorial art – Gafu (picture albums) – Flowers*

**116 Ehon noyamagusa (Tachibana Yasukuni)**

絵本野山草

**Alternative titles**

野山草
絵本野山草

**Title in standard kanji**

画本野山草

**Classification**

植物
絵本

**Illustrator**

橘保国 Tachibana Yasukuni (1715–1792)

**Imprint**

大阪 Osaka: 澁川清右衛門 Shibukawa Seiemon, 宝暦 Hôreki 5, 1755

見返し mikaeshi reads: 野山草 and 「浪華書舗 称觥堂版」

The colophon刊記 kanki reads: 「浪華後素軒橘保国画図/彫刻/藤村善右衛門、藤村江四郎兵衛/宝暦五乙亥年八月吉日/大坂...／書林 澁川清右衛門板」

A bookseller’s list is appended at the end of the book 「絵本出来目録 澁川称觥+光堂板」

**Description**

5冊

*Hanshibon 半紙本 22.2 × 15.8 cm*

*Fukurotoji*

Woodblock print

Size of printing frame: 17.5 × 14 cm

Single border. Black-and-white circle instead of fishtail design

Short explanatory text by the illustrations in katakana. Text in *kana-majiri* with *furigana*.

Original blue embossed cover with original title slips daisen

*Daisen title: 絵本野山草*

*Mikaeshi title: 野山草*
<table>
<thead>
<tr>
<th><strong>CONDITION</strong></th>
<th>Good except for vol. 1 which is slightly worm-eaten</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ILLUSTRATIONS</strong></td>
<td>握絵 sashie illustrations printed in black ink 墨印 sumiin (woodcuts)</td>
</tr>
<tr>
<td><strong>CONTENTS</strong></td>
<td>A collection of illustrations of blooming plants growing in the fields and mountains 野山 noyama, i.e. in the countryside, with botanical descriptions of the flowers. An 絵本 ehon illustrated book. The illustrations are in the genre ‘bird-and-flower painting’ 花鳥画 kachōga in the Kanō school (狩野派 Kanō-ha) style.</td>
</tr>
<tr>
<td><strong>OTHER COPIES</strong></td>
<td>Digitized copies:</td>
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<td><a href="http://www.ll.chiba-u.jp/engeisho/2index.html">www.ll.chiba-u.jp/engeisho/2index.html</a></td>
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<td><a href="http://www.wul.waseda.ac.jp/kotenseki/search.php">www.wul.waseda.ac.jp/kotenseki/search.php</a></td>
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<tr>
<td></td>
<td><a href="http://www.mfa.org/collections/object/ehon-noyamagusa-532139">www.mfa.org/collections/object/ehon-noyamagusa-532139</a> (Bunka 3, 1806)</td>
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<td><strong>PROVENANCE</strong></td>
<td>Clipping from a French bookdealer’s catalogue, pasted on front cover, reads: Ye-hon No-yama gusa. Les Plantes des montagnes et des champs . . .</td>
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<td>Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.</td>
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<td>Kornicki database: デンマーク ／ DK ／ KB ／ 121</td>
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<td></td>
<td>NKSMD: 著作 ID 112505 (統一書名: 絵本野山草)</td>
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ART
Ehon noyamagusa (Tachibana Yasukuni) 畫本野山草 (OA 93-121/Mus)
Art

Painting and calligraphy – Pictorial art – Gafu (picture albums) – Commercial products and Natural resources

117 Nihon sankai meisan zue (Shitomi Kangetsu)
日本山海名産圖會

Alternative titles
山海名産圖會

Title in standard kanji
日本山海名産図会

Classification
物産
挿図

Illustrator
蔀関月 Shitomi Kangetsu (法橋関月 Hokkyō Kangetsu) (1747–1797)

End of text: 畫圖 法橋関月

Foreword
木邨孔恭 (木村孔恭) Kimura Kōkyō (木村蒹葭堂 Kimura Kenkadō) (1736–1802)

Place of publication
[浪華 Naniwa [大坂 Ōsaka]: 吉田松林堂 Yoshida Shōrindō; 播磨屋幸兵衛 Harimaya Kōbē; 塩屋長兵衛 Shioya Chōbē, 寛政 Kansei 11 (1799), 後修 (republished)
Foreword 序 dated: 寛政戊午臘月上浣 (Kansei 10, 1798)
刊記 kanki reads: 「寛政十一己未年正月発行」
刊記書肆 kanki shoshi (distributors): 「浪華書林／吉田松林堂・播磨屋幸兵衛
(梶木町渡邉筋)・塩屋長兵衛 (心斎橋南久太郎町)」
Unnumbered pages and no 見返し題 mikaeshi and 奥附 okuzuke

Description
5 卷, 5 冊 (巻之 1, 巻之 2, 巻之 3, 巻之 4, 巻之 5)

Ôbon 大本 28 × 17.5 cm
Fukurotoji

Woodblock print
Single borders. 13 lines to page
Blue cover embossed with a wave design

刷り題簽 printed daisen and 序題 foreword title: 山海名産圖會
目録題 mokurokudai (title at table of contents) and end of text: 日本山海名産圖會
ILLUSTRATIONS
Illustrated book with double-paged sumizuri-e (black-and-white prints)

CONTENTS
Collection of illustrations 図会 of noted products 名産 of the mountains and the sea
山海 of Japan by the writer and print artist 薮関月 Shitomi Kangetsu.
The work describes and depicts the technology and industry of sake production,
various forms of fishing including giant squid, other forms of hunting, trapping, bee-
keeping, porcelain and textile manufacture, quarrying and lime production, and other
subjects. The last volume ends with busy scenes of commerce and Dutch galleons,
alluding to the export trade.

OTHER COPIES
Digitized copy: www.wul.waseda.ac.jp/kotenseki/html/yo05/yo05_02219/index.html

PROVENANCE
Purchased from Hanshan Tang Books, in 2007, at the price of GBP 2,285.00

REFERENCES
Digitized copy: www.wul.waseda.ac.jp/kotenseki/html/yo05/yo05_02219/index.html
Retrieved from JapanKnowledge database.

ja.wikipedia.org/
Hillier, Jack Ronald 1987, p. 564
Kerlen: No. 1393
KTSM: 2.215
item=8658


Hillier, Jack Ronald 1987, p. 564
Kerlen: No. 1393
KTSM: 2.215
item=8658
Nihon sankai meisan zue (Shitomi Kangetsu) 日本山海名産図會 (OA 93-2007-82/Mus)
Art

Painting and calligraphy – Pictorial art –
Gafu (picture albums), Falconry

118 Sansui ryakugashiki (Kitao Masayoshi)

Title in standard kanji
山水略畫式

Illustrator
北尾政美 Kitao Masayoshi (1764–1824) (artist name 鍬形惠斎 Kuwagata Keisai)

Imprint
江戸 Edo: 須原屋市兵衞 Suharaya Ichibē, 宽政 Kansei 12 (1800). Republished 東京 Tōkyō: 芸艸堂 Unsōdō, [明治 Meiji]

Description
1 冊
30 丁 (leaves)
大本 (24.6 × 18 cm)

Woodblock print
Yellow cover with ornamental kanji design of 芸艸堂 company

Daisen title: 山水略画式 全

Illustrations
Illustrations in colour

Contents
Sansuiga 山水画 landscape painting. One of the three broad categories of East Asian art, the other two being jimbutsuga (figure painting) and kachōga (bird-and-flower painting).

Kitao Masayoshi was a painter and print artist and pupil of 北尾重政 Kitao Shigemasa (1739–1820), and later of 狩野養川院 Kanō Yosen’in (狩野惟信 Kanō Korenobu) (1753-1808). He worked as an ukiyo-e artist under the name Kitao Masayoshi, then became official painter to the daimyō of Tsuyama and worked in the Kanō style using the name Kuwagata Keisai. During his active period as an ukiyo-e artist, Kitao Masayoshi produced mainly novelette illustrations. After 1794, however, when he became painter in attendance to the Tsuyama fief, he switched mainly to
ART

paintings and printed albums. He produced many instructional manuals on how to paint in ‘abbreviated style’ (ryakuga-shiki).

References

See also OA 93-366/Mus for publication from same publisher
KSM: 2.808.2
NKSD: 著作 ID 30488
“Kitao Masayoshi (北尾政美) (painter/draughtsman; Japanese; Male; 1764–1824)”. British Museum. Retrieved at www.britishmuseum.org/
Art
Painting and calligraphy – Pictorial art – Gafu
(picture albums) – Flowers and birds

119 (Shashin) Kachō zue (Kitao Shigemasa)
(寫眞)花鳥図會

Alternative titles 花鳥図會
Title in standard kanji (寫眞)花鳥図会
Classification 絵画
Illustrator 北尾重政 Kitao Shigemasa (北尾紅翠齋 Kitao Kōsuisai) (1739–1820)
Kanki reads: 北尾紅翠齋摸
Imprint 大阪 Osaka: 柏原屋清右衛門 Kashiharaya Seiemon ; 江戸 Edo: 西村 源六 Nishimura Genroku, 西村宗七 Nishimura Sōshichi, 文化 Bunka 2 (1805)
Description 3 冊 (初編 3 巻). Incomplete, missing vols 2 編 and 3 巻
Hanshibon 半紙本 22.3 × 15.6 cm
Fukurotoji
Woodblock print
Within single border (17.6 × 13.8 cm)
Text and illustrations printed within black single border
With furigana
Titel from daisen on cover (外題 gedai)
Daisen titel: 写真 花鳥図会
Title in foreword reads: 花鳥写真図彙
See colour plates, pp. 255
Condition Excellent
Illustrations 彩色図版 saishiki zuhan hand-coloured woodblock illustrations
Contents This is the first series of this title. The volumes consist of hand-coloured paintings that deal with flowers and birds. The author was a famous genre painter of the late Edo period and the progenitor of the Kitao School.
**Seals of ownership**

From the old collection of von Siebold 旧蔵本

With a list of Latin names of flowers in von Siebold’s own writing

**Provenance**

Recorded in a Royal Library hand-list made in the early 1900s. Presumably acquired before 1912.

**References**

Kornicki database: デンマーク／DK／KB／Jap.120  
NKSM: 著作 ID 805663 (統一書名 Uniform titel: 花鳥写真図彙)

www.worldcat.org/oclc/19575330

KSM: 2.167.1（花鳥写真図彙）; KTSM: 1.172.3

### 120  *Hokusai manga 1, 2, 3, 6, 8, 10, 11, 12, 15-hen (Katsushika Hokusai)* OA 93-569/Mus

| Art | Painting and calligraphy – Pictorial art – Gafu (picture albums) – Sketch and study |

<table>
<thead>
<tr>
<th>Alternative titles</th>
<th>Same series as OA 93-373/Mus (4編) and OA 93-123/Mus (7編)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(葛飾為一遺墨) (tsunogaki title) 北齋漫畫 (Katsushika Iitsu iboku) Hokusai manga</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title in standard kanji</th>
<th>北斎漫画</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Classification</th>
<th>画譜</th>
</tr>
</thead>
<tbody>
<tr>
<td>芸術 書画</td>
<td></td>
</tr>
<tr>
<td>浮世絵</td>
<td></td>
</tr>
<tr>
<td>絵画</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Illustrator/editor</th>
<th>葛飾北斎 Katsushika Hokusai (1760–1849)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daisen刊記 of each volume reads: 「編輯者 東京府故人 葛飾北斎」</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Editor</th>
<th>片野東四郎 Katano Tōshirō (vol. 15)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daisen題簽 of vol. 15 reads: 「片野東四郎編輯」</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Imprint</th>
<th>尾陽 Biyō [Nagoya]: 東壁堂 Tōheidō [永楽屋東四郎 Eirakuya Tōshirō], (1828–1878), reprint 明治 Meiji 11 (1878)</th>
</tr>
</thead>
</table>

刊記 kanki of every volume reads: 「従初編至十四編文化土年以降漸次出版/明治八年十二月十三日版権免許/十五編明治十年八月三十一日版権免許/明治十一年九月一日出版／...／出版人 愛知県平民 片野東四郎」

見返し mikaeshi on left side: 尾陽 東壁堂 Biyō Tōheidō

見返し mikaeshi on right side: 初編: 文政戊子春再板 (reprinted 1828)
二編: 文化乙亥 新刻 (new carving i.e. new publication 1815)
三編: 文化乙亥 新刻 (new carving 1815)
六編: 文化丁丑新彫 (new carving 1817)
Katsushika Hokusai (1760–1849) was an ukiyo-e painter, draftsman, illustrator, print designer and author, and one of the great masters of Japanese pictorial art. In 1812 Hokusai began a lifelong friendship with the artist Bokusen (1775–1824) that resulted in the Hokusai manga, “Hokusai’s sketches”, a series of picture books with sketches of various subjects published in Nagoya between 1814 (Bunka 11) and 1849 (Kaei 2) (first 13 volumes). Volume 15 was published in Meiji 11 (1878).

Subjects of the sketches include landscapes, flora and fauna, everyday life and the supernatural. Block-printed in three colours (black, grey and pale flesh), the Manga comprise literally thousands of images. The Manga evidence a dedication to artistic realism in portrayal of people and the natural world. The work became known to the West since Philipp Franz van Siebold’s lithographed paraphrases of some of the sketches appeared in his Nippon: Archiv zur Beschreibung von Japan, 1831. The work began to circulate in the West soon after Matthew C. Perry’s entry into Japan in 1854.

According to Östasiatiska Museet, vol. 12 (1834) was the most popular of the Hokusai manga in Europe at this early time.

The tsunogaki title: 葛飾為一遺墨 means “the original work of the deceased Katsushika Iitsu.”
OTHER COPIES
Digitized copy: (A. E. Nordenskjöld collection, 12 編) www.touchandturn.com/hokusai/

PROVENANCE
Registered in Østasiatisk Afdeling, Accessionskatalog (catalogue of East Asian Department) year 1952: Japan Nr. 569.

REFERENCES
SOAS: No. 85

Hokusai manga 12-hen (Katsushika Hokusai) 北斎漫畫初編 十二編 (OA 93-569/Mus)
Hokusai manga 12-hen (Katsushika Hokusai) 北斎漫畫初編 十二編 (OA 93-569/Mus)
121  *Hokusai manga 4-hen* (Katsushika Hokusai)  

Same series as OA 93-569/Mus and OA 93-123/Mus (7編)

**Alternative titles**  
(傳神開手) (tsunogaki title) 北斎漫畫 (Denshin kaishu) Hokusai manga

**Title in standard kanji**  
(伝神開手) 北斎漫畫

**Classification**  
画譜  
芸術 書画  
浮世絵  
絵画

**Illustrator**  
葛飾北斎 Katsushita Hokusai (1760–1849)

**Foreword**  
絃山漁翁 Kōzan Gyōō (Saeda Shigeru, 1759–1826?) (序)  
No mikaeshi

**Imprint**  
名古屋 Nagoya: 永楽屋東四郎 Eirakuya Tōshirō, [1816]  
Kanki reads: 発行書肆 尾州名古屋 永楽屋東四郎 and 12 others  
Front cover verso an advertisement: 「尾張東壁堂蔵板画譜畫手本目録」

Identified as a later impression of the original edition (B-4 advertisement F) (Forrer 1985, pp. 106, 204)

**Collation**  
30丁 (leaves)

**Description**  
1冊 (4編)  
*Hanshibon* 半紙本 22.8 × 15.8 cm  
*Fukurotoji*  
Woodblock print  
Within single border (18.3 × 13 cm)  
Greyish beige cover, title printed in red on a white *daisen*.  
題簽 *daisen* reads: 「伝神開手北斎漫畫四編: 全」  
柱 *hashira title*: 北斎漫畫四編

**Other copies**  
Same edition and impression:  
resolver.staatsbibliothek-berlin.de/SBB0000306900000000

**Provenance**  
Unknown

**References**  
Hokusai manga 4-hen (Katsushika Hokusai) 北斎漫畫 四編 (OA 93-373/Mus)
122  *Hokusai manga 7-hen* (Katsushika Hokusai)  

北斎漫畫  7 編

Same series as OA 93-373/Mus (4 編) and OA 93-569/Mus (1-3 編, 6 編, 8 編, 10 編, 11-12 編, 15 編)

**Alternative titles**  
(葛飾為一遺墨) *(tsunogaki title)* 北斎漫畫 (Katsushika Iitsu iboku) Hokusai manga

**Title in standard kanji**

北斎漫畫

**Classification**

画譜  
芸術 書画  
浮世絵  
絵画

**Illustrator/editor**

葛飾北斎 Katsushika Hokusai (1760–1849)  
*Kanki* reads: 「編輯者 東京府故人 葛飾北斎」

**Imprint**

文化 Bunka 14 (1817) 新彫 *shinchō* (newly engraved edition)  
[Nagoya]: 片野東四郎 Katano Tōshirō, 明治 Meiij 8 (1875)  
刊記 *kanki* reads: 「蔵版人 愛知県平民 片野東四郎」  
見返し *mikaeshi* reads: 七編: 文化丁丑新彫  
刊記 *kanki* reads: 「明治八年十二九月十四日版権免許」 *(Same edition as OA 93-569/Mus but kanki has only 版権免許 date)*  
Square red seal reads: 葛飾北斎先生遺墨片野東四郎蔵版印 Katsushika Hokusai sensei iboku Katano Tōshirō zōhan no shirushi (original work of the deceased Katsushika Hokusai recorded copyright with Katano Tōshirō)

**Collation**

29 丁 (leaves)

**Description**

1 冊 (7 編)  
*Hanshibon* 半紙本 22.7 × 15.7 cm  
*Fukurotoji*  
Woodblock print  
Within single border (17.9 × 12.9 cm)  
Beige, plain cover, title printed in red on white *daisen*

**Illustrations**

Illustrations on all pages, tinted

**Seals of ownership**

Bibl. Reg. Hafniensis 1921-22.1850

**Provenance**

Recorded in a Royal Library hand-list made in the early 1900s.
Hokusai manga 7-hen (Katsushika Hokusai) 北斎漫畫 7 編 (OA 93-123/Mus)
**Art**

*Painting and calligraphy – Pictorial art – Gafu (picture albums) – Bugaku*

**123 Bugakuzu (Takashima Chiharu, Kitazume Yūkei)**

舞楽図

Other edition: OA 93-367

**Title in standard Kanji**

舞楽図

**Classification**

雅楽
音楽・演劇・舞楽

**Illustrator**

高島千春 Takashima Chiharu (1777–1859), artist name: 融斎 Yūsai (in 左), 北爪有郷 Kitazume Yūkei (in 右)

**Imprint**

Original edition: Bunsei 6 (1823); 東京 Tōkyō: 芸艸堂 Unsōdō, 明治 Meiji 38 (1905)

序文 jobun (左) foreword reads: 文政六年冬霜月 高島千春

序文 jobun (右) foreword reads: 明治三十八年乙巳五月 大槻如電識

**Description**

2 冊 左 右

Oōbon 大本 25.5 × 18.5 cm

Fukurotoji

Woodblock print

Yellow cover with ornamental *kanji* design

*Daisen 题签 title: 「舞楽図 左 右」*

**Illustrations**

Full-page colour woodblock prints

**Contents**

The old Japanese court dance and music called *bugaku* comprises both left-side dancing *左方の舞* sahô no mai and right-side dancing *右方の舞* uhô no mai. This is a reprint of the work by 高島千春 Takashima Chiharu which depicts the left-side dancing with a supplementary volume illustrated by Kitazume Yūkei which depicts the right-side dancing *右方の舞*. See also OA 93-367.
References

KSM: 7.17.3
kogagaku.org/gagakuenkyujo.htm
www.eonet.ne.jp/~ja3ocb/gagaku/bugaku/sa/Index.html
Kornicki database: イギリス／GB／VA／JB.61.62
Kornicki database: ドイツ／D／RUB／Cfp15
NKSMD: 著作 ID 479243
124  *Bugakuzu (Takashima Chiharu)*

**Title in standard kanji**

舞楽図

**Classification**

雅楽

**Illustrator**

高島千春 Takashima Chiharu (1777–1859), artist name: 融斎源千春 Yūsai Minamoto Chiharu

Kanki reads: 融斎源千春畫

**Imprint**

[江戸Edo]: 出雲寺萬次郎 Izumoji Manjirō, 文政 Bunsei 6 (1823), Bunsei 11 (1828), reprinted 明治 Meiji (後印 goin)

Kanki reads: 文政六成…融斎源千春畫…文政十一年…御書物師 出雲寺萬次郎

**Description**

1 帖
25.5 × 18.5 cm

折本 orihon (concertina book)

Woodblock print

White cover with embossed pattern. Red *daisen* placed in centre.

Daisen 題簽 title: 舞楽図全

Title at the beginning of contents: 舞楽圖

**Illustrations**

Full-page colour woodblock prints

**Contents**

高島千春 Takashima Chiharu was a late-Edo-period painter. He belonged to the *Tōsa-ha* 土佐派 school of painting that specialized in the native Japanese *yamato-e* style from the early 15th to the late 19th centuries. He was well-versed in the usages and practices of the court and military households and changed to 古画 *koga*-style painting which depicts people of old times. This folding-book edition is a later reprint of an edition published in 1828. The first edition was published in 1823 (文政 Bunsei 6).

**Provenance**

Unknown

**References**

KSM: 7.17.3

Kornicki database: イギリス ／ G B ／ S O A S ／ EFDB 768.21 60751

Kornicki database: ドイツ ／ D ／ R UB ／ Cfp15


NKSMD: 著作 ID 479243
Bugakuzu (Takashima Chiharu) 舞楽図 (OA 93-367/Mus)
Art

Painting and calligraphy – Pictorial art – Gafu (picture albums) – Sketch and study

125  *Toyokuni toshidama fude* (Utagawa Toyokuni I)

**Title in standard kanji**  豊國年玉筆

**Classification**  絵画
芸術

**Illustrator**  歌川 豊国 (1世) Utagawa Toyokuni I, artist name 一陽齋豊国 Ichiyōsai Toyokuni (1769-1825)

Okuzuke advertisement reads: 一陽齋豊國先生画

**Foreword**  鹿都部真顏 Shikatsube Magao, artist name: 狂歌堂真顏 Kyōkadō Magao (1753–1829)

Foreword signed: 狂歌堂真顏

**Imprint**  名古屋 Nagoya: 美濃屋伊六 Minoya Iroku, [幕末 Bakumatsu 1844–1867, later impression]

Okuzuke reads: 尾陽書林／名古屋／美濃屋伊六

**Description**  1巻, 1冊
2, 25丁 (leaves), chiefly illustrations
*Hanshibon* 半紙本 22.7 × 15.7 cm

*Fukurotoji*

Woodblock print
Size of printing frame: 18.7 × 13 cm
Within single border
Orange-red cover with mica 雲母摺 *kirazuri* printed pattern.

Original printed title slip *daisen* to the left
Title from *daisen*

*Daisen* reads: 豊國年玉筆全

*Hashira* 柱 reads: 年玉筆

See colour plate, p. 257

354
ILLUSTRATIONS

Woodblock illustrations on recto and verso of each leaf. Sumizuri-e (black-and-white prints) with one colour (brownish red)

CONTENTS

“New year’s gift from the brush of Toyokuni”. The book is a collection of drawings of various topics by the ukiyo-e print designer, book illustrator, and painter Utagawa Toyokuni. Not a typical work for this artist; he is best known as the 1790s inventor of a powerful and original style of actor portraiture that became the model for succeeding generations of ukiyo-e theatre artists.

This work has the characteristics of a gafu – an illustrated book that replicated a specific artist’s style and could thus serve as an instructional manual.

SEALS OF OWNERSHIP

Bibliotheca Regia Hafniensis

PROVENANCE

Unknown

REFERENCES

Kornicki database: デンマーク / DK / KB / Jap.159
NKSMD: 著作 ID 1500670
KSM: 6.186.1; 絵本年表 6.241
KSM-H: 年玉筆
Edgren 1980: No. 880
Kerlen 1996: No. 1778
Art

Painting and calligraphy – Pictorial art –
Gafu (picture albums) – Shunga

126 [Eisen shunga] (Keisai Eisen)
英泉春画

Classification
草子本
浮世絵

Illustrator
渓斎英泉 Keisai Eisen (池田英泉 Ikeda Eisen) (1790–1848)
Foreword 序 signed 淫乱斎 Inransai

Imprint
江戸 Edo: 春草堂 Shunsōdō [between 1809–1848]
Cartouche reads: 春艸発 - 之 -?

Description
1 冊
24 pages [12 pages of text, 12 illustrations]
Yoko-kobon 横小本 12.5 × 17 cm
Fukurotoji
Text and multi-coloured 錦絵 nishiki-e woodblock prints
Blue, plain cover, daisen missing
See colour plates, p. 258

Illustrations
12 illustrated pages (prints)

Contents
This is a collection of prints in the genre shunga 春画 “spring pictures” or pictures of “lovers” by Keisai Eisen. The prints form a story in the genre kusasōshi. The text is primarily printed in hiragana, filling the blank spaces surrounding the illustrations that appear on each page. The date of publication is presumably between 1809 and 1848. “With almost 400 titles, Eisen was amongst the most prolific book illustrators. Issued between 1809 and 1848, some of these books had an erotic content.” (Marks 2011, p. 130)

Provenance
Acquired from Christian S. König, the Netherlands, in 1977.
ART

REFERENCES

www.ne.jp/asahi/kato/yoshio/kobetuesi/eisen.html


Art

Painting and calligraphy – Pictorial art –
Gafu (picture albums) – Warriors

127 (Wa-Kan) ehon sakigake (Katsushika Hokusai)
（和漢）繪本魁

Alternative titles 繪本魁
Title in standard kanji 繪本魁
Classification 繪本
Illustrator 葛飾北斎 Katsushika Hokusai (1760–1849), artist name (号 gō) is 画狂老人卍 Gakyō-rōjin Manji
Last mikaeshi reads: 「前北斎改／画狂老人卍筆」
Last full-page illustration (leaf 31) reads: 「齢七十六前北斎爲一筆改／画狂老人卍筆」

Year of publication Published Tenpō 天保 7 (1836), [printed in Meiji 明治]

Imprint 東京 Tōkyō: 鈴木忠蔵 Suzuki Chūzō . (11 publishers in all)
Mikaeshi reads: 書林 嵩山房／北林堂／梓 Shorin Sūzanbō and Hokurindō azusa (printing block)
Kinki shoshi刊記書肆 list of publishers reads: 「三府發行書肆／…東京、鈴木忠蔵版」
Mikaeshi 見返 reads: 「書林 嵩山房 北林堂 梓」

Description 1 冊 (初編)
初編 from 題簽 daisen and 見返し mikaeshi
See colour plate, p. 259
[1], 30 丁 (leaves): chiefly illustrations
Hanshibon 半紙本, 22.5 × 15.3 cm
Fukurotoji
Woodblock print
Size of printing frame: 19.0 × 13.3 cm
ART

Single-line borders

*Kanji kana-majiri* with Japanese reading in *hiragana* (*furigana*)

Original green cover

Title from 見返 *mikaeshi*

*Hanshin* 版心 reads: 画本魁初編

Title on *mikaeshi* 見返し reads: 和漢絵本魁 (和漢 is a *tsunogaki* 角書 title)

**Illustrations**

*Sumizuri-e* (black-and-white prints)

**Contents**


Hokusai’s artist name Gakyōrōjin Manji can be translated: “The Old Man Mad about Art”.

**Other copies**

Many copies in European collections

Digitized copy: [www.muian.com/muian08/08sakigake.html](http://www.muian.com/muian08/08sakigake.html)

**Provenance**

Registered in Østasiatisk Afdeling, Accessionskatalog år (catalogue of East Asian Department year) 1952: Japan Nr. 571 (later misread as 511)

**References**

Kornicki database: デンマーク ／DK ／KB ／Jap.571

NKSMD: 著作 ID 111897

KSM: 1.494.2; KTSM: 1.94.3; Ehon nenpyō 絵本年表: 3.373.


Forrer 1985, p. 41
(Wa-Kan) ehon sakigake (Katsushika Hokusai)（和漢）繪本魁 (OA 93-511/Mus)
**Art**

*Painting and calligraphy – Pictorial art – Gafu (picture albums) – Falconry*

128  *Ehon taka kagami (Kawanabe Gyōsai)*

絵本鷹かゝみ

**Title in standard Kanji**

絵本鷹かゝみ
絵本鷹かゝみ

**Classification**

放鷹
諸芸・遊技・放鷹
絵画・漫画・挿絵・童画

**Illustrator**

Kawanabe Gyōsai 河鍋曉斎 (1831–1889), also known as 河鍋洞郁 Kawanabe Tōiku

**Imprint**

[東京 Tōkyō: 金花堂 Kinkadō, 明治 Meiji 12 (1879)]

**Description**

初編 上巻. The set comprises 初編 3 冊, 貳編 2 冊 (5 巻)

*Hanshibon* 半紙本 23 × 16 cm

*Fukurotoji*

Woodblock print
Double borders
Yellow original cover with daisen

**Daisen title:** 絵本鷹かゝみ

**Hōmen title:** 絵本鷹かゝみ

**Illustrations**

*Sumizuri-e* (black-and-white prints)

**Contents**

*The ukiyo-e artist and painter Kawanabe Kyōsai is sometimes called the second Hokusai. He was born Kawanabe Noriyuki to a samurai family in Koga, Shimōsa Province (now part of Ibaraki Prefecture), and brought up in Edo (now Tōkyō). At the age of seven he entered the atelier of the *ukiyo-e* master Utagawa Kuniyoshi, and from the age of 11 he studied with Kanō-school artists. From around 1858–59 he established himself as an independent artist in the Hongō section of Edo He was arrested and imprisoned in 1869 for caricatures politically offensive to the.*
newly-established Meiji government. His independence and powerful artistic style, together with his tremendous productivity, made him very popular. He participated in the Vienna Exposition of 1873 and the Paris Exposition of 1878. Among his many pupils was the English architect Josiah Conder. Among his illustrated books are the Gyōsai gadan (1887) and Gyōsai manga (date unknown). This book is about falconry.

**Seals of ownership**
Bibl.Reg. hafniensis 1921-22.1850

**Other copies**

**Provenance**
Unknown

**References**
Kornicki database: デンマーク／DK／KB／124
NKSMD: 著作 ID 2054742
KSM: 1.496.2
MKTM: 3.610.2

*Kodansha encyclopedia of Japan online*. Retrieved from JapanKnowledge database

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*Ehon taka kagami (Kawanabe Gyōsai) 絵本鷹かゞみ (OA 93-124/Mus)*
Art
Painting and calligraphy – Pictorial art – Gafu
(picture albums) – Social life and customs

129 Onko nenjū gyōji shoshū (Kobayashi Eitaku)  
温古年中行事 初集

Same series: OA 93-7/Mus (三集)

Classification  
絵本

Illustrator  
小林永濯 Kobayashi Eitaku (1843–1890), artist name 鮮斎永濯 Sensai Eitaku  
Daisen: 鮮斎永灌画  
Kanki 刊記: 畫工鮮斎永濯

Year of publication  
明治 Meiji 16 (1883)

Imprint  
浅草 Asakusa [Tōkyō]: 松崎半造 Matsuzaki Hanzō  
Kanki 刊記: 「出版人 松崎半造」

Description  
[3 巻 (初集 二集 三集) 3 冊]. Incomplete, only 初集 (1st collection)  
20 丁 (leaves)

Hanshibon 半紙本 22.8 × 15 cm  
Fukurotoji  
Woodblock print  
Single frame (17 × 12.5 cm)  
Light blue cover with with burnished cover decoration (rubbings)  
Lower part of hanshin 版心: 「求古堂蔵」  
Daisen and hanshin 版心 title: 温古年中行事初集

Illustrations  
Sumizuri-e (black-and-white prints) (full-page)

Contents  
"[Illustrated book] on annual festivals and customs of the past” by Kobayashi Eitaku  
小林永濯 (1843–1890). He was the third son of Miura Kichisaburō, a fishmonger at Nihonbashi Uogashi. At the age of 12 or 13 he became a pupil of Kanō Eitoku Tatsunobu (1814–1891) and was a few years later employed by Ii Naosuke, Lord of Hakone, as an official painter and given samurai status. In 1860, when his lord was
assassinated, Eitaku resigned his position and began travels throughout Japan, finally returning to settle in Nihonbashi. Influenced by various styles, including Ming and Western-style painting. He studied briefly with Yoshitoshi and did colour prints in ukiyo-e style after ca 1870, colour-print illustrations for the Yokohama mainichi shinbun newspaper and also picture-books such as Banbutsu hinagata gafu and Sensai Eitaku gafu. His paintings combine Kanō, ukiyo-e and Western-style elements.

Seals of ownership

bibliotheca universitatis hafniensis (shelfmark: Tegn. 5800)

Bibliotheca Regia Hafniensis – Afgivet af Univ. Bibl

DET KONGELIGE BIBLIOTEK KØBENHAVN

Provenance

Transferred from the University Library Copenhagen

References

MKTM: 1.998.1

Kobayashi Eitaku (小林永濯) (Biographical details) British Museum. Retrieved at www.britishmuseum.org/
Onko nenjū gyōji shoshū (Kobayashi Eitaku) 溫古年中行事 初集 (OA 93.7a/Mus)
130 Onko nenjū gyōji sanshū (Kobayashi Eitaku)
温古年中行事 三集

Same series: OA 93-7a/Mus (初集)

Classification 絵本

Illustrator 小林永濯 Kobayashi Eitaku (1843–1890), artist name 鮮斎永濯 Sensai Eitaku

Daisen reads: 鮮斎永濯画

Year of publication 明治 Meiji 28 (1895)

Kanki reads: 「発行者 松崎半造」

Imprint 東京 Tōkyō: 松崎半造 Matsuzaki Hanzō

Description [3 巻 (初集 二集 三集) 3 冊]. Incomplete, only 三集 (3rd collection)

20 丁 (leaves)

Hanshibon 半紙本 22.6 × 15 cm

Fukurotoji

Woodblock print

Single frame (16.8 × 12.5 cm)

Beige cover with with burnished decoration (rubbings). Cardboard rebinding with original cover intact.

Lower part of hanshin reads: 「求古堂蔵」

The title is from the daisen

Hanshin title: 温古年中行事三集 Onko nenjū gyōji sanshū

Illustrations Sumizuri-e (black-and-white prints) (full-page)

Contents See OA 93-7a/Mus


Japanese owner signature

Provenance Unknown

References MKTM: 1.998.1
Onko nenjū gyōji sanshū (Kobayashi Eitaku) 温古年中行事 三集 (OA 93-7/Mus)
Art

Painting and calligraphy – Pictorial art – Gafu
(picture albums) – Flowers and birds

131 Kōgyō zushiki (Kōno Bairei) 工業図式

Title in standard kanji 工業図式
Classification 画集
Illustrator 幸野楳嶺 Kōno Bairei (1844–1895)
Mikaeshi reads: 幸埜楳嶺筆
Kanki reads: 筆者幸埜楳嶺
Foreword 前名垣魯文 Kanagaki Robun (1829–1894) (序文)
Imprint 東京 Tōkyō: 大倉孫兵衛 Ōkura Magobē; [東京 Tōkyō: 錦榮堂 Kin'eidō]
Mikaeshi 見返し (3 編) reads 「錦榮堂蔵」
Year of publication 明治 Meiji 16 (1883)
Description [初編, 2 編, 3 編, 4 編, 5 編]. Incomplete, only 3 編 (1 冊) at the Royal Library
Ōbon futatsugiri yokobon 大本二つ切に横本 12 × 17.7 cm
Fukurotoji
Woodblock print
Within single border (9.9 × 15 cm)
Original blue cover with ornamental pattern with daisen
Illustrations Full-page woodblock colour illustrations in black, orange and grey
Contents “Drawings for Art-crafts”. Kōno Bairei was a Maruyama-Shijō school painter, book
illustrator and teacher. Born in Kyōto, he studied with the Maruyama-school artist
Nakajima Raishō (1796–1871) and then with the Shijō-school painter Shiokawa
Bunrin (1808–77). He also studied calligraphy and Chinese literature with Confucian
scholars Kamiyama Hōyō and Miyahara Setsuan. Bairei was instrumental in founding
the Kyōto Prefectural Painting School (Kyōto Fu Gaikkō) in 1880 and opened his
own school in 1881. After he retired from teaching in 1890, he helped establish the
ART

Kyōto Art Association (Kyōto Bijutsu Kyōkai). In 1893 he was appointed artist for the imperial household (teishitsu gigeiin). His special skill was painting flowers and birds; the genre is called 花鳥画 kachōga.

Provenance

Recorded in a Royal Library hand-list made in the early 1900s.
Pencil note on cover can be read as 19.04.11 (1911?)

References

Kornicki database: デンマーク／DK／KB／112 (misreading of 122)
NKSMD: 著作 ID 330518
Kodansha encyclopedia of Japan online. Retrieved from JapanKnowledge database
Kono Bairei (幸野楳嶺) (Biographical details) British Museum. Retrieved at www.britishmuseum.org/
Art

Painting and calligraphy – Pictorial art – Gafu (picture albums)

132 Miyo no hana maki no san (various artists)  
御代の花 巻之三

Alternative titles  
御代のはな

Classification  
日本画 - 画集

Compiler  
山田光太郎 Yamada Kōtarō (編集者 henshūsha)

Engraver  
中村部助 Nakamura Busuke (彫刻者 chōkōsha)

Imprint  
京都 Kyōto: 五車楼書店 Gosharō Shoten, 明治 Meiji 25 (1892)

Description  
[17] leaves  
24.5 × 15.5 cm  
Fukurotoji

Woodblock print

Illustrations  
Nishiki-e

Contents  
Miyo no Hana (Flowers 花 of the ages 御代) is a series of collections of paintings painted by Meiji period artists that introduce different genres.

Other copies  
ci.nii.ac.jp/ncid/AN00017248  
www.worldcat.org/oclc/191748668  
ukiyo-e.org/image/artelino/13781g1

Provenance  
Gift from the wife of Dr. J. A. Bundgaard, 1976

References  
Miyo no hana maki no san (various artists) 御代の花 巻之三 (OA 93-2009-7/Mus)
133  *Bijitsu sekai dai 24-kan (various artists)*

**Classification**
画集
絵画

**Compiler**
渡辺省亭 Watanabe Shōtei, also known as Watanabe Seitei (1851–1918)
*Kanki reads:* 渡邊省亭編輯

**Imprint**
東京 Tōkyō: 春陽堂 Shun'yōdō, published by 和田篤太郎 Wada Tokutarō (1857–1899), 明治 Meiji 26 (1893)
*Kanki reads:* 発行者和田篤太郎: 発売所春陽堂

**Description**
[25 巻 12 冊]. Incomplete, only maki no. 24 (ch. 24, one volume)
The series consists of 1-25 巻 published 1890–1893.
1 folding leaf, 15 丁 (leaves)
*Hanshibon* 半紙本 24.5 × 16 cm
*Fukurotoji*
Colour woodblock-print
Within single border (19.3 × 13.6 cm)
Title from the table of contents
*Daisen* title: 美術世界巻の二十四
See colour plate, p. 260

**Illustrations**
Full-page colour illustrations

**Contents**
"The world of art", a collection of woodblock printing art compiled by Watanabe Shōtei 渡辺省亭 (1851–1918).
Watanabe Shōtei was a painter and print artist, and one of the first Nihonga artists to go to Europe. He travelled to France in 1878 for the Paris Exposition, where he was awarded a bronze medal. He combined the realistic elements that he found in Western art with the light colours and wash effects of the Maruyama-Shijo school, thereby creating a new kind of *kachoga* (bird-and-flower painting).

The publisher Wada Tokutarō (1857–1899) was the owner of 春陽堂 Shun’yōdō and specialized in his late career in art books. His artist name was 鷹城 Yōjō.

**Provenance**
Unknown

**References**
MKTM: 3.604.2
ci.nii.ac.jp/ncid/BA33115792
iss.ndl.go.jp/books/R100000002-I000000487118-00
Watanabe Shotei (渡辺省亭) (Biographical details) British Museum. Retrieved at www.britishmuseum.org/
Art

Painting and calligraphy – Pictorial art – Gafu (picture albums) – Women – Social life and customs

134 *Kinsei onna fūzoku kō* (anonymous artists)

近世女風俗考

**Classification**

*婦人 – 歴史*

日本 – 風俗・習慣 – 歴史 – 江戸時

**Author**

生川正香 Narukawa Tadaka (1804–1890)

刊記 *kanki* reads: 故人生川春明

**Illustrator**

Anonymous

**Foreword**

四方梅彦 Yomo Umehiko (松園梅彦 Matsuzono Umehiko)

Foreword *序文* *jobun* reads: 四方梅彦

**2nd foreword**

生川春明 Narukawa Haruaki (生川正香 Narukawa Tadaka), 大槻修二 Ōtsuki Shūji (大槻如電 Ōtsuki Nyoden)

2nd foreword *序文* *jobun* reads: 生川春明翁傳／大槻修二識

**Place of publication**

東京 Tōkyō: 東陽堂 Tōyōdō, 明治 Meiji 28 (1895)

Posthumous publication of a manuscript by 生川春明 Narukawa Haruaki completed 天保 Tenpō 6 (1835), 2 巻 *maki* published in one volume.

**Description**

[2], 2, 2, 47 叶 (leaves)

*Ōbon* 大本 27.5 × 19 cm

*Fukurotoji*

Woodblock print

Light brown covers with geometrical pattern

*Daisen* title: 近世女風俗考: 全

**Illustrations**

*Sumizuri-e* (black-and-white prints)

**Contents**

A work on 風俗 “manners and customs” of women of modern times compiled as a reference work in pictures of women's hairdos, headdresses, clothings, and accessories of the time. It is comparable to 历世女裝考 *Rekisei josō-kō* (Study of women's wear through the ages) by 山東京山 Santō Kyōzan.
Seals of ownership: Ex libris Max Salomon, 1949


References: cni.ac.jp/ncid/BN04845895


Kinsei onna fūzoku kō (anonymous artists) 近世女風俗考 (OA 93-2004-90/Mus)

374
Art
Painting and calligraphy – Pictorial art –
Gafu (picture albums) – Nō theatre

135 Nōgaku zue (Kawanabe Toyo)
能楽図絵

Title in standard kanji
能楽図絵

Classification
能楽
版画

Illustrator
河鍋豊 Kawanabe Toyo (1868–1935), artist name: 河鍋暁翠 Kawanabe Gyōsui
Kanki reads: 筆者河鍋豊

Imprint
東京 Tōkyō: 江島伊兵衛 Ejima Ihē, 明治 Meiji 32 (1899)

Description
2帖
Chūbon 中本 18.5 × 12.9 cm
折本 orihon (concertina book)
Woodblock print on Western style paper
Yellow cover with coloured flower design
Daisen placed in center

Illustrations
Sumizuri-e (black-and-white prints) (full-page)

Contents

Other copies
Digitized copy dl.ndl.go.jp/info:ndljp/pid/859440

Provenance
Unknown

References
www.worldcat.org/oclc/38108416
Nōgaku zue (Kawanabe Toyo) 能楽図絵 OA 93-368/Mus)
Art

Painting and calligraphy – Pictorial art – Gafu
(picture albums) – Shunga replica

136 [Edo Tosa-ha eshi Mitsuzane fukusei shunga]  
江戸土佐派絵師光孚複製春画

**Alternative titles**  清豊 Shikan

**Classification**  絵画

**Signature**  画所預従八位下土佐守藤原光孚筆

Edokoro azukari ju hachi i ge Tosa-no-kami Fujiwara Mitsuzane hitsu

**Year of creation**  [In the mid-1900s?]

Daisen title: 清豊 Shikan

**Contents**  Paintings bound as an orihon (concertina book). 14 shunga paintings (erotic art) painted in the Tosa style. Ink and colours on thick paper. Signed as 土佐光孚 Tosa Mitsuzane (1780–1852). He signed his paintings with 画所預従四位下土佐守藤原光孚 Edokoro azukari ju shi-i ge Tosa-no-kami Fujiwara Mitsuzane. The difference in the signature is 従八位 and not 従四位. It is a replica.

Edokoro 絵所 (office of painting) was the name of an organization staffed principally by professional artists; attached to an institution such as the imperial court, the shogunate, or an important temple or shrine and charged with providing artistic services. 従四位下 was a grade of rank and office going back to the ritsuryō system 律令制度 from the late 7th century.

**Provenance**  Purchased in 2009.
[Edo Tosa-ha eshi Mitsuzane Fukusei shunga] 江戸土佐派絵師光孚複製春画 (OA 93-2009-52/Mus)
Art

Painting and calligraphy – Pictorial art – Emaki (picture scrolls) – Kabuki (facsimile)

137 Kabukizōshi emaki (Iwasa Matabē)
歌舞伎草紙絵巻

Title in standard kanji
歌舞伎草紙絵巻

Classification
絵巻
肉筆画
歌舞伎

Artist
岩佐又兵衛 Iwasa Matabē (1578–1650)

Imprint
東京 Tōkyō: 聚精堂 Shūseidō, 考古學會 Kōko Gakkai, 明治 Meiji 44 (1911)

Description
1 軸 jiku
37 × 1560 cm
巻子本 kansubon (scroll)
Facsimile reproduction

Provenance
Unknown
Art

Painting and calligraphy – Pictorial art – Albums, ukiyo-e, nishiki-e – Mask caricatures

138 Shinban men-tsukushi (Yanagawa Shigenobu)  OA 93-2006-1/Mus
新板面尽くし

Classification
浮世絵

Print artist
柳川重信 Yanagawa Shigenobu (1787–1832)
Signed 東都 柳川重信 Tōto Yanagawa Shigenobu

Imprint
[江戸 Edo]: 佐野屋喜兵衛 Sanoya Kihē, [ca 1804–1818]
The 屋号 yago trade name of the publisher is 喜鶴堂 Kikakudō or 佐野喜 Sanoki (written さの妃 on the print).

Description
1 枚 mai (1 print)
36.5 × 24 cm
Woodblock print (nishiki-e)

Contents
This is a 尽くし tsukushi (set of illustrations on a special topic) print entitled “Newly published collection of masks”. It depicts 42 masks (caricatures) printed in alternating white and blue squares.

The artist is 重信柳川 Shigenobu Yanagawa (1787–1832), who was active in Edo ca 1804–1818 and in Osaka 1822–1825. He was a pupil, son-in-law and then adopted son of the Edo master print artist Katsushika Hokusai. He designed illustrated books, prints and surimono.

The print is published by Sanoya Kihē 佐野屋喜兵衛 (in business 1717–1875) located in Edo. Sanoya Kihei started publishing books around 1717 (with and without illustrations). From the 1800s he started to produce prints.

Other copies
Similar items:
ja.ukiyo-e.org/image/bm/AN00432501_001_1
ja.ukiyo-e.org/image/mfa/sc143638

Provenance
Belonged to the Danish actor Ove Sprogøe (1919–2004)
Acquired by the Royal Library in 2006

References
www.osakaprints.com/content/information/artist_bios/biographies/bio_shigenobu.htm
japaneseprints.wikispaces.com/Sanoya+Kihei+Publisher
Shinban men-tsukushi (Yanagawa Shigenobu) 新板面尽くし (OA 93-2006-1/Mus)

381
Art

Painting and calligraphy – Pictorial art – Albums, ukiyo-e, nishiki-e – Kabuki actors

139 [Yakusha-e] (Shunkōsai Hokushū, Utagawa Toyokuni I, Utagawa Kunisada, Ashiyuki, Toyokawa Yoshikuni, Ashifune) OA 93-349/Mus

[役者絵]

Classification

歌舞伎
役者絵 上方
役者絵 江戸
See colour plates, pp. 261–264

Prints 1–6

Three diptychs. Print artist: 春好斎北洲 Shunkōsai Hokushū (fl. ca 1810–1832). Publisher: 塩屋長兵衛 Shioya Chōbē (Osaka)

Prints 7–8


Print 9


Print 10

Print artist: 歌川 国貞 Utagawa Kunisada (三代歌川豊国 Utagawa Toyokuni III) (1786–1864). Publisher: 鶴屋金助 Tsuruyya Kinsuke or 鶴屋喜右衛門 Tsuruyya Kiemon (Edo). (Actor: 中村歌右衛 Nakamura Utaemon)

Prints 11–12

One diptych. Same as those for prints 1–6

Print 13

Print artist: Toyokawa Yoshikuni 豊川芦国 (signed 芦麿 Ashimaro) (fl. 1803–1840?). Publisher: 塩屋長兵衛, Shioya Chōbē (Osaka) (published after 1807). (Actor: 中村歌右衛 Nakamura Utaemon)

Print 14

Print artist: 歌川 国貞 Utagawa Kunisada (三代歌川豊国 Utagawa Toyokuni III) (1786–1864). Publisher: 西村屋与八 Nishimuraya Yahachi (published before 1844) (signed 五渡亭 which was his gō name until 1844). (Edo). (Actor: 尾上松助 Onoe Matsusuke)

Print 15

Print artist: Utagawa Toyokuni I 歌川豊国 (初代), (1769–1825). Publisher not identified. (Actor: 沢村田乃助 Sawamura Tanosuke)

Print 16

Print artist: 芦舟 Ashifune (fl. 1813–1816). Publishers: Yamamotoya Heikichi 山本屋平吉 (Edo) and 倉四郎兵衛 Ōkura Shirobē (printed 1813, see Ujlaki 2004). (Actor: 中村歌右衛 Nakamura Utaemon)
Print 17
Print artist: Ashiyuki 芦幸 (fl. 1813–1834) (signed 長国 Nagakuni (used 1814–1821). Publisher 塩屋長兵衛, Shioya Chōbē (Osaka) (published after 1807). (Actor: 中村歌右衛 Nakamura Utaemon)

Print 18

Print 19
Print artist: 歌川 国貞 Utagawa Kunisada (三代歌川豊国 Utagawa Toyokuni III) (1786–1864). Publisher not identified (published before 1804). Kiwame seal used from 1791–1804. (Signed with 五渡亭) (Actor: 中村歌右衛 Nakamura Utaemon)

Print 20
Print artist: 歌川 国貞 Utagawa Kunisada (三代歌川豊国 Utagawa Toyokuni III) (1786–1864). Publisher 西村屋与八 Nishimuraya Yahachi (signed with 五渡亭). (Actor: 中村歌右衛 Nakamura Utaemon)

Description
16枚 mai (prints)
Ôban 大判 (large format), 36.6 × 25 cm
折本 orihon binding (concertina book). The prints have been pasted together back to back creating an orihon-gata (accordion style) picture album.
Woodblock print
Brocade cover, no daisen

Illustrations
16一枚物 ichimaimono (single-sheet prints) (3 diptych prints and 10 single prints)

Contents
This is a collection of twenty 一枚物 ichimaimono (single-sheet prints). Some are from the Kansai region (called 上方役者絵 Kamigata yakusha-e). Sixteen of the prints are by outstanding and celebrated print artists: Shunkōsai Hokushū of the golden age of the Osaka school, the influential print artist Utagawa Toyokuni I (pupil of Utagawa Toyoharu) and Utagawa Kunisada (pupil of Toyokuni). Four of the prints are by lesser print artists: Ashiyuki, Toyokawa Yoshikuni and Ashifune.

The prints are all 役者絵 yakusha-e i.e. pictures of kabuki actors published around 1800 and most of the prints depict the famous actor of the Osaka kabuki stage 中村歌右衛 Nakamura Utaemon III (1778–1838).

Other copies

Provenance
Unknown

References
VORWORT
ZUR Dritten Auflage.

Die japanische Poesie ist ausserordentlich
reich an Erzeugnissen der mannigfachsten Art
und man könnte deshalb, glauben, dass man
nur unter das von den Japanern selbst als
gut Anerkannte zu griffen brauche, um mit
leichter Mühe den Stoff zu einer Anthologie
zusammentstellen. Dam ist aber nicht so. Die
grosse Mehrzahl der japanischen Gedichte ist der
Art, dass wenn man sie ihres spezifisch-japani-
schen sprachlichen Ausdrucks entkleidet, wenig
mehr übrig bleibt, zumal sie meist von aphoristi-
schen Kürze sind. Die Form überwiegend den
Inhalt; poetische Worte und Gedanken
machen sich ungänglich bis; man begegnet
wohnt häufig originellen Gedankenwiderungen, aber
seltsamen echt poetischen Gehalten. Die reichste
Ausbeute an wirklicher Poesie gewähren die
ältesten Gedichtsammnungen, nämlich die um-
fangreiche Sammlung Manyōshū, von welcher
Verfasser dieses eine kritische Ausgabe und

[Yakusha-e] [役者絵] (OA 93-349/Mus)
[Yakusha-e] (Shunkōsai Hokushū) [役者絵] (OA 93-349/Mus, prints 5–6)
[Yakusha-e] (Utagawa Toyokuni I) [役者絵] (OA 93-349/Mus, prints 7–8)
[Yakusha-e] (Ashiyuki, Utagawa Kunisada) [役者絵] (OA 93-349/Mus, prints 9–10)
[Yakusha-e] (Shunkōsai Hokushū) [役者絵] (OA 93-349/Mus, prints 11–12)
[Yakusha-e] (Toyokawa Yoshikuni, Utagawa Kunisada) [役者絵] (OA 93-349/Mus, prints 13–14)
[Yakusha-e] (Ashiyuki, Shunkōsai Hokushū) [役者絵] (OA 93-349/Mus, prints 17–18)
140 Tōkaidō gojūsan-tsugi (Utagawa Kunisada)
東海道五十三次

**Alternative titles**
東海道五十三次之内 Tōkaidō gojūsan–tsugi no uchi
役者見立東海道五十三駅 Yakusha mitate Tōkaidō gojūsan eki (OA 93-353a/Mus)

**Classification**
浮世絵
一枚絵

**Artist**
歌川国貞 Utagawa Kunisada (1786–1864), artist name 豊国 Toyokuni (三代歌川豊国 Utagawa Toyokuni III)

**Imprint**
[Publishers: Edo: 辻岡屋文助 Tsugiokaya Bunsuke, 上総屋岩蔵 Kazusaya Iwazō, 井筒屋庄吉 Izutsuya Shôkichi, 高田屋竹蔵 Takadaya Takezô, 伊勢屋兼吉 Iseya Kenkichi, 玉屋恵助 Tamaya Sôsuke, 住吉屋政五郎 Sumiyoshiya Masagorô, 篠屋吉蔵 Tsutaya Kichizô, 山崎屋清七 Yamazakiya Seihichi, 嘉永 Kaei 5 (1852)]

Engravers’ 彫師 chōshi (carver): 横川竹次郎 Yôkôkawa Takejirô
摺工 surikō (printer): 大海屋久太郎 Daikaiya Hisatarô

**Description**
60 枚 mai (prints) (61 prints including the list of actors 役者見立東海道五十三駅)
大判 Ōban 36.3 × 28 cm
Blue cover with ornamental pattern and daisen
In the upper right-hand corner of each print is a square cartouche in shikishi 色紙 “poem-card” format executed in a diversity of patterns with the series title and the name of the roles in the kabuki play, for example 東海道五十三次の間 日本橋品川の間 or 東海道日本橋品川間.
In the lower left- or right-hand side a vertical rectangular cartouche with Toyokuni’s 豊國画 signature and seal
See colour plate, p. 265

**Illustrations**
Full-colour woodblock prints, nishiki-e 錦絵

**Contents**
This is a collection of 60 一枚物 ichimaimono (single-sheet prints) in the Ōban 大判 (large format) print series comprising 140 prints 東海道五十三次 “Between the S3 Stations of the Tokaidō” also known as 役者見立東海道五十三駅 Tōkaidō gojūsan eki (see OA 93-353a/Mus) published in 1852. Yakusha mitate Tōkaidō gojūsan eki means “likened to actors” as they portray kabuki actors.

The style is known as 大首絵 “ōkubie” “big head” or half-length portraits, therefore the series is known as “Ōkubie Tōkaidō” “Big Head Tōkaidō”.

“The Yakusha mitate Tōkaidō (Actors of the fifty-three stations of Tōkaidō), [was] published in 1852 in combination by Izutsuya, Isaya, Tsugiokaya and Sumiyoshiya. In the foreground there is a portrait of a kabuki actor, a subject that was Kunisada’s speciality, while the background presents revisions of Hiroshige’s landscapes. It is
important to note that this series was produced in the period of the Tenpō reforms and the landscape background is intended to disguise theatrical prints as landscape ones. Due to the prohibition the roles are named, but the names of the actors do not appear. However the informed audience of the Edo period would easily recognize the actors from the visual cues provided by Kunisada. Yakusha mitate Tōkaidō became a great success and led to the production of other series with a similar structure; foreground portraits of actors with background topographic views of Edo, Lake Biwa and so on." (Traganou 2004, p. 177)

The exact date of completion was in the sixth month of 1852. (Nakamura Sumiko 2009)

(This series is easily confused with another series by the same name, Mitate yakusha gojūsan tsui no uchi published 1837–1838 by Sanoya Kihei. See Marks 2011, p. 244, and of a later chūban (medium format) edition, see Nakamura Sumiko 2009).

"Throughout the Edo period (1603–1868), the Tōkaidō was the most vital road of Japan connecting Edo (present-day Tōkyō) with Kyōto. Its popularity eventually lead to the publication of Tōkaidō woodblock print series. The many designers concentrated on various aspects linked to the 53 stations along the road. Today, the Tōkaidō is generally associated with landscape prints by Hiroshige and Hokusai. A different treatment of the Tōkaidō theme shows the work of Kunisada who focused especially on portraits of actors, creating a new type of Tōkaidō print by juxtaposing popular kabuki actors in specific roles to Tōkaidō stations." (Marks 2010, abstract)

Seals of ownership
Handwritten (Japanese) note of previous owner with name erased.

Other copies

References


Marks, Andreas. 2010. Kabuki brain puzzles: station-character motif patterns in the actor Tōkaido series of Utagawa Kunisada (1786–1865). Department of Japanese Studies, Faculty of Humanities, Leiden University. (Abstract online)


The print “Between Hodogaya and Totsuka, Gonta Hill: Igami, 1852, 8th month” is shown in Traganou 2004, p. 110 (plate 17), from the collection of Spencer Museum of Art, The University of Kansas.

(Yakusha mitate) Tōkaidō gojūsan-eki (Utagawa Kunisada) (役者見立) 東海道五十三驛 OA 93-353a/Mus
Art
Painting and calligraphy – Pictorial art – Albums, ukiyo-e, nishiki-e – Kabuki actors

141 (Yakusha mitate) Tōkaidō gojūsan-eki (Utagawa Kunisada) (役者見立) 東海道五十三駅

See OA 93-353/Mus, “title page/index” to this work

Alternative titles
東海道五十三次

Title in standard kanji
役者見立 東海道五十三駅

Illustrator
歌川国貞 Utagawa Kunisada (1786–1864), artist name 豊国 Toyokuni (三代歌川豊国 Utagawa Toyokuni III)

Artist signature: 一陽豊国画
Engravers’ (彫師 chōshi) signatures:
 彫工 chōkō (carver): 橫川竹次郎 Yokokawa Takejirō
摺工 surikō (printer): 大海屋久太郎 Daikaiya Hisatarō

Imprint [Published: Edo: 嘉永 Kaei 5 (1852)]
Lower left side reads: 禁販買 kinbaibai (not for sale)

Description
1 枚 mai (1 print)
Ōban 36.3 × 28 cm

Contents
This is a supplementary page to the series Tōkaidō gojūsan-tsugi (OA 93-353/Mus)
This not-for-sale sheet (possibly given away as a bonus gift when prints were purchased) identifies the actors (some deceased) shown in the 55 sheets of the original series, before the extra designs were added.
Due to the prohibition, the roles are named, but the names of the actors do not appear.

Other copies
Museum of Fine Arts Boston MFA impressions, accession numbers: 11.29525.1, 59.1147.2
Similar item: www.enpaku.waseda.ac.jp/db/enpakunishik/results-big.php?shiryo_no=500-2801
Provenance
Unknown

References
Museum of Fine Arts, Boston, MFA impressions, accession numbers: 11.29525.1, 11.43297, 59.1147.2. Retrieved from ukiyo-e.org/image/mfa/sc181658

142 Kabuki jūhachiban: Kyūdaime Ichikawa Danjūrō (Torii Kiyosada, Jusōsō Tadakiyo)  
歌舞伎十八番：九代目市川團十郎  

OA 93-348/Mus

Title in standard kanji
歌舞伎十八番: 九代目市川団十郎

Classification
浮世絵
役者絵

Artists
鳥居 清貞 Torii Kiyosada (1844–1901) (waki illustrations); 壽雙々 忠清 Jusōsō Tadakiyo (nigao illustrations)

Kanji reads: 脇絵 鳥居清貞 筆／似顔 壽雙々 忠清 畫

Imprint
東京 Tōkyō: 長谷川[寿美] Hasegawa Hisami, [明治 Meiji 28-29 (1895–1896)]

Publisher’s seal reads: 南伝馬二丁目 長谷川

Description
19 single-sheet prints (contents and colophon: 1 sheet, 18 kabuki prints)
大判 ōban 37.5 × 24.5 cm
目録 mokuroku reads: 九代目市川団十郎
See colour plate, p. 266

Illustrations
Nishiki-e

Contents
Ukiyo-e prints of the kabuki actor Ichikawa Danjūrō IX in scenes from 18 plays.

Other copies
ci.nii.ac.jp/ncid/BA72142161
dl.ndl.go.jp/info:ndljp/pid/2542754

Provenance
Egill Rostrup? (see OA 93-352/Mus)
Art
Painting and calligraphy – Pictorial art –
Albums, ukiyo-e, nishiki-e – Theatre

143 [Meiji Shibai-e]  [明治芝居絵]

Classification
錦絵
歌舞伎絵
芝居絵
See colour plates, pp. 267–269

Prints 1–3
Artist: 安達吟光 Adachi Ginkō (fl. 1870–1900)
Title: 「第五回神刀館大会鶴舞術真剣試合之図」「第五回神刀館大會鶴舞術真剣試合之圖」
Imprint: 東京: 福田初次郎 Fukuda Hatsujirō
明治 Meiji 31 (1898)
Size/format: Triptych, おban
[Theatre scene]

Prints 4–5
Artist: 福島星湖 Fukushima Seiko
Title: 「筒井明俊宇治橋勇戦ノ圖」(其一)「武蔵坊弁慶五條ノ橋ノ圖」(其三)
Imprint: 東京: 奈良澤 [健次郎] Narasawa Kenjirō
明治 Meiji 33 (1900)
Size/format: 2 prints, horizontal おban
Series title: 「教訓歴史画報」「星湖画譜」
[Historical scenes]
Fukushima Seiko contributed illustrations to the magazine 風俗画報 Fūzoku gahō published by 東陽堂 Tōyōdō (1899–1902)

Prints 6–8
Artist: 宮川春汀 Miyagawa Shuntei (1873–1914)
Title: [Dance performance for ladies]
Imprint: 東京: 福田初次郎 Fukuda Hatsujirō
明治 Meiji 33 (1900)
Size/format: Triptych, おban
Series title: 「当世風俗通」
Prints 9–11  
**Artist:** 落合 芳幾 Ochiai Ikusai (1833–1904) (also known as 歌川 芳幾 Utagawa Yoshiiku)  
**Title:** Left side print: 「おさみ 坂東秀調」  
**Imprint:** 東京: 福田初次郎 Fukuda Hatsujirō  
明治 Meiji 33 (1900)  
**Size/format:** Triptych, ōban  
**Series title:** 「歌舞伎座十一月狂言」

Prints 12–14  
**Artist:** 尾形月耕 Ogata Gekkō (1859–1920)  
**Title:** 1: 「杉野十平次次房」「近習金八兩三人扶持」 2: 「馬廻百五十石」「矢田五郎右衛助武」「刃法参剣信士行年二十九」 3: 「小狐丸」  
**Imprint:** 東京: 武川利三郎 Takegawa Risaburō  
明治 Meiji 20–30 (1887–1897)  
**Size/format:** 3 prints, ōban  
**Series title:** 「義士四十七図」

Print 15  
**Artist:** 豊原周延 Toyohara Chikanobu (1838–1912) (also known as 楊洲周延 Yoshū Chikanobu)  
**Title:** 「四方田但馬守加藤清正」「不許葷酒入山門」  
**Imprint:** 東京: 武川利三郎 Takegawa Risaburō  
明治 Meiji 31 (1898)  
**Size/format:** Horizontal ōban  
[Historical scene]

Prints 16–18  
**Artist:** 豊原周延 Toyohara Chikanobu (1838–1912) (also known as 楊洲周延 Yoshū Chikanobu and Hashimoto Chikanobu)  
**Imprint:** 東京: 松木平吉 Matsuki Heikichi  
明治 Meiji 33 (1900)  
**Size/format:** Triptych, ōban  
**Series title:** 「竹乃一節」

Prints 19–27  
**Artist:** 豊原周延 Toyohara Chikanobu (1838–1912) (also known as 楊洲周延 Yoshū Chikanobu)  
**Imprint:** 東京: 福田初次郎 Fukuda Hatsujirō  
明治 Meiji 28–29 (1895–1896)  
**Size/format:** 3 sets of triptychs, ōban  
**Series title:** 「千代田之大奥」

Print 28  
**Artist:** 豊原周延 Toyohara Chikanobu (1838–1912) (also known as 楊洲周延 Yoshū Chikanobu)  
**Title:** 「安田作兵衛 織田信長」  
**Imprint:** 東京: 福田初次郎 Fukuda Hatsujirō
ART

Meiji 31 (1898)
Size/format: Horizontal ōban

Historical scene

Prints 29–32
Artist: Toyohara Kunichika (1835–1900)
Title 1: 「十八番之内像引」 Title 2: 「熊谷直実」 Title 3: 「犬山道節」 Title 4: 「斎藤実盛」
Imprint: 東京: 福田初次郎 Fukuda Hatsujirō

Meiji 31–33 (1898–1900)
Prints 33–37
Artist: Tsukioka Kōgyo (1869–1927)
Imprint: 東京: 松本平吉 Matsuki Heikichi

Meiji 31–34 (1898–1901)
Prints 38–40
Artist: Utagawa Kunisada (1786–1865) (also known as Utagawa Toyokuni III) (signature: 応需豊国画)
Title: 「大社縁結図」
Imprint: 東京: 福田初次郎 Fukuda Hatsujirō

Meiji 34 (1901)
Prints 41–43
Artist: Utagawa Kunisada III (1848–1920) (also known as 豊斎 Hō-sai, 香朝楼 Kōchōrō)
Title: 「市村座中幕沢村宗之助名代弘」
Imprint: 東京: 福田初次郎 Fukuda Hatsujirō

Prints 44–64
Artist: Utagawa Kunisada III (1848–1920) (also known as 豊斎 Hō-sai and 香朝楼 Kōchōrō)
Imprint: 東京: 福田初次郎 Fukuda Hatsujirō
CATALOGUE OF JAPANESE MANUSCRIPTS AND RARE BOOKS

Prints 65–67

Artists: 幽斎年章 Yûsai Toshiaki (1864–1921). His family name was 中澤 Nakazawa (1864–1921)
Nakazawa Toshiaki

Constructed title: 武者絵

Imprint: 東京: 長谷川壽美 Hasegawa Hisami 明治 Meiji 31 (1898)

Size/format: Triptych, ōban

[Historical scene]

Contents: 67 nishiki-e 錦絵 colour woodblock prints, with 17 sets of 3 prints that, when joined at their margins, make up a single scene (triptychs).

Most of the prints are Meiji-period yakusha-e 役者絵, a type of ukiyo-e 浮世絵 print that shows one or several kabuki 歌舞伎 theatre actors in a stage pose or costume. Prints showing the stage are also known as: kabuki-e 歌舞伎絵 or shibai-e 芝居絵. There is also a set of prints with scenes from the nô 能 theatre and a few of the prints depict historical scenes. The triptych (prints 38–40) by Utagawa Kunisada is from the Edo period.

Provenance: Donated by actor, playwright and theatre historian Egill Rostrup (1876–1940) in November 1913. He travelled in Japan and China in 1912–1913. His donations, mainly consisting of printed matter related to the theatre, were kept in four cases with the entry numbers 351 and 352; they were also entered in an earlier catalogue with the number 501.


Dansk biografisk haandleksikon, Gyldendal, 1926, pp. 259

Dansk biografisk leksikon, 1982, pp. 410–411
[Meiji Shibai-e] (Yūsai Tōshiaki) [明治芝居絵] (OA 93-352/Mus, prints 65–67)
144  *Nōgaku 5-mai-iri*  
能樂五枚入

**Title in standard kanji**  
能楽

**Artist**  
Not identified

**Year of creation**  
Artist’s 朱文 shunbun seal not identified [大正—昭和 period]

**Description**  
色紙五枚入 第一号 第二号 shikishi 5-maiiri 1-gō 2-gō (2 sets of 5 prints each)  
22 × 18 cm

**Contents**  
Two sets of five paintings in full colour, printed on Western-style paper.  
Each print depicts different ritual pieces that are found in the *nō* theatre. Print 1, for example, depicts the *Okin* 翁 – a venerable old man – which is a unique play which combines dance with *Shintō* ritual and is generally the opening work at any programme or festival.  
The work is in the style of 山口蓼洲 Yamaguchi Ryōshū (1889–1966)

**Provenance**  
Unknown
Nōgaku 5-mai-iri [明治芝居絵] (OA 93-381/Mus)
Art

Painting and calligraphy – Pictorial art –
Albums, ukiyo-e, nishiki-e (replica)

145 Okumura Masanobu hitsu nishiki-e

Title in standard kanji 奥村政信筆錦繪
Classification 浮世絵
Artist Unknown
Year of creation 明治 (ca 1900) (replica)
Description Ōbon 大本 25.7 × 17.9 cm
折本 orihon (concertina book)
Brocade cover in blue, white and gold pattern
Daisen reads: 奥村政信筆錦繪
Illustrations 錦絵 nishiki-e colour prints
Contents This is a collection of copies in the style of the ukiyo-e artist Okumura Masanobu (1686–1764) He was a publisher and the founder of the Okumura school of ukiyo-e.

The first print reads: 大和画師 奥村政信図 Yamato gashi Okumura Masanobu zu (paintings by Okumura Masanobu, Yamato artist). The last print is a copy of his famous work: “Self-portrait of the screen painter in a brothel” (ca 1710). Originally sumizuri-e (black-and-white prints), but here with added colours (nishiki-e 錦絵)

Other copies pudl.princeton.edu/objects/c247ds21t
(Self-portrait of the screen painter in a brothel)

Provenance Registered in Østasiatisk Afdeling, Accessionskatalog (catalogue of East Asian Department) year 1946–1947, entry no. 2, Japan 537 (Anonym Gave, i.e. anonymous present). Shelfmark in book Japan Nr. 537 (ink) and 1946–2 (pencil). Entry 1946–1947, entry no. 1, Japan 536 also noted as anonymous present is a book published in 1912.
Okumura Masanobu hitsu nishiki-e 奥村政信筆錦絵 (OA 93-537/Mus)
Art

Painting and calligraphy – Pictorial art – Albums, ukiyo-e, nishiki-e – Ukiyo-e production method

146  Kyōraku jūni-dai no uчи: Nonomiya (Tokuriki Tomikichirō)

京洛十二題の内 野々宮

<table>
<thead>
<tr>
<th>Classification</th>
<th>版画  美術</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artist</td>
<td>徳力富吉郎 Tokuriki Tomikichirō (1902–2000)</td>
</tr>
<tr>
<td>Imprint</td>
<td>[京都 Kyōto: まつ九 Matsukyū, 1938 (1st edition), later printing]</td>
</tr>
</tbody>
</table>
| Description    | 7 single-sheets, 26 × 39 cm  
                 | See colour plates, p. 270 |
| Illustrations  | Multi-coloured woodblock prints |
| Contents       | A set of 7 woodblock prints 版画 hanga in various stages of the process of multi-coloured woodblock printing. The series is called 京洛十二題 (12 scenes of Kyōto), and this print depicts 野々宮 Nonomiya Shrine (usually written 野宮神社 Nonomiya Jinja). The 版画 hanga artist 徳力富吉郎 Tokuriki Tomikichirō was a prominent member of the 創作版画 Sōsaku Hanga movement and a passionate sōsaku hanga printmaker. However he earned his living with prints in the 新版画 shinhanga style published by 内田美術版画 Uchida Bijutsu Hanga and 芸艸堂 Unsōdō. He founded the publishing company Hanmoto Matsukyū 版元まつ九 in Kyōto. The first edition of the series was published in 1938. |
                 | search.artmuseums.go.jp/sakuhin_list.php?sakka=1505&page_from=detail
                 | ukiyo-e.org/image/ohmi/Tokuriki_Tomikichiro-Kyoraku_Nonomiya-01-04-16-2007-8462-x2000 |
# Sinology

*Chinese books – Classic Confucian writings*

**147 (Kashiragaki zukai) shisho ryakkai**  
(頭書図解) 四書略解

<table>
<thead>
<tr>
<th><strong>Alternative titles</strong></th>
<th>四書略解 Shisho ryakkai</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Title in standard kanji</strong></td>
<td>(頭書図解) 四書略解</td>
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<td><strong>Classification</strong></td>
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<td></td>
<td>漢籍編（準漢籍含） - 経部 - 四書類 - 四書</td>
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<tr>
<td></td>
<td>儒学・中国思想・仏教</td>
</tr>
<tr>
<td><strong>Original annotator</strong></td>
<td>[朱熹 Shuki (Zhu Xi) (1130–1200)]</td>
</tr>
<tr>
<td><strong>Author/annotator</strong></td>
<td>重田蘭渓 Shigeta Rankei</td>
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<td>Mikaeshi reads:</td>
<td>Rankei sensei cho 蘭渓先生著</td>
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<tr>
<td>Kanki of 論語略解 reads:</td>
<td>重田玄泰</td>
</tr>
<tr>
<td>例言 reigen signed:</td>
<td>重田正為</td>
</tr>
<tr>
<td><strong>Foreword</strong></td>
<td>橋爪維馨 Hashizume Ikei</td>
</tr>
<tr>
<td><strong>Imprint date</strong></td>
<td>嘉永 Kaei 7 (1854), republished 明治 Meiji 8 (1875)</td>
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<td>Mikaeshi 見返し reads:</td>
<td>「嘉永癸丑 (1853) 冬新鐫」</td>
</tr>
<tr>
<td>Foreword 序 reads:</td>
<td>「嘉永壬子 (1852) 孟冬既望 江戸 松園橋爪維馨識」</td>
</tr>
<tr>
<td>Kanki of 孟子略解 reads:</td>
<td>明治 八年乙亥 江戸書林 求信閣 鈴木伊四郎蔵版</td>
</tr>
<tr>
<td><strong>Imprint</strong></td>
<td>東京 Tōkyō: 文苑閣鈴木氏 Bun’enkaku Suzuki-shi</td>
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<td>Mikaeshi reads:</td>
<td>文苑閣鈴木氏藏版</td>
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<tr>
<td>Kanki of 論語略解 reads:</td>
<td>江戸書林 文苑閣 播磨屋勝五郎蔵版</td>
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<tr>
<td>Lower part of hanshin 版心 reads:</td>
<td>「文苑閣蔵版」</td>
</tr>
<tr>
<td><strong>Description</strong></td>
<td>10 巻, 10 冊</td>
</tr>
<tr>
<td>[1]. Daigaku shōku 大学章句 1 巻 1 冊</td>
<td></td>
</tr>
</tbody>
</table>
[2]. Chūyō shōku 中庸章句 1 巻 1 冊
[3–6]. Rongo ryakkai 論語略解 4 巻 4 冊
[7–10]. Mōshi ryakkai 孟子略解 4 巻 4 冊

(Titles from the beginning of text)

Obon 大本 22 × 15.2 cm
Fukurotoji

Woodblock print
Size of printing frame: 19 × 14 cm
Fishtail design
Single-line borders, 9 vertical rules, 1 horizontal rule at top for annotations
Chinese text with translations in kana-majiribun and annotations in kanbun
Brown cover with embossed flower pattern
Title from mikaeshi and foreword (序首)

Contents

“四書略解 with 頭書圖解 diagram headnotes”. Annotated edition of Si shu (The four books). Contents: The great learning (Da xue), The conduct of life (Chung yung), Confucian Analects (Lun yu) and The works of Meng Ke (Meng zi). Traditionally Rongo has been ascribed to Kong Qiu, known as Kongzi or Confucius, and Mōshi to Meng Ke, known as Mengzi or Mencius. Daigaku and Chūyō are unknown.

Seals of ownership
Bibl.Reg. hafniensis 1912-13.2795

Other copies
Digitized copy: dl.ndl.go.jp/info:ndljp/pid/995238

References
Original edition published 嘉永 7 (1854): KSM: 4.86.2
NKSMD: 著作 ID 1008339
Meiji reprint: NKSMD: 書誌 ID 29140558
ci.nii.ac.jp/ncid/BA79638937
(Kashiragaki zukai) shisho ryakkai (頭書圖解) 四書略解 (OA 93-81a/Mus)
148 (Shūchin) shisho katakana tsuki  
(袖珍) 四書片仮名附

**Alternative titles**
- 四書袖珍 片仮名附
- 銅鐫 四書 學庸論
- 銅鐫 四書 孟子

**Classification**
- 漢学
  - 漢籍編（準漢籍含） - 經部 - 四書類 - 四書
  - 哲学 - 經書 - 四書 - 孟子
  - 儒学・中国思想・仏教

**Original annotator**
- 朱熹 Zhu Xi

**Beginning of text reads:**
- 朱熹章句 (vol. 1); 朱熹集註の説 (vol. 2)

**Imprint**
- 京都 Kyōto: 銭屋惣四郎 Zeniya Sōshirō (and 2 others), 明治 Meiji 4 (1871)

**Mikaeshi reads:**
- 袖珍 四書 片仮名附全二冊
- 製本所 文敬堂誌

**Description**
- 2 冊
- Tōkukobon 特小本 10.8 × 8.3 cm
- Fukurotoji

**Dōban 銅版. Copperplate prints**
- Within single border (9.4 × 7.1 cm), text in 9 vertical lines with rules, 25 ji to line
- Chinese text with Japanese readings in katakana
- Yellow cover with embossed design

**Daisen reads:**
- (Vol. 1) (銅鐫) 四書 學庸論 合, (vol. 2) (銅鐫) 四書 孟子 全

**Beginning of text**
- (Vol. 1): 大学章句, 中庸章句, 論語 (上下)
- (Vol. 2): 孟子 (上下)

**Contents**
- A “pocket edition” 袖珍 of *Si shu* (The four books) with *katakana* readings. Contents: The great learning (大学 Da xue/Daigaku), The conduct of life (中庸 Chung yung/Chūyō), Confucian analects (論語 Lun yu/Rongo) and The works of Meng Ke (孟子 Meng zi/Mōshi). Traditionally Rongo has been ascribed to Kong Qiu, known as Kongzi or Confucius, and Mōshi to Meng Ke, known as Mengzi or Mencius. The authorships of Daigaku and Chūyō are unknown.

**Seals of ownership**
- DET KONGELIGE BIBLIOTEK

**Provenance**
- Unknown

**References**
- MKTM: 1.36.2
- www.worldcat.org/oclc/672377857

410
(Shūchin) shisho katakana tsuki (袖珍)四書片仮名附 (OA 93-81/Mus)
### 149 Keiten yoshi

**經典余師**

**OA 93-802/Mus**

### Alternative titles

<table>
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<th>Title</th>
<th>Description</th>
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<tr>
<td>經典餘師四書之部</td>
<td>Keiten yoshi shisho no bu</td>
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### Title in standard kanji

経典余師

### Classification

經部 - 四書類 - 四書之屬

漢学

### Annotator

溪百年 Tani Hyakunen (讃岐百年 Sanuki Hyakunen) (1754–1831)

見返 mikaeshi reads: 百年先生述

### Imprint

被彫 kabusebori reprint of 天明 Tenmei 6 (1786), 明治 Meiji 3 (1870), 6th printing

No kanki 刊記

見返 mikaeshi reads: 「明治庚午六刻」「讃岐百年先生述 經典餘師四書之部 十巻」「大阪書林 六書堂梓」

Foreword 序 dated: 天明六年 (1786)

### Description

10 卷, 2 冊

Vol. 1: 大學 / (宋)朱熹章句, 論語 4 巻 / (宋)朱熹集註, 中庸 / (宋)朱熹章句

Vol. 2: 孟子 4 巻 / (宋)朱熹集註

(Note: the order of the works (巻次) has been changed when rebound)

**Hanshibon** 半紙本 22.5 cm

**Fukurotoji**

Woodblock print

頭書 kashiragaki headnotes in upper frame, Chinese text and annotations in lower frame

Text in Chinese, with reading marks kunten, and annotations and kana reading in Japanese

Original cover missing

Western binding with gold-leaf-engraved spine, titles in kanji, with 19th-century marbled double-comb pattern on front and back of endpapers

[題簽題 daisen title: 經典余師 (daisen is missing)]

見返し題 mikaeshi title: 經典餘師四書之部

柱題 hashira title: 孟子

### Contents

經典餘師 is the title of an annotated edition of the classic Confucian writings 大學, 中庸, 論語, 孟子 (The Four Books). The main text is explained and provided with kana reading in the top horizontal column by 溪百年 (Tani Hyakunen), also called 讃岐百年 Sanuki Hyakunen, i.e. Hyakunen from Sanuki.
**Handwritten notes**
Red ink notes with Roman numbers on vol. 2: 孟子 indicating the *maki* numbers.
Pencil notes in English and Danish languages.

**Seals of ownership**

**Other copies**
NDL digitized copy dl.ndl.go.jp/info:ndljp/pid/2557015

**Provenance**
Old entry 866-I, 866-II, changed to Japan no. 802

**References**
ci.nii.ac.jp/ncid/BB12830458
KSM: 3.516
MKTM: 1.36.1
Hayashi & Kornicki 1991: No. 2423
Keiten yoshi 經典餘師 (OA 93-802/Mus)
Sinology
Chinese books – Classic Confucian writings –
Shōgakurui (Ōraimono)

150 Senjimon
千字文

Alternative titles
Qianziwen

Classification
往来物
經部小学類

Annotator
朝川善庵 Asakawa Zen'an (1781–1849)
Mikaeshi 見返し reads: 善庵先生校閲

Imprint
江戸 Edo: 岡田屋嘉七 Okadaya Kashichi, 文化 Bunka 4 (1807)
Mikaeshi reads: 江戸書林 岡田屋嘉七
Kanki shoshi 刊記書肆 reads: (京都) 出雲寺文次郎／勝村治右衛門／(大坂) 河内
屋喜兵衛／秋田屋右衛門／(江戸) 須原屋茂兵衛／出雲寺万次郎／岡田屋嘉
七
Postscript reads: 文化丁卯
Hashira reads: 學古塾藏 Gakkojuku

Description
1 冊
23 丁 (leaves)
Ōbon 大本 25.6 × 17.9 cm
Fukurotoji
Woodblock print
Within single border (20.7 × 14 cm); text in 3 vertical lines with rules divided by 1
horizontal rule
Fishtail design
Kanbun with kunten and katakana reading
Blue cover with ornamental pattern and original daisen
Daisen title: 千字文全
Hashira title: 千字文
The genre is 往来物 ōraimono i.e. textbooks, handbooks and manuals for educational purposes and moral instruction mostly for children and women.

Attributed to Chinese scholars 周興嗣 Zhou Xingsi (?–521), 欧陽詢 Ouyang Xun (557–641), and 董其昌 Dong Qichang (1555–1636). Exercise book for learning kanji, annotated by Asakawa Zen'an, a Neo-Confucian writer and disciple of Yamamoto Hokuan. He specialized in the study of the Chinese literary texts especially the Analects, Kansetsu hakki, and Daigaku genpon yakugi.

Seals of ownership
Bibl. Reg. hafniensis 1912-13.2816

Other copies
1 copy in Japan in 盛岡市中央公民館, several copies in Australia

Provenance
Recorded in a Royal Library hand-list made in the early 1900s.

References
Kornicki database: デンマーク／DK／KB／101
NKSCD: 調査カード整理番号 101999-00214
www.worldcat.org/oclc/813375368
ci.nii.ac.jp/ncid/BA78354402: 四部分類: 経部小学類各体字書之属
Senjimon 千字文 (OA 93-101/Mus)
151 Sanjikyō

三字經

Title in standard kanji 三字經
Classification 教育
往来物
Original author 王応麟 Yinglin Wang (1223–1296)
Imprint 江戸 Edo: 内野屋弥平治 Uchinoya Heihei, [Bakumatsu 幕末 (1844–1868)]
Kangi reads: 「東都書肆・柏悦堂 内野屋彌平次梓」
Description 1 卷, 1 冊
[19 叶 (leaves)]
Hanshibon 半紙本 22.4 × 15.4 cm
Fukurotoji
Size of printing frame: 18.3 × 14 cm
Chinese script and word order. The kanji are in the regular style called 楷書 kaisho
with readings in 平仮名 hiragana to the right.
5 lines to page, 6 ji to line, or 11 lines to page, 24 ji to line
外題 gedai (outer title) reads: 「三字經 全」
Mikaeshi 見返 reads: 「新刻 大字素読本／(啓蒙六種)三字經 全／東都書肆
柏悦堂梓」
内題 naidai (inside title at beginning of text) reads: 「三字經」

Contents The genre is 往来物 ōraimono, i.e. textbooks, handbooks and manuals for educational
purposes and moral instruction mostly for women and children.
The Three Character Classic, Trimetric Classic or San Zi Jing is one of the Chinese
classic texts. It was probably written in the 13th century and attributed to Wang Ying-
lin (王應麟, 1223–1296) during the Song Dynasty. It is also attributed to Ou Shizi
(歐適子, 1234–1324). The work is not one of the traditional six Confucian classics,
but rather the embodiment of Confucianism suitable for teaching young children.
With the short and simple text arranged in three-character verses, children learned
many common characters, grammar structures, elements of Chinese history and the
basis of Confucian morality, especially filial piety and respect for elders (the Five
Relationships in Chinese society).

Confucianism 儒教 has religious aspects but concentrates on philosophical,
ethical, and political teaching. In Japan it assumed particular importance during the
6th–9th centuries and from the Edo period (1600–1868) through the early Shōwa
period (1926–1989).

Seals of ownership Bibl. Reg. hafniensis 1912-13.2816a
Provenance
Recorded in a Royal Library hand-list made in the early 1900s.
Clipping from a French bookdealer’s catalogue, pasted on front cover, reads: Sanzi-kyau. Livre des phrases des trois caractères en chinoise, suivi de la traduction japonaise. Yédo. In-8°

References
Kornicki database: デンマーク／DK／KB／Jap 102
NKSMD: 著作 ID 4374164
www.taishukan.co.jp/kanji/archive/sanjikyo.html
Sanjikyō 三字經 (OA 93-102/Mus)
Japanese Sinology
History – Biography Showa

152 Shisei Bunsennō 至聖文宣王

Authors 張楷 Chō Kai (Zhang Kai), 中山久四郎 Nakayama Kyūshirō (解説 kaisetsu) (1874–1961), 孔德成 Gong Dezhen (Kō Tokusei) (1920–2008)

Editor 斯文會 Shibunkai

Jobun 序文 foreword by 宇野哲人 Tetsuto Uno, 1875–1974

Title page reads: 至聖七十七代裔孫 衍聖公孔徳成御眞筆

Kanki reads: 編纂 斯文會

Imprint 東京 Tōkyō: 東方文化會 Tōhō Bunkakai, 昭和 Shōwa 14 (1939)
[Originally published by Tōkyō: 春秋社 Shunjūsha, 昭和 Shōwa 9 (1934)]

Description 1 冊
26.5 × 37 cm

Binding in the traditional Japanese fukurotoji style, but with Western paper
Modern typographic techniques
Yellowish-brown silk brocade cover with Oriental-style folding case 軄入 chitsuiri

Illustrations Illustrated, chiefly with black-and-white photographs

Contents About Confucius 孔子 (551–479 BC). Bunsennō 文宣王 is the posthumous Buddhist name for Confucius; 至聖 means wise.
The author Gong Dezhen 孔德成 (1920–2008) was the 77th-generation descendant of Confucius in the main line of descent.

Other copies dl.ndl.go.jp/info:ndljp/pid/1688334

Provenance Probably acquired between 1939 and 1946 (on account of the shelf-mark number)

References ci.nii.ac.jp/ncid/BB13869856
曲阜至聖先師孔子廟概要

此孔廟為萬曆四十五年（1567）建造，內有孔子像、子思像等。廟內有孔子的生平紀念銅像，銅像下方刻有孔子的事迹。廟內還有孔子的語錄和詩篇，以及孔子的弟子的雕像。

图像来源：Shisei Bunsennō 至聖文宣王 (OA 93-346/Mus)
References

Abbreviations used in the catalogue


Books and articles


Keller, Kimbrough and Satoko Shimazaki (eds). 2011. *Publishing the Stage: Print and Performance in Early Modern Japan*, Boulder, Co.: University of Colorado Center for Asian Studies, (online), cas.colorado.edu/content/event-publications

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REFERENCES


Online encyclopedias and other online reference works


Library and union catalogues (online public access catalogs) and image databases


ARC ukiyoe etsuran shisutemu [Ukiyoe Database] Ritsumeikan University Art Research Center, copyright 1999–, www.db-jac.net/db/arcnishiki/searchp.htm

Art of Asia (Collections search). Museum of Fine Arts, Boston, www.mfa.org/collections/asia

British Museum collection online, copyright Trustees of the British Museum, www.britishmuseum.org/research/collection_online/search.aspx (Biographical details of artists can be found in the records at ‘producer name’ (opens up in a mouseover “hover box”). The web page of the biographical details can also be found by using a search engine).

Bunka dejitaru raiburarī 文化デジタルライブラリー, copyright 2012 Nihon Geijutsu Bunka Shōkōkai 日本芸術文化振興会, www2.ntj.jac.go.jp/dglib


CiNii Articles, copyright 2014. National Institute of Informatics, ci.nii.ac.jp/

CiNii Books, copyright 2014. National Institute of Informatics, ci.nii.ac.jp/books/


The Cowell-Thackray collection of Japanese prints and e-hon [database], japaneseprints.wikispaces.com/


Digital Library from the Meiji Era = 近代デジタルライブラリー, copyright 2012– National Diet Library, kindai.ndl.go.jp/

Digitalisierte Sammlungen der Staatsbibliothek zu Berlin. Staatsbibliothek zu Berlin, digital.staatsbibliothek-berlin.de/


Japanese Maps of the Tokugawa Era. UBC Library Digital Collections, University of British Columbia Library, digitalcollections.library.ubc.ca/cdm/landingpage/collection/tokugawa


Kabuki o chūshin to suru yakusha, geinōjin dētabēsu 歌舞伎を中心とする 役者・芸能人データベース [Kabuki actors and performers database]. Akama Ryō 赤間亮, copyright 2000–. Ritsumeikan University Art Research Center, www.db-jac.net/db2/yakusyainmei/default.htm
REFERENCES

Kenburijji Daigaku Fuzoku Tōshokan shozō no ika no shiryō ni tsuite JPEG keishiki ni yoru gazō ケンブリッジ大学附属図書館所蔵の以下の資料について、JPEG 形式による画像. Kokubungaku Kenkyū Shiryōkan 国文学研究資料館, base1.nijl.ac.jp/~oushu/listofimages.html
Kichōsho dejitaru ākaibu 貴重書デジタル・アーカイブ Doshisha University Academic Repository, elib.doshisha.ac.jp/japanese/digital/index.html
OCLC WorldCat. OCLC Online Computer Library Center, Inc., www.worldcat.org
The online Directory of Overseas Collections of Old and Rare Japanese Books, Other Print Materials and Manuscripts = 在外日本古典籍所蔵機関ディレクトリ. National Institute of Japanese Literature, base1.nijl.ac.jp/~overseas/index-e.html
Orbis Yale University Library catalog. 2007. Ex Libris Group and Yale University Library.
OskiCat. The Regents of the University of California, www.lib.berkeley.edu/node
Princeton University digital library, copyright 2010. The Trustees of Princeton University, pudl.princeton.edu/objects/c247ds21t
Ritsumeikan ARC shoseki Dētabēsu 立命館 ARC 書籍データベース, copyright 2005–Ritsumeikan University Art Research Center, www.dh-jac.net/db1/books/search.php
Ritsumeikan Daigaku shozō kichōsho ahaibu 貴重書デジタル・アーカイブ 立命館大学所蔵貴重書データベース, copyright 2011. Ritsumeikan University, www.arc.ritsumei.ac.jp/lib/rarebook/
Ukiyoe Viewing System (Image Database) = 浮世絵閲覧システム, copyright 2001–. The Tsubouchi Memorial Theatre Museum of Waseda University, enpaku.waseda.ac.jp/db/enpakanishik/
The Ukiyo-e.org database (Database and image similarity analysis engine). 2012–, copyright John Resig, ukiyo-e.org

Web-based articles and blogs


“Crepe paper books and woodblock prints at the dawn of cultural enlightenment in Japan: catalog of rare book exhibition for the 60th anniversary of Kyoto University of Foreign Studies” Kyoto University of Foreign Studies and Kyoto Junior College of Foreign Languages. 2007, www.kufs.ac.jp/toshokan/chirimenbon/b_03.html


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Kabuki21 – all about Japan’s traditional theatre art of kabuki, Shōriya Aragorō (pseudonym), France. www.kabuki21.com/index.htm


“Meiji gagaku no kenkyū” 明治雅楽の研究 [Research on Meiji gagaku]. Heian Rakusha Gagaku Kenkyūjo 平安楽舍雅楽研究所, Hasegawa Kagemitsu 長谷川景光, kogagaku.org/gagakukenkyuyo.htm

“Meiji, Taishō meisho tanbōki” 明治・大正名所 探訪記 [Eye-witness stories of famous places of the Meiji and Taishō period], Bogglobe Inc. (web blog 2012–2014), meiji-meisho.at.webry.info/


Nakamura, Sumiko. 2009. “Fifty-five Sheets of Small Color Woodblock Prints ‘Tōkaidō-Gojūsan-Tsugi’ by Utagawa Toyokuni Ⅲ” (Conference Norwich abstract), eajrs.net/fiftyfive_sheets_of_small_color_woodblock_prints_%E2%80%9Ct%C3%B4kaid%C3%B4j%C3%BBsantsugi%E2%80%9D_by_utagawa_toyokuni_%E2%85%A2


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“Seireki Wareki taishōhyō” 明治・大正名所 探訪記 [Eye-witness stories of famous places of the Meiji and Taishō period], Bogglobe Inc. (web blog 2012–2014), meiji-meisho.at.webry.info/


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Wikipedia ウィキペディア [Japanese Wikipedia], ja.wikipedia.org
Wikipedia, the free encyclopedia, en.wikipedia.org/
Yūagari bijutsu dangi 湯上がり美術談義, Matsubara Yōichi, yuagariart.com/
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