PLATE 38] From the Hokkei Mangwa Shōhen. By Uwoya Hokkei (About 1814).

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Among Hokusai's followers Uoya HOKKEI was hardly inferior in ability to Hokusai himself. This artist was born in Yedo in 1780. In early life he is said to have been a fish-dealer, his ordinary name being Hatsugawa Kinyemon. Later he moved to the Akasuka quarter of Yedo and took up the study of painting under Kanō Yōsen.[1] Eventually, however, he placed himself under Hokusai's instruction and collaborated with that artist in much of his work.

Hokkei is chiefly noted for his beautiful *surimono*, but he also designed some charming prints and illustrated a number of books. Other signatures used by him were HATSUGORŌ, SAI-EN, KYŌSAI, UOGA, SHINYŌSAI, TODŌYA, KIYEN, AYEOKA, AYEGAOKA, and Omoriya HOKKEI. His death occurred in 1850 and his tomb is in the cemetery of Ribō-ji at Aoyama in Tōkyō.

Among his books are the

Fujin Gwaso Shū: Women poets of Japan. 1 vol. 1806.
Kyōka Banka Shū: Humorous poems with illustrations signed Kyōsai Hokkei. (Afterwards these drawings were republished as part of the *Hokkei Mangwa*.) 2 vols. 1810. Colours. Exceedingly rare.
Hokkei Mangwa : Drawings taken in part from the foregoing. 1 vol. 1814. Colours. Also an edition in black and white.
Hokkei Mangwa Shōhen: Supplement to the *Hokkei Mangwa*.
Kyōka Gojū-nin Isshu: Fifty humorous poems. 1 vol. 1819.
Shinsen Kyōka Gojū-nin Isshu: Supplement to foregoing. 1 vol. 1819.
Kyōka Tōto Jūni Kei: Humorous poems with twelve views of Yedo. 1 vol. 1819.
Yoshiwara Hokuri Jūni Toka: Twelve hours in the Yoshiwara. 1 vol. 1820.
Suiko Gwaden: The One Hundred and Eight Chinese Heroes. 3 vols. 1820. Colours. A reprint in 1828. Colours.
Fusō Meisho Kyōka Shū: Poems on celebrated places. 3 vols. 1824. Colours. Rare.
Renge-dai ("Water Plants"): Hokkei with other artists. 1 vol. 1826.
Aki-no-Hana Tori Shū: Poems illustrated by Hokusai, Hokkei, and Gyōkukei. 1 vol. 1826. Tints. Rare.
Yuki Hyaku Shū: Poems on snow. 1 vol. 1829. Three double-page colour-plates. Very beautiful and rare. A *kubari-hon*.
Kyōka Keika Shū: Illustrated poems. 1 vol. 1829.
Kinsetsu Bishonen Roku: Novel by Bakin. 5 vols. 1830.
Poems on Famous Waterfalls: Illustrated by Hokkei and Chiharu. 1 vol. 1833.
Sansui Gwayo: Landscapes. 1 vol. 1835. Colours.
Yomo-no-Haru: Album containing two colour-plates. Signed Hokkei. 1836.
Kyōka Sanjū-roku Shū: Thirty-six humorous poems by the Thirty-six Poets. Illustrated by Hokkei and Hiroshige. 1 vol. 1840.
Haikai Hyaku Shū: One hundred poems and portraits of the poets. 1 vol. 1848.
Kyōka Dōchu Gwafu: Poems on places along the Tōkaidō. 1 vol.
Shokoku Meisho.
Kwachō Dzue: Birds and flowers. 1 vol.
Hokkei Zuko: Sketches in three tones. 2 vols.
Tokiwa-no-Taki: Story of Tokiwa. Hokkei with Chiharu. 1 vol.
Shikiku Awase: Poems on the Four Seasons. Hokkei and Geppo. 1 vol.
Yamato Meisho Ichiran: Celebrated places in Yedo, Ōsaka, and Kyōto. 1 vol. The coloured illustrations in the book appeared originally in the *Fuso Meisho Kyōka Shū*.
Asahi-no-Kage: Poems to the dawn. 1 vol.

[1] 1748–1808.

Kyōka Awase Ryōgan Dzue: Humorous poems describing the banks of the Sumida river. 1 vol.
Hokuki Jūni-ji: Daily occupations.
Gosen Shunkyō Shū: Poems with drawings of landscapes and flowers. Hokkei with Gakutei and other artists. No date. Colours.
Kyōka Mutsu Tamagawa: Humorous poems with six coloured drawings of the Tama river. No date. A *kubari-hon*.
Tōshi Gwafu: Chinese poems. Illustrated by Hokkei. No date.

Of Hokkei's books the *Kyōka Banka Shū* is perhaps the rarest. In 1814 other drawings were added and it was republished as the *Hokkei Mangwa*. The colours used are delicate and the drawings very charming.

The *Yuki Hyaku Shū* is both rare and beautiful. The double-page colour plates represent a hunting party returning through a wintry landscape, people engaged in making great snowballs, shovelling snow, and other winter scenes.

The *Gosen Shunkyō Shū*, a rare little *kubari-hon*, contains one charming plate by Hokkei representing a *samurai* and his servants on a trip to Mount Fuji. It is beautifully printed with gold and gaufrage added to the colour.

Gekkōtei BOKUSEN, also known as HOKUTEI, TOENRŌ, and HYAKUSAI, was the artist to whom Hokusai is said to have been indebted for the idea of the *Mangwa* set of books, and it was at his house in Nagoya that the drawings for the first volume were made; Bokusen himself collaborating in much of the work. In addition to often working with Hokusai, Bokusen illustrated the

Bokusen Gwafu: A sketch book. 2 vols. 1809. Colours.
Shashin Gakuhitsu Bokusen Sogwa: Various sketches. 1 vol. 1815. Colours. (There is also an edition of the same year in black and white.)
Kyō Gwayen: A book of caricatures.

HOKUSEN, also known as TAIGAKU, left the

Banshōku Dzuku: Designs for artisans. 5 vols. 1835. Ōsaka. Colours. In imitation of Hokusai's well-known books (?).
Kwachō Gwaden: Birds and flowers. 2 vols. 1848–1849. Colours.

Teisai HOKUBA, a left-handed artist whose ordinary name was Gorohachi Arisaka, was one of Hokusai's earliest pupils. He lived in Yedo between 1770 and 1844 and at one time was associated with Tani Bunchō in some of the latter's work. Hokuba was more of a painter than a print designer, and was also well known for his delightful miniature paintings. He entered the priesthood toward middle life, although continuing his art work. Other signatures used by him were HOSHINŌ, SHUNSHUNSAI, and OKUBA. He illustrated the

Ikyōku Kwachō Shū: Poems with drawings of birds and flowers. 1 vol. 1798.
Poems: 1804.
Sanshitsuzen Denran Kanō Ume: Romance by Bakin. 3 vols. 1808.
Tamura Monogatari: Story of the Daimyō Tamura. 6 vols. 1809.

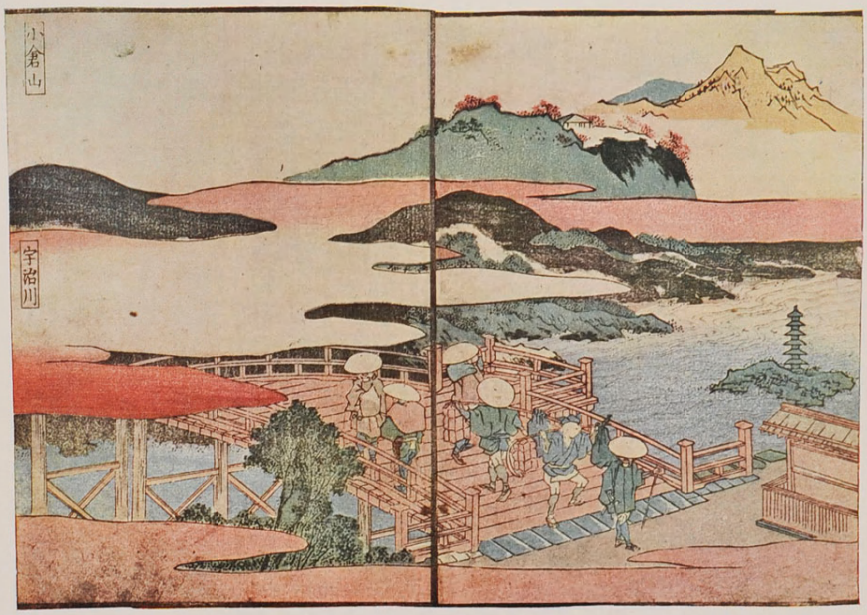

PLATE 39] Mount Ogura and the Uji River. From the Fusō Meisho Kyōka Shu, by Uwoya Hokkei (1824).

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Toshitsu Yogen Kwairoku: A romance. 28 vols. 1809.
Denka Chawa: A romance. 5 vols. 1829.
Seikutsu-roku: The manufacture of starch. 1 vol. 1830.
Teisai Gwafu: 2 oblong vols.
Hokuba Fude Shōkei Jo: Album with fifteen landscapes and figures in landscape settings.
Wakaki: The evils of infidelity. Signed Okuba. 1 vol.

Taiga HOKU-UN, a follower of Hokusai who became an architect and settled in Nagoya, is said to have made the greater part of the drawings in the fifth volume of the *Mangwa* representing *torii*, temples, pagodas, and various architectural details. In collaboration with Hokuga and Hokuju he also illustrated the *Hoku-un Mangwa*, published in 1818 by Yerakuya, the Nagoya publisher who issued part of the *Hokusai Mangwa;* and with Hokusai, Hokutei, and Bokusen compiled the famous *Ippitsu Gwafu* made up of drawings done by one stroke of the brush by Fukuzensai, an artist of the Chinese school, whose work Hokusai is said to have greatly admired. Hoku-un used as other signatures the names KINGŌRŌ, BUNGORŌ, TŌZAINAN, and TŌNANSEI; the last two suggesting Tsutsumi Tōrin's influence.

Hotei HOKUGA, also known as GOSA and Nanyōsai HOKUGA, was rather an obscure follower of Hokusai, who is said to have been the best colour mixer in Yedo, and whose colours were in great demand by the artists there. Like all of Hokusai's pupils he made *surimono* in addition to designing prints and illustrating books.

Among the books left by him are the

Kyōka Ressen Gwaso Shū: Humorous poems on the sages. Illustrated in collaboration with Hokusai. 1 vol. 1820.
Kyōka Kasen Hyaku Shū: Humorous poems on the poets. 2 vols. About 1820.

There was also, according to Revon, a Katsushika Hokuga who was another rather obscure follower of Hokusai.

Shōtei HOKUJU was a fellow-pupil with Hokkei under Hokusai. His work also shows foreign influence. Among the books illustrated by him were the

Kyōka Tōkaidō Dōchu Gwafu: Humorous poems on the stations along the Tōkaidō. 1 vol. 1813.
Hokuju Gwafu: Sketch book. 2 or 3 vols. Colours. Small.
Kwachō Sansui Hokuju Gwafu: A very curious and interesting set of two *gwajō* of landscapes, flowers, birds, etc. Printed in crude greens, blues, and purples, with great white cloud masses in the landscapes in deep gaufrage. Extremely rare.

Kameya SABURA, a descendant of the Ōsaka Kondō family whose Yedo branch formed the famous Torii school of Ukiyo-ye painting, was the artist to whom Hokusai, in 1816, gave the name of Taito, and it was this man who settled in Ōsaka and endeavoured to pass as Hokusai himself, signing that artist's name to many of his pictures.

While in Yedo he had kept a tea-house near the main gate of the Yoshiwara and had been a pupil of Hokusai's. He used as other signatures

the names Kondō Endō HANYEMON, Nidaimei HOKUSAI (HOKUSAI II.) and was called by those who knew his tendency to plagiarize, "Inu Hokusai," or "Hokusai's dog." Among the books left by him are the

Meisho Kagami.
Saito Gwafu.
Kōmin Hinagata.

Takai SANKURŌ, also known as Kodōye, was the son of a rich wine merchant of Shinano. He commenced his studies under Ganku in Kyōto, but one day in giving an informal talk to his pupils, Ganku said that although he felt himself to be the equal of any of the famous Kyōto or Ōsaka artists of the time, he feared the great renown that the Yedo artist, Hokusai had won. This tribute to Hokusai's talent, together with the fact that shortly before this Tani Bunchō and Hokusai had been in Kyōto together and Hokusai had done some work there, induced Sankurō to leave Kyōto and take up his residence in Yedo, where he became one of Hokusai's most ardent disciples. An intimate friendship sprang up between the two men, and in 1831 or 1832, after renewed trouble with his grandson, Hokusai accepted an invitation from Sankurō to visit him in the country, where he remained a year.

Sankurō was chiefly known as a painter, his work for wood-engraving apparently having been confined to a few unimportant drawings in compilations of the time.

The best of the second generation of the Hokusai group was Yashima GAKUTEI, who, although he had studied under Hokusai for a time as well as in the Katsukawa Shunshō school, was really a disciple of Hokkei's. He was born in Yedo but spent some years while a young man in Ōsaka, where he studied under Tsutsumi Tōrin's pupil, Tsutsumi Shūyei.

Gakutei became well known as a poet and writer as well as an artist, using as signatures for his literary work the names HORIKAWA-NO-TARŌ, SHINKADŌ, and ICHIRŌ, while as artist names he used KYŪZAN, HARUNOBU II., Gakutei HARUNOBU, GOGAKU, ICHINO, SHINSADŌ, TAIKŌ, TEIKOKYŌ, and SADAOKA. His chief work for wood-engraving was the designing of *surimono*. He became famous for this, and although he made some prints and illustrated a few charming books they remain rather incidental to the better known *surimono*.

Gakutei left a son, Gokei, who achieved a reputation hardly inferior to his own.

Among the books illustrated by him were the

Kyōka Suikoden: Humorous poems on the One Hundred and Eight Chinese heroes. 1 vol. 1822.
Ichirō Gwafu: Landscapes and other drawings, including a beautiful night scene. 1 vol. 1823. Colours.
Kyōka Kijin-den: Anecdotes of the comic poets. 2 vols. 1824.
Inaki: Poems on artisans. 1826.

PLATE 40] From the Kyōka Meishu Gwaso Shū, illustrated by Gakutei Yashima Sadaoka.

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Murasaki-gusa: Book on the Yoshiwara women. 2 vols. 1827. Twelve coloured plates. Very beautiful.
Hyaku Kiya-kyō: Stories of ghosts and monsters. Illustrated in collaboration with Seiyo. 1 vol. 1829.
Kyōka Ryakugwa Sanjin Rok-kasen: Comic poems by the Thirty-six Poets. Signed Kyūzan Gakutei. 1 vol. 1830.
Kyōka Nihon or *Nippon Fūdoki:* Humorous verses on famous places in Japan. 2 vols. 1831. Colours.
Tempō Yama Haikai Kusha Hashikaki: Short poems with charming landscape and figure illustrations. Signed Yashima Gogaku. 2 small vols. 1836. Colours. Rare.
Ryakugwa Shokunin Dzukushi: Craftsmen and their work. 1 vol. in 1826 and second in 1841. Colours. Signed Gakutei Teiko.
Gosen Shunkyō Shū: Poems illustrated by Gakutei in collaboration with Kiyozumi, Danjūrō VII., and Hokkei. 1 vol. No date. A *kubari-hon*. Rare and charming.
Sansui Kikwan Kyōkwachō: Landscapes, flowers, birds, etc. Signed Kyūzan Gakutei. 1 vol.
Kyōka Meishu Gwaso Shū: Comic poems with portraits of the poets. 1 vol. Signed Gakutei Yashima Sadaoka. Colours.
Uta-no-Tomobune: Poems illustrated by Gakutei Yashima Sadaoka and Kunisada. 1 vol. Tempō period. Colours. Rare and charming.
Hyakunin Isshu Kyōka: Humorous poems. Landscapes and figures of the poets. Colours.

Katsushika ISSAI, also known as Shimizu SHŌJI and SUIYOKEN, was a Yedo artist of the second generation of Hokusai's pupils. He illustrated the

Soto Hyakunin Isshu: The Hundred Poets. Issai with Kunisada, Sadahide, Kuniyoshi, and Yoshitora. 1 vol. 1853. Two plates in colours, other illustrations in black and white.
Sanji-Kyō Esho: Moral stories for children. 1 vol. 1853.
Nichiren Shōnin Ichidai-Dzue: Life of Nichiren. 6 vols. 1858. In two editions, one printed in black and white and one in colours.
Bambutsu Dzue Issai Gwashiki: Designs for artisans. 2 vols. 1864.
Issai Gwa-shiki: Various drawings. 1864.
Kwachō Sansui Dzushiki: Birds, landscapes, flowers, etc. 5 oblong vols. 1866.
Kwachō Sansui Mangwa Hyabiki: Birds, flowers, landscapes, etc. 1 vol. 1867.

Yanagawa SHIGENOBU, the troublesome son-in-law of Hokusai, was born in Yedo in 1780. He was known in ordinary life as Suzuki Jūbei. After some time spent in studying in the Utagawa school, he left that studio to work under Hokusai. Here he met Hokusai's eldest daughter, Omiya, whom he finally married. After various disgraceful escapades he left his wife and settled in Ōsaka, where he worked under Nanrei and Gyokuzan, producing eventually some very creditable work both in prints and book illustrations. Later he gave up painting and took to making dolls.

Both Shigenobu and his son were great trials to Hokusai, their debts being a terrible burden to him, and their propensity for forging his name to inferior work a source of embarrassment and worry. Shigenobu was talented, however, and left some interesting work. As other signatures he used the name Ryūsen, and, after 1820, the name Taito, which had been used earlier by Hokusai. At the time of his death, in 1832, Shigenobu was engaged in illustrating a novel by Bakin which was afterwards finished by his pupil, Jūsen.

Among the books left by Shigenobu were the

Yanagawa Gwajo: Various drawings printed chiefly in red and black. 1 vol. 1821.
Ryūsen Gwajo: Various drawings. 2 vols. No date.
Kyōka Gojū-nin Isshu: Humorous poems by fifty poets. 1 large folio with double-page frontispiece in colours and other illustrations in black and white and tints. 1823.
Kyōka Meisho Dzue: Humorous poems on famous places in Japan. 1 vol. 1826. Tints.
Satomi Hakken-den: Historical incidents. Shigenobu with Sadahide and Keisai Eisen.
Kyōka Imayō Genji: Humorous poems on the Genji. 1 vol. 1832.
Sansui Gwajo: Landscapes. Unsigned and sometimes attributed to Gakutei. 1 vol. 1835. Colours.
Ehon Fuji Bakawa: History of noble women. With Yanagawa Jūsen. 2 vols. 1823 and 1836. Colours.
Meishu Kyōka Shū: Humorous verses on destiny. 1 vol. 1839.
Kyōka Shukin Shū: Humorous poems. 1 vol.
Ryūsen Suiko Gwaden-den: The One Hundred and Eight Chinese Heroes. 2 vols.
Michi-no-Shiori: Copies of work by Hokusai done by Shigenobu and the former's daughter, Ōyei.
Yanagawa Mangwa: Various small sketches. 2 vols. Colours.
Yanagawa Shigenobu Gwafu: Sketch book. 2 vols. 1855. Colours.
Yanagawa Gwajin (listed in Catalogue of Japanese Books at the South Kensington Museum).

Hasegawa SETTAN, also known as GENGAKUSAI and SHŌSHU, should not, strictly speaking, be placed among the Ukiyo-ye artists, although he was a Yedo man and a contemporary of Eisen and Hiroshige. He lived between 1778 and 1843 and was a descendant of Hasegawa Tōhaku.[1] The rank of Hokkyō was conferred upon him by the Shōgunate, and he became well known for his beautiful *meisho-ki* for Yedo and its environs. These were as comprehensive for the latter city as Shunshōsai's guide-books had been many years earlier for Kyōto.

Books left by Settan were the

Yedo Meisho Hana Koyomi: The flower festivals of Yedo. 3 vols. 1827.
Yedo Meisho Dzue: Description of Yedo. 20 vols. 1836.
Tōto Sai-shiki: The annual festivals of Yedo. 5 vols. 1838.

Settan was survived by a son, Hasegawa Settei, who collaborated with him in some of his work.

Leaving the Hokusai school, one finds a slightly later group of artists who were still doing good work, not yet greatly affected by the extravagance and deterioration which had become so manifest in the work of the Utagawa school. Of this group Keisai EISEN and HIROSHIGE were the chief figures.

Keisai Eisen was slightly the elder of the two men, having been born in 1792, the son of Ikedo Yoshikiyo, a Kanō painter of Yedo, a writer and a well-known *cha-jin* or tea ceremony expert. Eisen thus had a much higher social position than most of the Ukiyo-ye artists and was familiar with both the Tosa and Kanō methods of work. Later he abandoned the classic art

[1] See *Painters of Japan*, by Arthur MORRISON, which gives a very complete study of the Hasegawa school.

and with it, unhappily, a good many other restraining influences, becoming an exponent of the popular school and adopting the loose manners and morals of many of its members. His ability was undoubted, however, and he was probably the best of Eizan's pupils.

Eisen designed prints, *surimono*, book illustrations, was something of a writer and at one time took to making kites and toys. After about 1830 he ceased working to any extent, but lived on until 1848. Other signatures used by him were IKEDA, YOSHINOBU, IPPITSU-AN, KŌSO, KAKŌ, ZENJIRŌ, RISUKE, and MUMEI-Ō.

Much of his work has great charm. He was an exceedingly clever draughtsman, and used colour with considerable feeling and taste. Among the books illustrated by him were the

Teinitsu Taki-no-Yogatari: History of a virtuous couple. 3 vols. 1824.
Kintai Gwaso: Designs for artisans. 1 vol. 1828. Colours.
Gwahon Nishiki-no-Fukuro: Various drawings. 2 small vols. 1829. Colours.
Kogane-no-Suzu Sachibana Sōshi: A novel. 1829.
Bijin Kasen Shū: Poems on beautiful women. Illustrated by Keisai Eisen and Kuninao in collaboration. 3 small vols. No date. Colours. Charming and rare.
Kōso Gwafu: Various drawings. 2 vols. 1832. In two editions—black-and-white and coloured illustrations.
Kyōka Guruma Hyaku Shū: Humorous poems on the Yoshiwara. Not signed, but attributed to Keisai Eisen. 2 vols. 1832. Colours.
Sanryō Tōgwa Keisai Sogwa: Charming impressionistic sketches in colour. 5 vols. Last volume issued in 1832. Although this work has generally been attributed to Keisai Eisen as a whole, in reality only vols. iii. and v. are by him, the others being by Keisai Masayoshi (vol. i.), Baitei Kahei (vol. ii.), and Rai-an Genki (vol. iv.).
Buyū Sakigake Dzue: Famous heroes. 3 vols. 1835. A second edition in 1838.
Keisai Gwafu: Various sketches.
Yeiyū Teiyu Gwashiki: Book of heroes. 1 vol. 1836. In two editions, one printed in black and white and one in colours.
Jin-ji Andon: Vols. iii. and v. Sketches designed for the decorations of the lanterns used in the Bon festival. Colours. A well-known set of books.
Ryūsai Gwafu and *Keisai Ukiyo Gwafu:* Various sketches. By Hiroshige and Keisai Eisen in collaboration. No date. About 1836. Colours.
Genji Monogatari: Story of the Genji. 3 vols. 1841–1843. Black and white and colours.
Meisho Hoku Shū: Poems on famous places. Small. No date. Colours.
Makura Bunko.
Kodakara Yama: Story of Kintoki. An *hōsōye-bon*, or "small-pox book." Printed entirely in red.
Kakuzen Zuko: An illustrated account of decorated leather work. Written and illustrated by Ikeda Yoshinobu (Eisen). 1845. Colours.
Eisen Meisho: 2 vols. No date. Colours.
Sogwa Shashin Shiki-no-Hana Zono: ("Flowers of the Four Seasons"): 4 vols. 1848. Tints.
Satomi Hakken-den: A novel by Bakin. Illustrated by Eisen in collaboration with Shigenobu and Sadahide.

Andō Hiroshige, whose name is hardly less well known in Europe and America than Hokusai's, was born in 1797 and died of cholera in 1858. He first studied under Okajima Rinsai, an obscure Kanō artist, then under Toyohiro, and finally with Ōōka Umpo, a teacher of the Chinese school. He was one of the last of the great print designers and one of the few

Ukiyo-ye artists of his time who was not influenced by the unwholesome and extravagant tendencies which were ruining the Yedo men's work. His teacher, Utagawa Toyohiro, was probably partly responsible for this, for he too had remained true to higher ideals and refused to follow in the steps of his brother Toyokuni.

Although one can trace a resemblance to Toyohiro in much that Hiroshige did, the latter artist worked with much richer colour and abandoned to a greater extent the use of intervening clouds which had been such a marked characteristic of Toyohiro's landscape work. Hiroshige is said to have had considerable ability as a poet and composed many of the verses which he was fond of illustrating. Other signatures used by him were Andō Tokutarō, Ryūsai (before 1832), Rissai, Ritsusai, and Ichiryūsai.

The confusion in regard to the badly coloured and uninteresting later prints signed Hiroshige seemed at one time to have been satisfactorily cleared up by Edward Strange, who succeeded in disentangling the personalities of three different artists, Hiroshige I., II., and III. Judging from the prints themselves, one certainly must agree with Strange, for both in composition and colouring these later sheets are distinctly inferior. The present tendency to go back to the one-man theory one suspects to have arisen among the dealers, and the recent prices which prints in crude greens, purples, and blues have brought because they have borne the charmed name of Hiroshige bear out this suspicion.

The first Hiroshige is said to have left several adopted sons who followed his methods and doubtless did much of this poorly coloured later work. One of these adopted sons was the grandson of his teacher Toyohiro, known as Toyokuma. Another was Andō Tokubei, who sometimes used the signature Shigemasa and probably was identical with Tokubei Sadanobu, whose work so closely resembles that of Hiroshige. A third adopted son became known as Hiroshige III.

Although Hiroshige's fame was founded upon his charming prints, he also illustrated a number of no less delightful books. These include the

Kyōka Hyakunin Isshu: Humorous poems on the Hundred Poets. Signed Ritsusai Hiroshige. Tints.

Kyōka Yamato Jimbutsu: Poems on street scenes in Yedo. Seven volumes. Privately printed between 1843 and 1848. Signed Ryūsai Hiroshige Sensei. Very charming colour work. Excessively rare.

Yedo Meisho Hyakkei: 2 folios. 120 colour-plates. 1820.

Hyakunin Isshu Jō-kun Shō: One hundred poems for women. Hiroshige and other artists. 1 vol. 1831.

Ryūsai Gwafu and *Ukiyo Gwafu:* Various sketches by Ryūsai (Hiroshige) and Keisai Eisen. 3 vols. About 1836. Colours. Nagoya.

Kyōka Sanjū-roku Shū: Humorous poems by the Thirty-six Poets. Hiroshige and Hokkei. 1 vol. 1840.

Tōkaidō Meisho Dzue: Views along the Tōkaidō. Signed Ichiryūsai Hiroshige. 1848. Colours.

Kyōka Sokon Shū: Illustrated poems. 5 vols. Colours. Rare and charming.

Ehon Tebiki-gusa: Drawings of flowers and fishes. Signed Ichiryūsai Hiroshige. Several volumes. 1848. Colours.

Ryūsai Sohitsu Gwafu: Various sketches. 3 small vols. 1848–1852.

Yedo Miyage ("Souvenir of Yedo"): A series of ten small guide-books for Yedo. Colours. 1850–1867. (Vols. ix. and x. are by the second Hiroshige.)

Fuji Mi Hyaku Dzue: One hundred views of Fuji. Signed Hiroshige. 1 vol. 1857. Colours.

Ryakugwa Kōrin-fu Rissai Hyaku Dzue: One hundred drawings after Kōrin. Signed Rissai. 1 vol. 1851. Afterwards reprinted as vol. iv. of the *Sohitsu Gwafu.*

Tōkaidō Fukei Dzue: Views along the Tōkaidō. Signed Ichiryūsai Hiroshige. 2 vols. 1851. Tints. A supplement to the *Tōkaidō Meisho Dzue.*

Kyōka Cha-kisai Kashū: Illustrated poems on the ceremonial tea. Portraits of celebrated *Cha-jin* by Hiroshige and Yoshitora. 1 vol. 1855.

Tōkaidō Harimaze Dzue: Views along the Tōkaidō. Originally in *gwajō* form. Colours. 1856. Large.

Kyōka Koto Meisho Dzue: Poems on famous places around Yedo. By Temmei Rojin Takumi. Illustrated by Hiroshige. 14 vols. 1856.

Kyōka Momo-chidori: Hiroshige with other artists. 1 *gwajō.* 1857.

Hiroshige Gwafu: Small *gwajō* of twenty colour-plates. 1862.

Shōshoku Gwatsu: Designs. Several vols. Signed Ryūsai Hiroshige. By Hiroshige and his sons. 1863.

Kinka Shū: Views along the Tōkaidō with figures. 1858.

Ryōchū Kokoro-oboe: Sketch-book with daily notes.

Yoshitsune Ichidai Dzue: Life of Yoshitsune. Colours. Signed Ichiryūsai Hiroshige. 1 vol. 1856.

Ichiyusai Shigenobu (not to be confused with Yanagawa Shigenobu) became known as Hiroshige II., and also used the name Ichiryūsai Hiroshige. He did some very charming work, one little *gwajō* of Tōkaidō views with figures being especially delightful. Among other books illustrated by him and Hiroshige III. are three of the volumes of the *Shoshoku Gwatsu*, 1863.

A late follower of the Utagawa school was Gyokuransai Sadahide of Yedo, who lived between 1820 and 1867. His ordinary name was Hashimoto Kanejirō, but as an artist he used the signatures Gountei, Utagawa, Gokuransai, Gokuran, and Gofūtei Sadahide. His work consisted chiefly of landscape-prints with figures, and book illustrations, including some extremely curious drawings of foreigners as they appeared to Japanese eyes when they were first allowed in the country. Among the books left by him are the

Saijiki Dzue: Festivals of the year. 1 vol. 1846.

Eiju Hyakunin Isshu and *Wakan Eiju Hyakunin Isshu:* The Hundred Poets. 2 vols. 1858.

Chūshin Meimei Gwaden: The Forty-seven Rōnin. 2 vols., one by Kuniyoshi and the second by Sadahide. 1848–1859.

Hakken-den: A version of Bakin's famous work for children. Illustrated by Sadahide in collaboration with Kunisada and other artists. 1849.

Kasen Buke Zoroi: Celebrated warriors, with poems. In two editions, one printed in black and white and the other in colours.

Banshō Shashin Zufu (?): Drawings of plants, birds, animals, etc. Signed Gyokuransai. 2 vols. Colours.

Kobu-kuyo Kasen: Book on warriors. 1 vol. of four parts. Black and white and colours. 1850.
Yokohama Kaikō Kenbunshi: Incidents in the opening of Yokohama port. Signed Gountei Sadahide. Two series of 3 vols. each. 1862–1865. Very curious and amusing drawings representing the life of foreigners in Yokohama after the visit of Commodore Perry (including portraits of Perry and his staff). Excessively rare.

Shōfu KYŌSAI, the last of the important Ukiyo-ye artists, was born in 1831 in Kōga, in the province of Shimotsuke. While still a boy he went to Yedo, where he entered the studio of Kuniyoshi, whose influence remained with him in spite of a later period of study under Kanō Dōhaku. The greater freedom of the Ukiyo-ye work seemed to suit his temperament, for he was among the gayest and wildest of the gay Ukiyo-ye group in Yedo, and is said to have been imprisoned three times for caricaturing the Shōgun. Much of his work in both prints and books is of a humorous character and resembles Kuniyoshi's comic sheets. Other signatures used by him were CHIKAMARO, Shōjō CHIKAMARO, Kawanabe KYŌSAI, TŌ-IKU, TŌYUKO, and Shōjō KYŌSAI.

With all his vagaries and dissipations Kyōsai was an artist of great originality and talent, and his serious work as seen in his paintings is very beautiful. Here the Kanō influence predominated, and many of his *kakemono* are worthy of the most famous of the classic painters.

His work in book illustration was rather incidental to his painting and print designing, although it included some very interesting books. Among them are the

Kyōsai Gwafu: Various comic drawings. 1 vol. 1860. Colours. A second edition in 1880.
Ehon Takagami: Drawings of hawks. 5 vols. 1870. Colours.
Kyōsai Mangwa: Sketch book. Signed Shōjō Kyōsai. 1 vol. 1881. Colours.
Kyōsai Ryakugwa: Drawings of fruit, flowers, animals, etc. 2 *gwajō*. 1881. Colours.
Kyōsai Dongwa: Caricatures and comic drawings. Signed Kyōsai Kawanabe Tō-iku. 1 vol. 1881. Colours.
Kyōsai Suigwa ("Drunken Sketches"): 3 small vols. 1882. Colours.
Kyōsai Gwaden: A history of Japanese art, with illustrations of the styles of different artists, and an autobiography of Kyōsai himself. 4 vols. 1884. Some colour. Printed partly in very amusing English.
Hōnen Gōkoku Matsuri: The harvest festival. 3 small vols.
Hyaku Gaden: The One Hundred Monsters of the Night. 1 *gwajō*. 1889. Colours.
No-Kuwa (?): Sketches of everyday scenes. 2 vols. Colours.

The Kyōsai Ryakugwa and the *Hyaku Gaden* are the rarest of Kyōsai's books, although they can generally be found by searching. The *Kyōsai Gwaden* is not difficult to find even in the first edition, and it is very interesting. To the student of Japanese art it is also of considerable value, for the first two volumes contain drawings copied from the work of famous painters with descriptions in English. The two last volumes are given up to an autobiography, and contain some very interesting drawings, including one of great spirit representing Hokusai making his famous gigantic sketch of Daruma.

With Kyōsai's death in 1889 the Ukiyo-ye art had run its course.

It was one of the great art movements of the world, and its beginnings, its development, its culmination, and finally its decline, are open to the student. It began with a naïve simplicity, culminated in the rich dignity of Kiyonaga's work, and then, top-heavy, fell from the vulgarity of too great wealth of colour and ornamentation. Its renaissance is unlikely and undesirable, since in art, as in literature, simplicity and sincerity are gone with the sophistication and self-consciousness which a renaissance always presupposes and of which it is the outcome.

CHAPTER X

MODERN ILLUSTRATORS OF JAPAN

IN this age of machinery the modern methods of printing and the use of collotypes, which are made so beautifully in Japan, have largely superseded the early processes in printing books there. Nevertheless, there are still a few publishers who from time to time issue delightful volumes of block-made pictures.

The Shimbi Shoin of Tōkyō, whose publications form probably the most beautiful work of this kind done anywhere in the world, has printed superb collections of Japanese and Chinese work done in the old manner, and this company may be relied upon to keep vital the knowledge of block cutting and printing. Yamada Unsōdō of Kyōto, Watanabe of Tōkyō, and a few other firms, also, from time to time, publish very charming new books of design and colour-plates of landscapes, birds, flowers, etc., printed in the old way, while in 1915 and 1916 many of the famous books by the Ukiyo-ye artists were published again in beautiful editions by Yoshikawa Kobunkan and Zuga Keikokan of Tōkyō.

These modern editions of old time favourites are wholly charming, even the wax-like quality in the colours apparently having been rediscovered and put to use again. The hope is thus warranted that a revival of Japanese *ehon* may take place, since the reason for their decline was partly that the best artists became unwilling to have their work appear in badly printed and crudely coloured illustrations.

The art never really died, however—it ebbed; but ever since the Restoration examples have occasionally appeared which have proved that it still maintained its hold upon the people's interest.

Shujin SŪGAKUDŌ, an Ōsaka artist born in the first quarter of the nineteenth century, produced several most beautiful folios of birds and flowers even considerably before this time, and his *Sho Utsushi Shijū-hachi Taka* of 1848,[1] made up of forty-eight colour-plates of birds and flowers, is one of the most charming works of its kind in existence. This was followed by a supplementary folio which appeared about 1860. The upright colour-plates are printed on a very finely gaufraged paper with each page margined in canary yellow. Hardly less beautiful is his *Shiki-no-Kwachō* made up of coloured plates of birds and flowers of the four seasons, which was published in 1861.

[1] See Happer Catalogue.

HINE-NO-TAIZAN (1810–1867), also known as Nichi SHŌNEN, SEI, SEIGEN, NARIYUKI, CHŌ, and KINRINSHI, was an early nineteenth-century artist who went to Kyōto from Sakai in the province of Idzumi. He was a follower of the Chinese school and known as a painter, his work for wood-engraving being incidental to his painting and teaching. After his death his pupils collected a number of his sketches and published them in the *Taizan Gwafu* (2 vols. 1879. Tints).

Ikeda UNSHO (1824–1886) was the son of a *samurai* family in the service of the Daimyō of Tsu in Ise province. After a period of study in Kyōto under Nakanichi Koseki and Yamada Chōdo, he opened a studio of his own there, where he taught the Chinese method of painting. Other signatures used by him were SEIKEI, KOI, and HANSEN. He achieved considerable renown as a painter, and reproductions of his work are often found in compilations of about 1880–1885.

Suzuki HYAKUNEN (1823–1891), also known as SEIJU, SHIKO, ZUSHO, and TAICHINRŌ, was a well-known painter and teacher in Kyōto during the last half of the nineteenth century. His work for wood-engraving was rather incidental to his painting, and the *Yamato Nishiki* (5 vols.), containing reproductions of some of his principal works, and the *Gwaho Sensei*, two small volumes of charming sketches published in 1879, are among the few books left by him.

Hyakunin was survived by a son, Suzuki SHŌNEN, who was born in 1881 and who lives in Kyōto in a very beautiful house near Chion-in Temple. Shōnen is ranked among the great painters of modern Japan, his work for wood-engraving being limited to the beautiful *Shōnen Sansui Gwafu*, made up of twelve upright colour-plates of landscapes; the *Shōnen-Keinen Gwafu*, work by Shōnen and Keinen in collaboration; and the *Shōnen Sogwa Shū*, consisting of various sketches in one volume.

Of the next generation of artists, Kōno BAIREI (1843–1895) of Kyōto was one of the most famous. He studied under Nakajima Raishō[1] and Shiokawa Bunrin[2] and left a large number of followers himself, many of whom are well-known painters of to-day.

Bairei used as other signatures the names CHOKUHO and SHIJUN. His books of flowers and birds are among the most beautiful of the modern *ehon* and are known among art-lovers the world over. They include the

Bairei Hyaku-chō Gwafu: One hundred pictures of flowers and birds. 3 vols. 1881. Colours.
Bairei Hyaku-chō Gwafu: A supplementary series. 3 vols. 1884. Colours.
Bairei Gwafu: Vols. 1 and 2, birds and flowers; vol. 3, insects. 1886. Colours.

[1] A follower of the Maruyama school. Died in 1871.

[2] A landscape painter of Shijō school. Died 1877. Left a set of four folios of birds and flowers, the *Bunrin Kwachō Gwafu*, which has become very rare.

Inaka-no-Tsuki ("Moonlight in the Country"): Birds, animals, and fish at night. 1 vol. 1889. Colours.
Bairei Kiku Hyaku Shū: One hundred varieties of chrysanthemums. 3 vols. 1891, 1892, 1896. Colours.
Bairei Kwachō Gwafu: Birds and flowers. 4 large folios, designated as Spring, Summer, Autumn, and Winter. 1883 and 1899. Colours. (Bairei's most famous book.)
Shiki Kwachō-no-Dzue: Birds and flowers of the Four Seasons. Bairei in collaboration with Gyōkusen, Suzuki Shōnen, and Keinen: Vol. i., *Spring*, by Suzuki Shōnen; vol. ii., *Summer*, by Gyōkusen; vol. iii., *Autumn*, by Bairei; vol. iv., *Winter*, by Imao Keinen. Colours.
Bairei Gwakan: Method of drawing. 7 vols.
Kwachō Natsu-no-Dzue: Birds and flowers of Summer. Colours.
Sogwa Hyaku Shū: Various drawings. 2 vols. Colours.
Sogwa Hyaku Shū Nihen: Supplementary series to foregoing. 2 vols. Colours.
Chikusa-no-Hana: Different flowers from Nature. 4 vols. Colours.

Imao KEINEN, also known as YOSŌSAI, RYŌJI, and RAKYŌ, is the *doyen* of present-day Japanese painters. He was born in Kyōto on August 12th, 1845, the third son of Imao Senka. When eleven years old he commenced his artistic education and entered the studio of Umesawa in Tōkyō. Three years later he joined the classes in painting and chirography under Suzuki Hyakunen and took up the study of the Chinese classics with Yumin Sangoku. In 1871 he established a private art school in Kyōto, which became one of the famous Japanese studios. It is safe to say that two-thirds of the modern painters of Japan have been Keinen's pupils, and the absolute sincerity of his teachings has flowered in some very wonderful work.

There are many anecdotes of the absorbed study which Keinen bestowed upon his art, and study of his paintings impresses one deeply with the immense amount of close nature-study to which he must have devoted himself.

Like all great artists, Keinen never became a slave to any one school. From his early method he turned to the more impressionistic work of Goshun and Keibun. Following this was a period when the ancient Chinese art of Liyusen appealed strongly to him, and then by various steps along the pathway in which Chin Nampin, Bai-itsu, and Shunkin had trod he took his way. He is especially noted, however, for his studies of birds and flowers, even the work of Kōno Bairei and Sugakudo, of this kind, beautiful, as it is, yielding to the superior grace of composition in Keinen's paintings.

Even Occidental art had its influence upon him and he made a large collection of European printed pictures.

Gardening has been Keinen's chief hobby, aside from his profession, however, and he is known among the old school garden makers as an expert cultivator of *bonsai*, or trained pot plants.

His house on Sakai-machi in Kyōto is a most beautiful example of a purely Japanese home. A stone-paved passage leads in from the street,

and one enters a small ante-room before reaching the main part of the house. The visitor is then ushered into a room, the *fusuma* of which are gleaming with golden mountains, through which a silver stream winds across three sides of the apartment to finally lose itself in a cataract and mist of silver spray. The screen before the entrance to this room has a silver moon rising over mountain peaks on the side facing east, while on that toward the entrance a glorious red-gold sun is setting. The exquisite woodwork in ceilings, alcoves, and above the *fusuma*, was done with rare woods brought especially from Formosa. Everything about the house was designed by Keinen himself, and in the classic room for ceremonial tea one is shown a complete set of "tea furniture," every piece of which was designed by this artist and worked out in metal, pottery, and lacquer by artisans working under his immediate supervision. Three charming gardens bound the house, and upstairs the studios and sleeping rooms look down upon these quiet, richly green spots, all seemingly as far removed from the turmoil of modern life as any Japanese home could have been a century ago.

An atmosphere of peace pervades these purely Japanese houses belonging to the artists and old scholars that is indescribable. Almost upon entering, the sense of worry and hurry suddenly drops away and one finds oneself at ease—the ease in which one need not talk, need do nothing forced or insincere. They breathe beauty and peace and harmony—perhaps because conserved in them is the old, beautiful spirit of Japan.

Although Keinen is chiefly known as a painter, he has also illustrated some most charming books. Among them the *Keinen Kwachō Gwafu*, published by Nishimura Sozaemon of Kyōto in 1885, made up of four large folios (*Spring*, *Summer*, *Autumn*, and *Winter*), is perhaps the most beautiful work of this kind ever printed in Japan. In the first edition tiny drops of lacquer were used to paint the eyes of the different birds, giving an extraordinarily brilliant effect. Unfortunately this edition is not to be found, most of the books having been given by the artist to his friends immediately after its publication. It has gone through many other printings however, and although the colours in the later issues are less soft and harmonious, even these more modern copies are very beautiful.

Other illustrated books by Keinen are the

Keinen Kwachō Gwakan: Twelve sheets of flowers and birds.
Keinen Shū Gwajo: A manual of drawing.
Yosōsai Gwafu: Album of flowers and birds. 2 vols.
Shiki Kwachō-no-Dzue: In collaboration with Suzuki Shōnen, Gyokusen, and Kōno Bairei. 4 folios. Colours.

Another well-known artist of the Meiji period and a fellow-pupil of Keinen's under Nakajima Raishō was Kawabata GYOKUSHŌ, who lived between 1842 and 1914. Although a Kyōto man, he eventually established

himself in Tōkyō, where he became one of the capital's most noted painters. Among the books illustrated by him are the

Shugwa Hyakudai: One hundred sketches. 5 *gwajō*. 1898. Very impressionistic and charmingly coloured.
Mohitsugwa Hitori Keiko: A book on drawing. 2 vols.

Numada KASHŪ, who became noted for his paintings of flowers and birds, left the *Kashū Kwachō Shū*, a most beautiful collection of coloured plates of birds and flowers which is also a very fine example of modern wood-block printing (1890).

Kikuchi HŌBUN (born 1862), also known as TSUNEJIRŌ, studied under Kanō Hōyen and became affiliated with the Kyōto art school. He was well known as a painter and left the

Hōbun Gwafu: Various drawings. 1 vol. Very fine.
Kotori-no-Negura: Studies of different kinds of birds'-nests. 1 vol.

Watanabe SHŌTEI, also known as SEITEI, GIFUKU, and RYŌSUKE, was born in 1851. His training was obtained under the famous Kikuchi Yōsai. Although devoting most of his time to painting and teaching in his Tōkyō studio, Shōtei has also illustrated from time to time some delightful books. Among them are the

Kwachō-jo: An album of flowers and birds. 1 vol. Colours.
Meika Shogwa Zuroku: Copies of famous Chinese paintings.
Shōtei Kwachō Gwafu: Flowers and birds. 3 vols. 1891. Colours. First edition out of print. Very beautiful.
Kwachō: Birds and flowers. 1 vol. 1903.

A series of charmingly coloured sheets of landscapes, birds, flowers, insects, etc., was issued in wrappers in 1915.

Takeuchi SEIHŌ (born in 1864) is not only one of the great painters of Japan, but one of the great artists of the world. He lives in Kyōto and was a pupil of Tsuchida Eirin and Kōno Bairei. His work shows that he is master of many styles, some of his early productions even indicating foreign influence. He has returned, however, to a purely Japanese expression, and all lovers of Japanese painting must be happy that his really great genius is saved for native art rather than being devoted to the more clumsy Western methods. His work for wood-engraving has been entirely incidental to his painting, although it embraces some very beautiful books. Among them are the

Jūnishi-Chō: The twelve animals of the Zodiac. Twelve large coloured plates. Very beautiful, and wonderful examples of modern block-printing.
Eisho Hyaku-chō Gwafu: One hundred birds reproduced from work by Eisho. 2 vols.
Jūni Fuji: Twelve views of Mount Fuji. 1 vol.
Churin Gwafu: Book of insects. In collaboration with Hōbun. 1 vol.
Seihō Shū Gwajo: Manual of drawing. 4 vols.

PLATE 41] From a drawing by Seiko, a famous woman artist, in the MEIJI GWAFU, a compilation of sketches and poems by artists of the Meiji period (1883).

[Face p. 202

Yofu Gwafu: Views in and around Kyōto. Seihō with other artists. 3 vols.
Chiomi-gusa: Book of designs.
Seihō Gwafu: Reproductions of Seihō's most famous paintings in a series of very fine collotypes. 6 folios.
Seihō Sakuhin-shū: 3 series (of which the last is still in the hands of the printers) of twenty-four colour-plates each. Published by Benrido, Kyōto. 1921. A most beautiful work.

Of the modern designers of Japan, Tomioka TESSAI (born in 1836), a Kyōto artist also known as HYAKUREN and Gakko SHŌ-IN, is one of the most famous. His pupils embrace many of the well-known younger designers, and there are many charming books from their brushes. Among these late books of design, which are, without exception, models of colour-printing, are the

Meika Hyakusan Gwafu: Designs for fans by famous artists. 1895.
Tennen Moyō Kan: Designs for *kimono*. Signed Kaigwai Tennen. 5 large folios. 1899. Colours.
Tennen Moyō Kan: Designs for the linings of *haori*, or the outer *kimono* worn as a European wears an overcoat or cloak. 1 large oblong volume. 1899. Colours.
Tennen Hyaku: One hundred designs for various purposes. By Kaigwai Tennen. 1 vol. 1900. Colours.
Take Dzukushi, Matsu Dzukushi, Ume Dzukushi: Designs from the bamboo, pine, and plum blossom. By Furuya Kōrin. 3 *orihon*. 1905. Colours.
Hinagata: Ceremonial *kimono*. By Yamashita Kōrin. 1 vol. 1900. Colours.
Haregata: A supplementary series. 1901. Colours.
Keika Zu-an: Designs by Hasegawa Keika. 2 vols. 1905. Colours.
Azuma Nishiki: Designs by Yamamoto Hyōsai. 1 vol. 1901. Colours.
Moyō-ye: Designs by Kobayashi Gyokunen. 1 vol. 1901. Colours.

One might further elaborate this list of modern books of design until it would fill a volume in itself. These books may be found in all the second-hand book shops of Japan, and perhaps if the foreigners who flock to Kyōto and Tōkyō every spring and autumn only knew of them, the art schools of America and Europe would be the richer. They are utterly charming, comparatively inexpensive, and although out of print now, are picked up without great difficulty. A collection made up of such works alone would be well worth forming and would not involve the disappointments that collecting the rarer books is certain to bring at times.

One should remember also that what is new now and not difficult to obtain will, before many years, by no means be found at every corner.

In addition to the foregoing works there are also a large number of delightful compilations of poems and sketches by artists of the Meiji period, Among these books are the

Ho-un Kyō Shiga Shōnin: Poems illustrated by early Meiji artists. 2 vols. Colours.
Meiji Shinsen Shogwa Jin-meishi: Poems illustrated by artists of the early Meiji period. 1 *gwajō*. 1872. Colours.
Meiji Shogwa-jō: A delightful collection of poems and coloured sketches by famous painters of the Meiji period. 1 *gwajō*. 1881.

Kinsei Shidari Ika Gwafu: Famous places in Japan. By Takahiya Aigai, Chinzan, Watanabe Kwazan, Ryūko, and other artists. 2 vols. 1881. Colours.

Meiji Gwafu: Drawings by artists of the Meiji period. 1 *gwajō*. 1883. Colours.

Shotaikwa Sansui Gwafu: Reproductions of landscapes by different artists. 2 oblong *gwajō*. 1896–1897. Very beautiful.

Chō Shishū Gwafu: Flowe rs, fish, insects, etc., by Chō Shishū, of the Chinese school. 2 vols. 1897. Colours.

The above list, like that of the books of design, gives but a few of many such compilations, all of which are charming and well worth adding to a collection.

As has been said, a revival of the delightful block-printed *ehon*, now that better colours are used, is to be expected, and it is wise for collectors of a catholic taste to keep in touch with the publishers of these modern works in order to obtain copies of the first printings.

CHAPTER XI

MISCELLANEOUS BOOKS

IN every large collection of these old books there will be a number which might be easily enough classified if there were sufficient of the same kind to make this worth doing. But as a collector picks up volumes here and there, there are bound to be some that do not fit into any of his special boxes. This does not mean that they are less valuable or less interesting than the others, for often the box or shelf marked *Miscellaneous* may contain some of the most curious works in the whole collection.

It might include, for instance, old calendars and books on magic; books on gardens, flower arrangement and the tea ceremony; drawing books; collections of copies of old pictures; collections of illustrated poems; odd works on etiquette and morals (subjects closely connected in the Japanese mind); books of design; *Jōruri-bon ;* queer old works on military tactics; ancient maps; *hōsōye-bon* or " small-pox books "; works on botany, astronomy, and natural history; and most amusing of all, books relating to the " foreign devils " and their strange habits, who, willy-nilly—welcome or unwelcome—insisted upon coming to the country.

Such a box or shelf has possibilities, one must admit, and this chapter will be devoted to these fascinating odds and ends.

If age is to be given preference, perhaps the old books on magic and military tactics should be spoken of first, for both these subjects were treated of in very early times.

Crudely illustrated calendars containing rules for divination are said to have been printed in the fifteenth century, and at least one work on military matters preceded the Fushimi edition of the *Seven Rules in Military Tactics* of the Keichō period.

Of the old calendars, the *Kotei Zeikyō* is one of the earliest known. This was published in *gwajō* form in Genwa 10 (1624), and contains diagrams to be used in choosing auspicious days for important undertakings as well as some very curious drawings of animals, figures, etc. Later in the century, during the Keian period (1648–1652), the same naive illustrations were used in another book on divination entitled *Inyō Hakke-no-Ho*.

The *Nyūhaku Dzusetsu*, also an early work on divination, appeared in two large folios in 1626, and contains very amusing drawings showing the

effect of different planetary conditions on the human body and gives rules and diagrams to be used in bringing about good fortune.

The *San Ze Sō* is the copy of a very ancient Chinese calendar, published in Japan by Nakano Shozaemon of Kyōto in 1635. It consists of two large folios containing numerous primitive but very interesting wood-engravings representing the animals of the zodiac, the means of foretelling and averting misfortune, methods of divination for determining the destiny of a child born under special astronomical conditions, etc.

Among the books on military matters, the earliest is probably the *Bijin-gusa*,[1] which according to the colophon is made up of notes on the secret military tactics of different feudal lords transmitted by the great Ogasawara *daimyō* to his son Mochikiyo. These notes cover the period from Kōken to Ōyei (1256–1428) and were kept in written form until published (privately) in Kwanshō 5, or 1464.[2] The two volumes are $7\frac{1}{2}$ by $11\frac{1}{4}$ inches, and are bound in the dark, leather-like covers which are characteristic of the old *gozan-ban* and other fifteenth-century works. They contain four very simple wood-cuts representing quivers, arrows, and spear-heads.

In 1606 the well-known Fushimi set of military books, said to contain a few simple drawings, was published.

Many others followed in succeeding years, of which the *Kishi-ki Dzue* or *On Sashi Mono Zoroi*, three large folios containing engravings of flags, banners, and other war paraphernalia, were published in 1637. This was evidently a book *de luxe*, for it was gotten up in the richest manner—the paper, bindings, and printing all being of the finest quality.

The *Jiyo Shū*, published in twelve volumes in 1653, is also very interesting. It describes the secret military methods of the famous Ogasawara clan, and according to the colophon was written in Genwa 4 (1618) and printed by Kato Shojirō "whose printing-house is on Teramachi opposite Honnō-ji Temple in Kyōto."

Both of these works contain many most curious wood-engravings representing fortifications and the disposition of troops, the best manner of making signal fires, means of determining fortunate days for assaults on the enemy, the making and setting up of the curtains which were used to enclose the commanding *daimyō's* tent, war banners, swords, bows and arrows, shields, military gloves, the conch shells which were used as war trumpets, war drums, scaling ladders, catapults, and the most effective manner of applying blazing torches to buildings to set them quickly on fire.

Another queer old work of the Manji period was the *Kōyō Gunkwan*, describing the wars between the Takeda and Uesumigi families. It was

[1] A fanciful title meaning "Gathering of Beautiful Women."

[2] These works on military tactics existed in written form long before they were printed, as knowledge of "secret tactics" would not be spread broadcast at the time they were in use.

printed from a manuscript copy of 1575, and contains wood-cuts of weapons and fighting paraphernalia used during the struggle, copied from drawings in the more ancient written volume.

A book of instructions for military men called the *Buke Chiyo Hoki*, published in five volumes by Yoshinaga Shichirōbei of Kyōto in 1694, contains a large number of very interesting illustrations of arrows, spears, shields, helmets, and armour. It also gives instruction in the proper procedure to be observed at war councils, the presentation of swords, the etiquette of *samurai* when in attendance upon their *daimyō*, and ends with a double-page drawing of a lesson in cannon firing, apparently taking place in the *daimyō's* garden with the *daimyō* himself, sitting on the narrow balcony of the house, watching the operations. The illustrations are not signed, but are probably by Yoshida Hanbei. The book is rare and it is a special bit of good fortune if the collector picks up a complete set.

The story of the Forty-seven Rōnin has gone through hundreds of versions and editions, with illustrations good, bad, and indifferent, but the *Fuso Gishi-den* published in 1719, dealing with this subject, is rare and unique. The first volume of the set of fifteen is almost entirely given up to very powerful drawings of the Rōnin, which are evidently the work of some early follower of Moronobu. In many details they are like early illustrations by Okumura Masanobu, but unfortunately bear no signature.

Of instructive works of other kinds there is almost literally no end. One might make a large collection of books dealing with the tea ceremony and flower arrangement alone, or books of instructions for women, all full of fascinating illustrations and published in every year period from the early Kwanyei.

One of the first of the printed works on flower arrangement to contain wood-cuts was the *Ikebana Hiden Senden Sho*, which appeared in one volume in 1643. The drawings represent floral arrangements in the proper receptacles for use in a *cha-no-yu* room. Other early works on this subject were the *Rikkwa*[1] *Hiden Shō*, published in two folios in 1677, with a preface written by Gyokusen in 1537.[2]

This was followed in 1681 by the *Rikkwa Shōshin Shō*, the secrets of flower arrangement as practised by the Ike-no-bo school of floral art, and in 1682 a similar work entitled *Kokon Rikkwa Daizen*, issued in five volumes, appeared.

The *Rikkwa Jisei Yosoōi*, written by Nishimura, a physician of Kyōto during the Genroku period who was noted for his flower arrangements, was published in 1688 in seven large and beautiful folios, printed on heavy

[1] The word *rikkwa* may also be read *tatabana* or *tachibana*.

[2] In the manuscript copy of that date.

cream paper and bound in covers bearing a design in grey and silver. It is a very rare and valuable book.

The *Rikkwa Kimmō Dzue*, an illustrated encyclopædia of flower arrangement, appeared in five volumes in 1695, followed by a supplementary volume, the *Zōho Rikkwa Kimmō Dzue*, in 1696. These works also are rare and greatly prized by Japanese collectors.

All the books on this subject contain numerous illustrations showing the method of bending and making supple the branches; the best manner of cutting the stems and roots; the proportions in height and width to the vase in which they are to be placed; all the tools used in the art; the receptacles of various shapes and sizes with the appropriate arrangement for each one, and finally the proper disposition in the room itself of the result, with the correct *kakemono* and incense burner to accompany it.

Early books on the tea ceremony were also numerous; and some charming old works on gardens and garden-making exist. Among the latter is the *Tsukiyama Niwa Tsukuri* written by Fuji Shinsai, which appeared in three volumes in 1723. It is regarded by the Japanese as a classic on the subject and contains numerous large wood-engravings representing the proper placing of rocks, lanterns, pagodas, and bridges, with text explaining the relation of these accessories to the garden itself.

Coming down to more recent times, there are several delightful books containing colour-plates of the miniature bowl landscapes which are so well known in Japan. One of the best-known works of this kind is the *Senkei-ban Dzushiki*, by Kangin and Kōchoku, published in two folios in 1826.

Equally well known and even more charming is the *Hachiyama Gwafu*, containing instructions for making miniature views of the stations along the Tōkaidō. The colour-plates are the work of Nanyusai Yoshishige and represent the fifty-three stations in bowls and flat dishes of different kinds of pottery. The set is in two volumes, bearing a colour design on the covers of snow-capped Fuji with two pine trees in the foreground. It was published in 1848. Both of the foregoing sets have become very rare in the original editions and are valuable and interesting additions to a collection.

Collecting old maps is a favourite hobby with many an educated Japanese, and some of these collections are immensely valuable. Map-making has always been a rather special *forte* of the Japanese and represents, as perhaps nothing else does, the unusual combination of a fondness for exactitude and a willingness to give to work the most painstaking care, with a love of beauty which always redeems such work from being merely mechanical.

Many of the ancient maps should be spoken of among the wood-engravings, for the old map-makers had far too much of the artist about them to be satisfied with mere diagrams and geometrical precision. If the

populous centre of a city must be represented by squares and lines and rectangles, the outlying districts could be suggested by something nearer beauty, so we find the edges of the maps softening off into pictures of mountains, with temples and pagodas among the trees, winding rivers bearing sampans sculled by big-hatted boatmen, and bordering seas with gallant fishing craft setting out in full-sailed pride to their work miles away in the deep waters.

Among the early maps is one of the city of Kyōto, dating from Keichō 5 or 1595. It belongs to Dr. Saiki of Kyōto, and to one who loves the charming old Japanese city it is of great interest, for it shows the streets as they were before the widening and improvements of modern days.

The *Shū Kaisho*, published in five large folios in 1642, consists of notes on the early history of Japan and the Imperial House, with maps of Kyōto showing the palace, the *yashiki* of the nobles, old walls, gates, etc., as they were in very ancient times.

Not all the map-makers have remained unknown however, and several famous artists have left examples of this work. The set of five *gwajō* containing maps of the route between Yedo and Kyōto, by Moronobu, is well known to collectors. It is a combination of map and picture and represents (Vol. I.) the road from Yedo to Odawara; (Vol. II.) from Odawara to Fuchu; (Vol. III.) from Fuchu to Yoshida; (Vol. IV.) from Yoshida to Kamiyama; and (Vol. V.) from Kamiyama to Kyōto. The text is by Enkindō, and the interesting maps themselves by Moronobu under the name of Hishikawa Kichibei. The work was published by Hichirōbei of Yedo in 1690.

Tachibana Morikuni also condescended to map-making and left a map of the Arima district, published in *gwajō* form.

If the collector has been fortunate enough to find many of the old *Jōruri-bon* they will be the stars among his miscellaneous books, for they are among the rarest of all the old *ehon*. Their origin has already been spoken of. Few of them are signed, but after their appearance in the Keichō period, and later when the first theatres were established in Kyōto and Ōsaka, they became very popular and were made by nearly all the men who worked for wood-engraving.

Among the early books of this kind those published at the Saga Press have been described under the *Saga-bon*. In 1634 a work called *Hanaya* appeared in two volumes, describing the adventures and battles of a *samurai* of that name, which contained crudely drawn illustrations. Three years later, in 1637, the *Akuchi*, describing the adventures of the nobleman Akuchi, was published, in which the illustrations, although primitive, are exceedingly interesting and the placing of blacks very effective. The *Akashi*, of two parts of two or three volumes each, appeared in 1645, the drawings repre-

senting the events in the life of the Daimyō Akashi, and showing much better workmanship, bearing considerable resemblance to Moronobu's early work.

From the Meiriki period (1655–1658), the technique in these books is of the big, dashing style which one associates with all the *Jōruri-bon*, probably settled upon by the artists as being the most appropriate for pictures representing heroic deeds—although, as a matter of fact, the earliest of these books were not distinguished by any special manner of drawing. Many of the late seventeenth-century *Jōruri-bon* were by Moronobu and this school.

Among the most famous of these rare and interesting books are the

Momiji Gari: The description of a *daimyō's* picnic in the maple season interrupted by an attack from his enemies. Unsigned, but attributed to Moronobu. 1658.
Kuwateki Fune Ikuse: A *Jōruri-bon* of 1660.
Kimpira Hōmon Arasoi: 1661.
Hogwan Yoshino Gassen: Battles of Yoshitsune. 1661.
Hana-mono Guroi ("Flower Madness"): Kwanbun period.
Tengu Ha-uchi: Battle of the Tengu. 1661.
Oishi Yama Maru: The deeds of the giant Kimpira. 1661.
Gwatsukai Chōja: History of an Indian nabob. 1662.
Chinzei Hachirō Tametomo: The heroes of the Minamoto clan. Signed Moronobu. 1670.
Raikō Atome-Ron: Dispute as to the successor to the Daimyō Raikō of the Minamoto clan. Meiriki-Manji period.
Fuki-age ("The Fountain"): Attributed to Moronobu. About Manji.
Jimmu Tennō: The brave deeds of Jimmu Tennō. 1676.
Tameyoshi Ubusuna Mondo: Visit of the Minamota *daimyō*, Tameyoshi, to Hachiman Temple. 1674.
Kimpei Sennin-giri: A rare *Jōruri-bon* of 1691.

From about 1670 many of the *Jōruri-bon* contain drawings which, although unsigned, may with reasonable certainty be attributed to Yoshida Hanbei, Ishikawa Ryūsen, and Naomura Johaku, while through the early years of the eighteenth century others appeared which must have been the work of Morofusa, Moroshige, and other followers of the Moronobu school. Okumura Masanobu also illustrated some of these striking books, and the *Sanshō Dayu* of 1711, the history of the abduction of some beautiful women, is probably early work by this artist.

A collector, if he is ever so fortunate as to find any of them, will easily learn to recognize the early *Jōruri-bon* by their peculiar bindings and size. They were usually thin, medium-sized books and broad for their length, while the covers were almost invariably of coarse black paper with a rather striking title-slip in heavy black *hirakana* characters. The publication of these popular books continued through the entire eighteenth century, although the powerful drawings of the early books made those in later volumes seem far less interesting.

A complete list of the *Jōruri-bon* would require a volume in itself, and even the valuable and comprehensive work by Midzutani Futo[1] on the subject of these books treats only of the most famous and valuable examples.

[1] See the *Eiri Jōruri Shi.* 3 vols. 1915.

A collector might easily devote most of his energies, and incidentally the contents of his purse, to these books. They are extremely fascinating, extremely rare, and most extremely high in price, even single volumes in very poor condition selling at the book auctions in Japan for fifteen, twenty, and thirty *yen*.

Of all the books marked *Miscellaneous*, the ones containing *kimono* and other designs are perhaps the most charming. Some of them date back to the seventeenth century, and are greatly sought after by the modern painters of Japan, who find in them valuable suggestions for their own work, since a knowledge of the designs used in dress and other decoration at different periods is necessary in painting historical pictures, and these delightful books furnish this in addition to giving pleasure because of their beauty.

Among the works of this kind, the *On Hinagata* is one of the earliest known. The designs are for *kimono* used in the Meiriki period (1655–1658), and the set of three volumes was published in 1667. The books are unsigned, although attributed by some Japanese collectors to Moronobu.

Yoshida Hanbei in 1688 left a series of four volumes of delightful designs of this kind called the *Onna Yō Kimmō Dzue*, which includes drawings of beautiful women dressed in the *kimono* represented.

In 1690 Takagi Sadatake's famous book of designs, called the *Gofuku Moyō Utai Hinagata*, in two volumes, was published, containing some of the most charming drawings in any of these delightful works. Many other similar books followed, among which are the

Yojō Hinagata: Kimono designs by Yūsen, a noted designer of Kyōto. 1 vol. 1691.
Yaro Yakusha: Kimono worn by actors. 2 vols. 1691.
Shinsen Somimono Hinagata: Kimono designs by Otoyama Jūhichi. 1 vol. About 1700.
Tōryū Hinagata Kyō-no-Mizu: Kyōto fashions in *kimono*. 3 vols. Kyōto. 1705. (Illustrated in the Duret Catalogue.) Very charming.
Fūryū Hinagata Taisei: Ancient *kimono* designs. By Imura Katsukichi. 2 vols. 1712.
Hinagata Gion Banashi: Kimono designs by Matsune Takatsu. 2 vols. 1714.
Kyōhō Hinagata: Kimono worn during the Kyōhō period. By Nishigawa Sukenobu. 1 vol. 1716.
Hinagata Tsuru-no-Koye: 3 vols. 1725.
Kōrin Hinagata Suso Moyō: Designs for *kimono* after Kōrin. 2 vols. 1727. Exceedingly rare.
Hinagata Akebono Zakura: Kimono for courtesans. By Tachibana Morikuni and Hasegawa Mitsunobu. 3 vols. 1727. Rare.
Hinagata Yado-no-Ume: Kimono designs by Nakajima Tanjirō. 3 vols. 1727.
Tokiwa Hinagata: Designs by Takagi Kosuke. 1732.
Hinagata Some-iro-no-Yama: Kimono designs by Kōrin, compiled by Nonomura Chubei, a famous designer of Ōsaka. 3 vols. 1732. Very rare and charming.
Shin Hinagata Natorigawa: Designs by Kwanzan. 1 vol. 1733.
Tama Mizu: Kimono designs by Nonomura Chubei. 3 vols. 1739.
Hinagata Miyako-no-Haru ("Spring Kimono for the Capital"): By Ebishiya Chushigi. 1747.
Hinagata Miyako Shōnin: Attributed to Okumura Masanobu, with a full-page frontispiece of figures. 3 (?) vols. Very rare and beautiful.
Kwaiyo Hinagata: Kimono designs by Shita Eshi Kiyotsune. 3 vols.

In addition to the foregoing works there is an extremely interesting book called the *Shōzoku Dzushiki*, which describes the customs and fashions of the Court during the sixteenth century, written by Ryūsaku (one of the Court chamberlains) in Genki 2, or 1571, to be transmitted to his son at his death but not to be read or circulated outside the Court. In 1692 this request was swept aside and the work was published in two volumes by Tomikura Tohei of Kyōto. It contains many illustrations of Court *kimono*, *hakama*, swords and sword-belts, various decorations, fans of different kinds, etc.

The foregoing list is of but a few of these delightful volumes, and if one comes down to modern days it might be increased indefinitely, for there is no end to the modern books of design printed in colours. As said in Chapter X., these later works are altogether charming and show little of the deteriorating effect which Occidental design has been responsible for in much other Japanese work. The set of five large folios by Kwagwai Tennen, a modern artist of Kyōto, contains designs for *kimono* printed in colours and gaufrage, and is a treasure which in years to come will rank high in a collection. Many of these modern books are the work of famous men, for the Japanese painters have never hesitated to give their genius to design, and this explains in part the beauty possessed by the commonest articles in their country.

In every particular—design, colour, and printing—these charming books put our Western " fashion magazines," with their hideous vulgarity, to utter shame, and one has a feeling of hopeless inferiority in comparing them.

In the spring and autumn of each year, when the cotton and silk factories change the patterns used on their fabrics, great numbers of these books of design may be found in the second-hand shops and the street markets. Often they are scarcely soiled and for a mere song one may pick up works of this kind that will always be a delight to the eye.

Among other odd volumes to be found with the miscellaneous books might be a stray *hōsōye-bon*[1] or two. In English they are known as " red books " or " small-pox books." They were printed and bound entirely in red, it being an ancient idea in Japan that a patient kept in a room hung in this colour and having everything about him also in red would get through the disease more quickly and easily than without this treatment. Kaempher, in his *History of Japan*, quotes from a book which was ancient even in his time, saying that Japanese physicians " think it very material in the cure of small-pox to wrap up the patient in red cloth, and everything in the room and the clothes of the attendants must be red." It is said that *hōsōye-bon* were first printed in the Genroku period, but they are all so extremely rare that it has not been possible to get a detailed account of many of them. Japanese

[1] Also called *Yōkōye-bon* and *aka-hon* (cochineal or red books).

physicians explain the rarity of these books by saying that they were destroyed along with the other things used by a small-pox patient as soon as he had recovered.

During the Kwan-en period (1748–1751) a number of these " red books " were printed, and if a collector finds a copy it is apt to date from that time.

Okumura Masanobu illustrated a book of this kind called the *Hana-saki Jiji Tanoshima-no-Eiga*, published in two volumes, but bearing no date.

Nishimura Shigenobu (Toyonobu) also left one of these books, entitled *Aka-hon Sarukani Gassen*, but undated.

Shunchō and Keisai Eisen each left one bearing the title *Kodakara Yama*.

Other *hōsōye-bon* were the

Dai Shinpan Tenjin-ki: The history of Tenjin. 10 vols. 1749.
Tsunokuni Nayotoga Ike: 3 vols. 1749.
Higashi-yama San Buku Tsui: 3 vols. 1749.
Kochi-ho-in: 3 vols. 1749.

A collector might be in Japan a year or two and spend most of his time in the old bookshops without finding a single copy of these rare sets, and when a volume does turn up it bears every appearance of hard usage, so if small-pox germs maintain their vigour into old age these books are probably not wholly desirable additions to a collection, curious and unusual though they are.

Collecting *sugoroku* is a popular fad with many Japanese, and some of these sheets are exceedingly interesting. *Sugoroku* is a game for two people something like *parcheesi*, the board being either a round or large oblong sheet of small printed pictures (usually coloured) arranged around one slightly larger in the centre. It is played with dice, the number thrown indicating the number of steps, each step being one of these little pictures, to take in the progress toward the centre drawing, which is the goal.

The game is of Chinese origin and very ancient. Many of the well-known Japanese artists designed these *sugoroku*, and there are some charming colour-printed sheets in colours by the Ukiyo-ye men. Hokusai and Hiroshige both made delightful sheets of this kind; one by Hiroshige of the *Fifty-three Stations along the Tōkaidō*, with a little print of Sanjō bridge in Kyōto for the goal, being especially interesting. The artists of the Utagawa school also designed a large number of *sugoroku*.

Still other books in the boxes of odds and ends might be memorial books of famous pageants and processions Many of these works are valuable to historians, giving as they do the details of costume, procedure, etc.

An early and remarkable work of this kind, the *Kwanyei Gyoku-ki*, has already been spoken of in Chapter II. under the seventeenth-century books.

Other later books of this kind were the *Ryūryūjin Gyōretsu*, published in 1748, illustrating the procession of an envoy from the Loo Choo islands to Yedo. The first engravings represent the high-decked ships which brought the envoy and his suite to Japan, and are followed by drawings of the procession itself taking its way with gifts and flags and banners to do honour to the Shōgun.

About 1831 another envoy came from these islands to Japan, and the *Ryūryū Gyōretsu Dzue*, describing and illustrating the event, was printed as a souvenir of the occasion.

The *Kasuga Taigū Gosairei Ryakkei*, a description of the temple festival held in Nara in March each year, was first published probably in the Kyōhō period, since the preface was written in 1718. The only set available for inspection, however, has been one of 1780. The spirited drawings represent the procession making its way through the avenue of great cryptomerias to the shrine, the midnight torch-light procession up the steps and along the galleries of the Nigwatsudō, and finally the winding line as it makes its way to the religious service following. It is very interesting and the first edition almost impossible to obtain.

The *Ehon Nori-no-Suihiro*, representing a religious festival with drawings unsigned, but much in Shigemasa's style, appeared in 1798. Hundreds of other books illustrating Imperial processions—the procession of the Shōgun and his retinue on his annual visit to the Emperor in Kyōto, as well as civic pageants and fêtes—appeared from time to time, all extremely interesting and well worth adding to a collection.

In 1831 a beautiful book entitled *Konshi-jo-no-Roku* was published, describing the great religious festival at the Hongwan-ji Temple in Ōsaka in August of that year. Very fine coloured plates representing gifts to the temple, made of the large oval ten *yen* gold pieces then in use, form the greater part of the book. Great masses of flowers, screens, ornaments, and various other things, all either made of or ornamented with thousands of these coins, are pictured, while the procession itself on its way from the Kyōto Temple to that in Ōsaka winds across the first four pages of the book. Unfortunately the artist's name is not given, but the plates are so beautiful both in drawing and colour that they must have been the work of some well-known man—possibly Akatsuki Kanenari, who was living in Ōsaka and doing his best work about that time.

Finally in this lot of miscellaneous books we come to some very amusing volumes.

Intentionally humorous as many of the Japanese books are, none of them are more comical than the serious works on foreign countries and foreigners. These books began to appear as early as the seventeenth

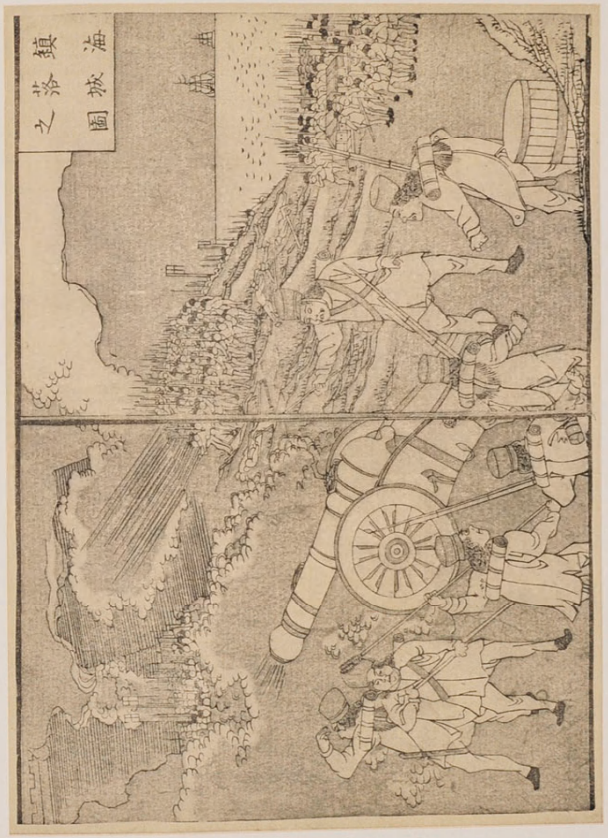

PLATE 42] From the KAIGWAI SHIWA SHUEI (War in Foreign Countries), by Minedo Fako. (1849). [Face p. 214

century. Among the earliest of these curious publications are the *Kwaitsu Shōko* and the *Zōho Kwaitsu Shōko*, published by Nishikawa Kurinsai of Nagasaki in five volumes. Unfortunately the only set that I have ever been able to see is incomplete, and the last volume, which would have borne the date of publication, if the year were given, is missing. From the paper, bindings, etc., however, it is probable that it appeared about 1680–1690. The illustrations show a highly imaginative map of China, drawings of Chinese mandarins and ladies with suspiciously Moronobu-like countenances, amazing Chinese war vessels, maps of North and South America with their relative positions in regard to a most superior Europe, Africa, and Asia, cuts of natives of Annam, Siam, Holland, and other countries, and engravings of foreign sailing vessels. The set is extremely rare and only to be found by the greatest good fortune.

Another important work of this sort, the *Bankoku Jimbutsu Dzue* was published in two large folios beautifully printed on rich paper in 1720. It contains delightfully amusing drawings of the natives of different foreign countries, with the names taken from the Dutch and Latin. There are engravings of people from different parts of China, India, the Malay Peninsula, the South Sea Islands, Australia, and all the different countries of Europe, and North and South America. This also is a very rare book for which a collector may search for months without finding.

The *Bankoku Ichiran Dzusetsu* is a history of foreign countries, with drawings representing the customs of the inhabitants, the houses, utensils, etc., used by them. It was written by Furuyama Genrin and illustrated by Ōōka Naokata of Ōsaka, appearing in two volumes in 1810.

Toward the middle of the nineteenth century, when Japan was called to face the admittance of foreigners to the country, a large number of these quaint works were printed.

In 1849 the five volumes of the *Kaigwai Shinwa Shuei*, on war in foreign countries, appeared. The illustrations represent foreign soldiers, their arms, cannon, etc., as the Japanese artist imagined them to be. The results are extraordinarily curious and not highly flattering to the Occidentals. A supplementary series to this work, also in five volumes, appeared later in the same year. In both sets some of the drawings are tinted.

The *Kaigwai Jimbutsu Shoden*, a history of foreign military matters, with illustrations in both black and white and tints, was published in five volumes in 1853.

The *Gwaiban Yōbo Dzuga*, on the inhabitants of different foreign countries, is very interesting and amusing. It was published in two folios in 1854 and is printed on heavy paper. It contains numerous most ugly but probably well intentioned colour-plates representing types of people in various remote lands. The set is extremely rare and in good condition easily brings thirty

or forty *yen* when offered for sale at the Tōkyō and Kyōto book auctions.

The *Kaigwai Ibun* is the story of thirteen Japanese fishermen whose boat was blown out to sea as they were going from Uraga to Izu in September, 1841. After some three months they sighted a big Spanish sailing vessel, which rescued them and took them to her destination on the west Mexican coast. Here they remained several years and upon their return to Japan by another Spanish ship bound for Canton this book was written and illustrated from their account of their adventures. It contains a Japanese-Spanish vocabulary, and the curious coloured drawings represent different incidents in their life in Mexico, as well as the cities there, street scenes, houses, house-interiors, furniture, utensils for various purposes, and articles of clothing. The set was published in five volumes in 1854 and is one of the most amusing and interesting of these books on foreigners.

The *Seiyō Ishokujū* contains highly amusing drawings of foreign furniture, clothing, utensils, etc., and was issued in 1867.

Although undated, the two *gwajō* entitled *Bansen Dzue* and the *Ifu Shashin Kagami*, containing curious but beautifully printed coloured plates, probably appeared about the Bunkwa period. The former is a small oblong book with pictures of foreign ships and a frontispiece representing a globe and a map of the world. It was published by Shiundo of Nagasaki, and is a wonderful example of colour printing—the technical excellence being beyond praise. Later the drawings were copied in larger size and republished about the Ansei period.

The *Ifu Shashin Kagami* contains seven double-page colour-plates of English ships, troops, officers, etc., and was issued by Bunsaidō Yamatoya of Nagasaki. Both books are extremely rare and command high prices when found.

Perhaps the most amusing of any of these *bankoku* books, however, is the *Yokohama Kaikō Kenbunshi*, illustrated by Gountei Sadahide and published in two series of three volumes each in 1862 and 1865. The clever and highly satirical drawings represent incidents in the opening of Yokohama port, and the customs and activities of the foreigners there at that time, including engravings of Commodore Perry and the officers of his staff.

It was a kind providence that kept the foreign strangers from seeing themselves as others saw them, else they never would have had the assurance to put themselves in the position of mentors to the Japanese. Since those days we have learned ourselves that early Victorian architecture, spreading hoops, coal-scuttle bonnets, and ringlets, have elements about them not of beauty; but probably by no effort of the imagination can we get at the absurd and grotesque aspect of it all that the Japanese saw, accustomed as they

PLATE 43] "American Woman Bathing her Children." From the YOKOHAMA KAIKŌ KENBUNSHI (Incidents in the Opening of Yokohama Port) by Gountei Sadahide. A very rare set of books, 1862—1865. [Face p. 216

had always been to gentle manners and to beauty in the slightest and commonest things they ever used.

With the books on foreign peoples and their customs go the curious text-books which were published about the time the country was opened to foreigners. These books might form an interesting and unique collection in themselves. They are not, however, by any means easy to find, as one might expect them to be, for the second-hand shops all over Japan have orders for them from the Government, which is buying them and putting them into public libraries and museums in different cities as curious mementoes of an important epoch in the country's history.

During the agitation which preceded the Restoration, when the necessity for an understanding of European languages arose, the printing of these quaint text-books was commenced. The numerous illustrations, often printed in colours, representing foreign wearing apparel, furniture, little things in everyday use, houses, public libraries, and other public buildings, bridges, railways and their equipment, military paraphernalia, etc., have the accompanying text in Japanese with the equivalent in English, and often in French and German as well.

Even though one smiles at the amusing spelling, the strange use of capitals, and the queer use of words in naive composition, one is also filled with sincere admiration for the pluck and magnificent audacity of the men who made books. For although they knew but little—and that often not very well—of the foreigners' languages, they put that little to the best use they could in helping others of their countrymen who knew less, and they compiled these books of whatever seemed most necessary for people to immediately know in order to meet the new conditions which the year 1868 ushered in.

The foregoing notes are merely to suggest what might stray into a collection in the way of odds and ends. Collecting any one kind of such books would be interesting and distinctly worth doing. To be successful, however, one would have to prowl about Japan and hunt them up oneself, for the curio men and print dealers who sell old *ehon* still pin their faith largely to the Ukiyo-ye art.

CHAPTER XII

SUGGESTIONS TO COLLECTORS

TO amateurs courageous enough to subject themselves to the contagion of book-collecting in Japan there are offered here a few suggestions. The beginner is warned, however, that the hobby may develop into a malignant even if a not wholly unpleasant fever to have—and as far as can be determined it is incurable. One's temperature falls at times, to be sure, but seemingly only to mount again—often to a mild form of delirium.[1]

There is a lesser form of this malady which manifests itself as mere book-buying, and although this entails a more costly treatment, it is not so chronic and not given to such wild pulse variations, for there is a great difference between buying and collecting these fascinating old volumes.

One may buy them at a pleasant shop, seated in a comfortable chair at a convenient table, while the suave and English-speaking proprietor hovers about and graciously charges from six to ten times what he should. If one goes in a motor-car with a guide, the prices may be twenty times too great, for the guide gets at least 10 per cent. of the amount charged, and if he is an autocrat and popular with tourists the percentage which he demands of the shopkeeper may be much greater than this.

In coming to Japan, therefore, with the idea of collecting, it is better to prowl about for a time, asking questions, buying little or nothing at first, and to wait until one has collected one's wits before embarking upon making a collection of anything else, for to the foreigner who is in the country for the first time the first few weeks are dream-like and unreal. He goes about not certain that he will not shortly come to himself again and find the familiar streets of Boston, New York, or London bounding his days. Everything around him is fascinating and delightful, but unreal to the point of impossibility. During this period he can only buy at shops where English is spoken or through a guide who can interpret for him. To begin to really collect anything intelligently while in this helpless condition is impossible. His first necessity is to buckle down to the language sufficiently to make himself independent of the doubtful services of a guide.

This is much easier than it sounds, and in two or three weeks, at most, one should achieve enough of a vocabulary to ask for books and to understand—with the aid of considerable intuition—what the dealer says about

[1] This condition usually follows the discovery of some rare book for an infinitesimal sum.

them, and to buy them, if one wishes, at the numerous old-book shops where only Japanese is spoken. There is no difficulty whatever about the money—that is, the understanding of it—for it is on a decimal system; a *yen* (fifty cents in U.S. money) corresponding (although worth about half as much) whether in a silver piece or a *yen* note to an English two-shilling piece or the American dollar; the twenty-five and fifty *sen* pieces (twelve and twenty-five cents) to the American " quarters " and fifty cent pieces; while copper one and two *sen* pieces, nickle five *sen* pieces, and silver ten *sen* pieces take the places of pennies, five cent pieces and " dimes." Paper notes of two, five, ten, twenty, and larger denominations in *yen* correspond to American notes of the same number of dollars.

With an understanding of the money, therefore, and a slight but growing vocabulary, one may begin to investigate the second-hand book shops for oneself. If the collector travels with a guide the chances are that he will never hear of these delightful shops, piled to the roofs though many of them are with all sorts and descriptions of venerable books, manuscripts, and old rolls, and with prices a mere fraction of those charged at the curio shops where his guide and mentor takes him. These shops are the places where the curio dealers themselves buy many of their books and prints, and naturally they prefer the foreigner not to know of them.

Just at first, in trying to find books at these purely Japanese shops, the new-comer may experience some difficulty apart from the language and have the feeling that he is unwelcome and his patronage not greatly desired. He asks for *ehon*—picture books—and if the dealer is not wrapped in a too impenetrable dignity or too prejudiced to deal with a European, perhaps he will bring out something by Hokusai or Hiroshige if he happens to have it, for to his mind it is inconceivable that the foreigner may wish for anything else. Never, by any chance, will be bring out some quaint old seventeenth-century *meisho-ki*, an ancient religious book with delightful, primitive wood-engravings, or some old history or *monogatari* full of fascinating illustrations. *Ehon* does not mean such works, and to get them one must increase one's vocabulary by as many different words as stand for these different kinds of books.

The effort and study spent in learning a little of the spoken language and enough of the Chinese characters to read signatures and dates is so small in proportion to the immense interest and delight one will gain by having this knowledge, that the time given to acquiring it is more than well spent. Gradually too, if one is persistent and unfailingly courteous, the cold dignity of the book-dealers—many of them old men and scholars—softens, and the inherent kindness in the Japanese nature comes to the surface. Then will they begin to bring out their treasures and finally the visitor himself may be allowed to penetrate the inner recesses of the premises.

By the end of my first year in Japan I had wheedled nearly all the old-book dealers in Kyōto into letting me prowl around dimly lighted precincts and had explored the depths of antique go-downs in Nagoya, Ōsaka, Tōkyō, and a half-dozen other cities.

In doing this the collector learns the thrill of finding rare old books among bushels of dusty possibilities that he himself has pulled down from ancient shelves of low-ceiled upper rooms, or unearthed from the depths of tomb-like go-downs. And by handling thousands of these books, small facts in regard to bindings, title-slips, paper, and printing, marshall themselves in his subconsciousness, until at last a sixth sense develops and the student knows, without knowing just *how* he knows, whether a book is a genuine " find " or only something of moderate importance.

One comes upon wonderful old volumes of which one has never heard before, and which none of the foreign books or auction catalogues have ever listed—full of the most delightful drawings—and with finding them comes an added respect and admiration for a people who so manifestly for hundreds of years have had scholarship and art for their handmaids.

In these purely Japanese shops one is not likely to find modern copies posing as originals, and the constant handling of truly old books makes it comparatively easy to detect the former then found in other places. Modern copies do exist, however, in large numbers and one must be on one's guard against them. Although it is much more difficult to manufacture " old books " than " original prints," it is being done to a large extent, and the illustrations, text, bindings, and dates are all copied as exactly as possible.

It is chiefly in the paper and the bindings where the enterprising imitators of first editions fail, for the paper can always with a little experience and comparison be detected, while the discoloration made by a hot iron passed over the shining newness of a binding, no matter how skilfully or hopefully done, resembles the wear and stains of time so little that to meet these books ingenuously masquerading as venerable and valuable originals is rather pleasantly amusing than otherwise.

One is sometimes deceived, however, by new books stained to a creamy brown by the judicious use of tea, with the right number of thumb marks on the first few pages, being bound in genuinely old covers which in happier days covered other books, but now, cut down to the proper size and with strange title-slips, are playing their part in passing off modern copies as century-old originals.

True reprints, on the other hand, are not copies. They are later editions printed from the original blocks, and many times are very beautiful and well worth having. The date of the second printing usually appears by the side of that for the first, and the publisher, at least, intended no deceit.

It is almost indispensable, however, that the amateur collector should see

a few good collections before commencing to buy extensively himself, especially if his time in the country is limited. He will gain in this way some knowledge of the old bindings which is very important and learn something about the paper which was used at different periods.

The earliest Buddhist books were almost invariably printed on a thick paper which is uneven in texture and rather coarse in quality. A few books of the very early seventeenth century were printed on rich, heavy paper of great beauty, but these volumes are so rare and valuable that they are not to be " picked up " except by the most extraordinary good fortune, for they formed the famous *Kōyetsu-bon* and *Saga-bon* published at the Saga Press by Suminokura Soan during the early years of the seventeenth century.

From the Kwanyei period through the following century books were usually printed on fine and extremely thin paper, which was only suitable for the line drawings which illustrations at that time were. As soon as colour commenced to be used to any extent the paper changed to a heavier absorbent quality which took the tints better.[1]

As to bindings, the very early sacred books for temple use were mounted in *orihon* form and in rolls, and not in true book form. Other kinds of literature and Buddhist books not intended for temple services were often bound in regular book form, generally in covers of a dark mahogany-coloured paper of a tough and very heavy texture. These dark, leather-like bindings form an almost distinguishing characteristic of the fifteenth and sixteenth century books, and once seen are easily recognized.

On the books published between the Keichō and Kwanbun year periods bindings made of paper bearing a stamped design were generally used, often in bright scarlet, but also in brown, black, dark blue, and occasionally a dark green. Moronobu's earliest works were all bound in these stamped covers, while later, after transferring his studio to Yedo, his books usually appeared in plain, light brown bindings with the title-slips in the middle of the covers instead of on the upper left-hand side.

This placing of the title-slip in the middle of the cover is rather characteristic of most of the books just before and during the Genroku era and into the first quarter of the next century, although it was not a fixed rule.

In the early books there was rarely a preface, its place being taken by a colophon on the last page which usually contained the place and date of publication. Later, prefaces commenced to be used, sometimes written by the author or artist, but more often by a friend, and usually containing a brief comment on the book, how it came to be written, and other interesting and sometimes very valuable facts which establish bits of knowledge and dates, and make their translation well worth undertaking. Although there was

[1] Probably the earliest experiments in colour work in books were made upon the thin paper, as was the case in the *Jinkō-ki* in Mr. Kobayashi's collection. See Chapter II., p. 29.

sometimes a considerable period intervening between the date of the preface and that of the publication of a book, it was usually the same or the previous year, and in buying books it is always well to compare the year given in the preface with that on the lining of the back cover.[1]

As to signatures, one grows to know the more important rather easily, but since all the artists were given to using many different names, the foreign collector will often at first have to go to some Japanese friend for help, and the latter should be a scholar or he may easily give an incorrect reading of the characters. This fact should perhaps be emphasized. It is exceptional when a man of the shopkeeping class or a student of the mission schools can give assistance of this kind which can be relied upon. I found that it was necessary to go over again the entire work of months because I had depended upon a Japanese who had been educated in one of the mission schools in Japan. He had a very slight and a very poor knowledge of the Japanese classics and the *hirakana* characters used in printing them, and read names very often as no educated Japanese would think of doing. His training, I regret to say, did not prevent him from calling pretence to his aid, and I was imposed upon for months and wasted both time and energy in making notes from his translations.

To go back to the signatures of books, however. As has already been said, the better-known names of the most important men can be learned without great difficulty, and with proper help their other signatures will also gradually become familiar. Many extremely interesting books are unsigned, however, and what is more important to know than signatures is the work itself, and whether a book is signed or unsigned to know from the style of the drawings who made them. As had been said, Moronobu's work is unmistakable; and the drawings by Morofusa, Moroshige, and others of Moronobu's followers can always be placed as by an illustrator of the Moronobu school, even if one is uncertain as to the precise artist whose work they may be. This is true of most of the books down to the Meiji period, and with experience one has only to glance at illustrations by any of the well-known artists to know, without looking at the signatures, who drew them.

It is well, anyway, not to place too much value upon signatures, otherwise one's horizon will always be limited to as narrow a circle as that in which the admirers of the Ukiyo-ye work have shut themselves. If one has any true feeling for art one does not need a signature to make it certain that he is making no mistake. He buys a book because it is interesting and beautiful, and if incidentally it turns out to be by some famous man, so much the better. If not, he still has something beautiful.

[1] It is understood, of course, that all Japanese books are printed and bound in exactly the opposite manner from that in European works—the first page being what would be the last page in an English book.

It is undoubtedly a satisfaction, however, when a book bought only because it is beautiful turns out to be by some renowned artist, and in this connection collectors are advised to familiarize themselves as rapidly as possible with the different names used by the illustrators. This is much more difficult than learning to speak and understand enough Japanese to get about with, or to learn the Chinese characters for dates, numbers, and the signatures commonly used. The bewildering number of names taken by the Japanese artists at different steps in their careers is very confusing and forms another reason for depending largely upon one's sense of beauty in buying books.

I once picked up, in the early days of my malady, two charming volumes of poems containing coloured landscapes of much beauty. They were signed Gogaku, and the shopkeeper, looking at the name and not finding it familiar, let me have them for a mere nothing. I did not know myself at the time that I had some very beautiful examples of Gakutei's work.

The same thing is true of the Kyōto impressionists. They all used many different names, so that it is much wiser to buy a book because it pleases, and then perhaps, after all, find that the unfamiliar signature was one used by a famous man.

In regard to the publishers of various books, unless for some special reason a collector wishes to make a study of them, it seems rather unnecessary to speak at length.

I have purposely refrained from giving the names of the publishers of the works listed in this book because to do so would many times be confusing and misleading. From Moronobu's time on, it was often the custom for a book illustrated by a popular artist to be issued simultaneously by allied printing houses in Kyōto, Ōsaka, and Yedo, and occasionally also in Nagoya. If one gives one name of a publishing house only and the date of the first edition, it throws a discredit, often not deserved, on the same volume issued by one of the other houses, although the latter book also is just as truly a "first edition," and except in a few well-known works and for especial reasons just as valuable.

When one considers the primitive and delightfully ingenuous drawings in the early seventeenth-century books, the noble work done by the early eighteenth-century Ōsaka artists, and the utterly charming coloured illustrations in the books by the men of the Impressionistic schools, the narrow horizon of the print collectors becomes incomprehensible. There was such a multitude of illustrated books printed in Japan that unless one has a catholic taste one loses a great deal of enjoyment and gains but the most superficial knowledge of what wood-engraving in Japan included—an art by no means limited to the men whose names have become familiar to Europeans from their prints. Even a few months spent in book-collecting in Japan will

dispel forever the idea that the prints and books of the Ukiyo-ye artists, beautiful as many of them are, represent in any adequate way the tremendous thing that Japanese illustration was, or that they form anything but an infinitesimal part of the delightful volumes full of interesting drawings both in colours and in black and white.

The titles of these books are so often purely fanciful that in cataloguing a collection it seems better to give what they stand for than the literal translations. Several artists illustrated books called *Yedo Suzumi* and *Naniwa Suzumi*, literally meaning "Yedo Swallows" and "Naniwa (Ōsaka) Swallows," but in reality referring to the people and life of these cities and forming *meisho-ki* for these districts.

The *Kyō Warabe*, a rare and delightful *meisho-ki* for Kyōto published in 1658, and containing charmingly quaint drawings by Moronobu, really, when literally translated, means, "Kyōto Children."

The *Shiki-no-Hana*, Utamaro's famous book, if searched for in the belief that it was actually a book on the "flowers of the four seasons," would hardly be recognized when found to be made up of drawings of beautiful women.

The *Yedo Murasaki*, a title used by a number of artists for different books, refers to the women of the Yoshiwara, although one would translate it as "Yedo Violets."

And so with hundreds of others. The names, when translated, being entirely misleading unless one understands this characteristic Japanese tendency to escape the obvious and put the fanciful and imaginative in its place.

In book-collecting one often comes upon single volumes of sets which can generally be had for very little. It is interesting and wise to buy them, for it is more than possible that sooner or later the other volumes will turn up somewhere. This is always intensely exciting, and a series of books, one bought in Nagoya, one in Kyōto, one in Wakayama, and one in Ōsaka, forming the complete set of the *Ariwara Bunko* (1802), a rare and delightful collection of poems illustrated by Baitei, Bumpō, Kihō, Kwazan, Soken, Rosetsu, and many other famous artists of the Kyōto movement, is among the best beloved of my flock, shepherded as it has been through such widely divergent fields.

Sometimes the volumes of sets made up in this irregular way will not be exactly the same size. This can easily be remedied by any Japanese bookbinder or *kakemono*-mounter, who, by cutting them all down to the size of the smallest volume and making over the backs and lower edges of the other books, will produce a set of uniform size which will be entirely satisfactory. Even if the books are not equally clean and perfect, much can be

done in the way of washing and mending, and although to have this done by a good man is expensive, often costing as much or more than the books themselves, it is often very well worth having done.

By getting a proper board one can do a good deal in cleaning books oneself. Cut the threads of the bindings and immerse the separate sheets in water for a moment, then spread them smoothly on the wet board. If very much soiled, one may even rub a piece of pure soap lightly over the pages. Rinse them thoroughly and let dry on the board, removing them when they have become only damp and putting them between large sheets of blotting paper under some weight larger than the sheets of illustrations themselves. In the books printed before the use of aniline colours—and the latter with few exceptions are not worth the trouble of cleaning—the colours are almost perfectly fast, and will scarcely run at all, although care must be taken, of course, in the amount of rubbing as the surface of the paper is easily damaged. In any case the first experiments would better be made with a few pages of some duplicate book of slight value.

The volumes of a set of books are marked in different ways. Four-volume editions are often designated by the names of the seasons, as Haru (Spring), Natsu (Summer), Aki (Autumn), and Fuyu (Winter); and also by the points of the compass, Kita (North), Minami (South), Higashi (East), and Nishi (West). Three-volume sets are marked Ten (Heaven), Chi (Earth), and Jin (People); and also Jō (Top), Chū (Middle), and Ge (Bottom). Two-volume editions are found marked either Ken (Above or Up) and Kon (Below or Down); or Jō and Ge; while the sets made up of more than three or four volumes have the number of each marked below the *hashira* on the dividing lines of the pages.

As to places in which to hunt for old books, I have found Kyōto, Ōsaka, and Tōkyō the best, and there are a large number of shops in each of these cities dealing only in these old volumes. Tōkyō is naturally the best place to look for works by the Ukiyo-ye artists, although of course, one comes upon their books elsewhere as well. A trip of a week or two made to remote places in the country will also often yield surprising results, and in these smaller towns one sometimes makes wonderful finds for absurdly small sums. Such book-hunting trips into the provinces are exceedingly interesting in every way. You may travel by train or *kuruma*, spending the nights in Japanese inns, where amusing and curious experiences multiply, and even if you are not rewarded by finding a great number of books, you are certain to find some; and many other things about these unique jaunts will more than repay you. The old cities that in feudal days were the seats of different *daimyō* nearly always yield a good harvest, the north especially being full of treasures.

In regard to prices, they are rapidly and continually rising. The Japanese

themselves are very keen about old books, and book-collecting is no new fad among them. The seventeenth-century books have not all been gleaned yet and many interesting early works may still be found. This, of course, does not apply to signed work by Moronobu or the men of his school, or to books like the *Ise Monogatari* or other *Saga-bon* and *Kōyetsu-bon*, which are all so rare as to bring very high prices. Moronobu's signed books bring from twenty to three hundred *yen* and more each, Okumura Masanobu's are still higher, while some of Harunobu's books containing coloured plates may bring over one thousand *yen*. Kitao Masanobu's books also command high prices, and certain rare works by Kiyonaga, Shunman, and Koryūsai, are hardly to be found at all.

During 1916 two sets of Utamaro's *Shiki-no-Hana* sold in Kyōto for two hundred and fifty *yen* each, a set of Hokusai's *Sumidagawa Ryōgan Ichiran* for the same sum, and the second edition (1819) of the *Hokusai Shashin Gwafu* for two hundred *yen*. It goes without saying that Americans bought them, and all true collectors condemned them to blackest hell for paying such prices.

It depends largely upon whether one is buying or collecting what prices one will have to pay. Books by the Shijō and Maruyama artists, which one would give from ten to fifteen *yen* for at the shops dealing only in old books, will be sold by the curio and print dealers for probably six times as much. A set of the *Meika Gwafu*, which one would pay from twelve to fifteen *yen* for at one of these purely Japanese shops, was sold during the summer of 1916, by a curio dealer of Kyōto, to an American and his guide and motor-car for something like fifty *yen*, and three volumes of another set of books which the curio dealer bought at one of the second-hand book shops in the morning for four and one-half *yen* became the property of the American in the afternoon for twenty-two *yen*, who, although he ended by possessing the books, had never had the keen delight in hunting for them or known the thrill of running home fearing that the police might be after him for inveigling the old shopkeeper into parting with them for too small a sum.

There is a catalogue of " market prices " for all the well-known books which is issued every few months. The dealers in old books go by this, but the curio and print-sellers soar high above it, and their customers never find out that such a catalogue exists.

Perhaps the most practical information I could add to this chapter would be the names of the shops where I picked up my chief treasures. I have found the proprietors of most of these places perfectly reliable, and the prices usually about right, although some reduction will always be made if one buys a number of books.

In addition to these shops there are the morning and evening street markets which are held every day in Kyōto, and two or three times a month

in Ōsaka, where one may sometimes pick up a book worth having. The big fairs in Kyōto are at Tōji and Kitano Temples on the 21st and 25th of each month, and on the 9th and 15th at the Danno Temple there are also markets where occasionally something worth while will be found; while in Ōsaka the fairs on the 21st and the 25th of each month near Tennō-ji are interesting, and about the middle of each month there is a great evening market on Hirano-machi.

Among the shops in Kyōto dealing in old books, Wakabayashi's on Tera-machi-Oike near the Kyōto Hotel is the most interesting. From the street one sees nothing but an ordinary Japanese book-shop, but upstairs there are two immense rooms containing thousands of old Chinese, Korean, and Japanese works. I had been in Japan for nearly two years before the wealth of these upper rooms was disclosed to me. Two or three times I had gone into the shop only to meet with such an icy reception that I resolved never to go there again. One of the professors up at the University softened the old proprietor's heart toward me finally, however, and on a never-to-be-forgotten morning, when I made what I determined would be my last attempt, I received permission—a most unusual favour, I found afterwards —to go up to the second floor. My shoes were off so quickly that the buttons never recovered from the shock, and I followed the dignified, non-committal proprietor up the steep and narrow stairs.

Never, never, can I describe the wonders of those two enormous, low-ceiled upper rooms. Piles, stacks, shelves, and great chests of old books, manuscripts, rolls, prints, maps, and *kakemono*, as well as rare old pieces of lacquer and other curios, filled the rooms almost to the ceiling, and in the back room opening above the garden, just in front of the *shōji*, was a huge pile of unassorted books, rolls, and prints. For the next month I practically lived on the floor near that diminishing pile of ancient books, unearthing from it from time to time some treasure which set my pulses going at such a rate that I half feared an attack of apoplexy might forever put an end to my book-collecting. Every day I dug out dusty jewels that sent me back to the hotel at night with my heart beating up into my throat, to wait impatiently for the next morning. By measure and weight I should say that several bushels and several hundred pounds of books were speedily removed to the Kyōto Hotel, where evening after evening I went over them, arranging, sorting, and making notes. Those quiet, wonderful days spent in that silent room above the little garden with the *amado* and *shōji* all flung open to the light and air are not to be repeated I am afraid, and although the rooms are still piled high with treasures, for me the experience is at an end, for the piles and shelves have been too thoroughly gone over to yield to my own collection anything more than duplicates.

Another interesting shop in Kyōto is Hosogawa's on Sanjō-dōri, close

to the corner of Tera-machi. This also is a very good hunting-ground, and is patronized by Japanese collectors all over Japan. Each month the proprietors get out a catalogue of their stock and frequently have orders by telegram from cities as far away as Nagasaki and Sendai. At both Wakabayashi's and Hosogawa's some English is spoken, although at neither place is the slightest effort made to win foreign customers, the owners seemingly preferring to sell to the big curio and print dealers and to Japanese connoisseurs.

Sazaki's shop on Tera-machi, before one gets to Sanjō-dōri, is one of the oldest book-shops in Kyōto, the business having been handed down from father to son for three hundred years. Although they make no special effort to keep illustrated books and deal chiefly in old Chinese and Japanese classics, one may still very often find there something interesting containing engravings.

Yamada's shop is still further down on Tera-machi and will occasionally yield something worth having. The old proprietor is considered a very good authority on ancient Chinese and Buddhist works.

Kichūdō's shop is far south on Tera-machi, not far from Gojō-dōri, and there is often an interesting volume or two to be found there, although the prices are too high.

Just south of Kichūdō's is another place which deals almost exclusively in old religious books, and occasionally one may pick up some rare old *kyōmon* or *shōgyō* there.

On Shijō-dōri, not far from the famous Gion shrine, Konohana's tiny shop often yields something well worth having and the proprietor is reliable and his prices reasonable.

In addition to these well-known shops there are any number of smaller ones in various parts of the city, and on Tera-machi, north of Oike, and on Maruta-machi, on both sides of the street toward and across the river, there are dozens of second-hand book shops which deal chiefly in used copies of modern French, German, and English works, but where one may also occasionally pick up something very interesting in old illustrated books for a mere fraction of their value.

In Ōsaka the best shops are Kimura's, Shikata's, and Hashimoto Tokubei's, but one may also often find something worth having at Kumago's, Ishikawa's, Tori's, Itō's, and Yanagi's little places.

In Nagoya, Asahina has two curio shops where one may sometimes find something valuable, although his prices are far too high.

Todoya's in Nagoya is a small shop which deals only in old books, and the old proprietor is very reliable and often has works which are very rare and valuable.

In Tōkyō also there are many fascinating shops which deal only in old

books. Of these Murako's near the Shimbashi station is undoubtedly the best, although his prices are rather high. Sakai's place in Kanda is also very good and the proprietor very accommodating and helpful.

Up near the University on Jimbō-chō, and several other streets in that district, there are literally hundreds of second-hand book shops, which, although dealing chiefly in used books printed in Europe and America, also nearly always have a few—and sometimes very valuable—illustrated Japanese books. Other Tōkyō shops with the street addresses will be given further on in a list of such places that I have made from my note-book. They are all decidedly worth investigating, and I have bought books in all of them—many of which are treasures that I prize highly.

In addition to the old-book shops there are big book auctions once or twice a year in both Tōkyō and Kyōto. These are usually held at the Nihombashi Club in Tōkyō and at the Kyōto Club in Kyōto. The important sales in Tōkyō are always advertised in the English papers, and there is generally someone present who speaks English. In Kyōto, on the other hand, these sales are never advertised except in the Japanese paper, and there is no effort made to induce foreigners to attend them. On the 12th of each month the Kyōto dealers meet at Hosogawa's house on Goko-machi, near Ebisugawa, to exchange and sell to each other, and on the 20th there is always a sale at the Book Auction Company at Butokuden-Nishi, Rikuseikai, in Kyōto, where used foreign books change hands, but where also occasionally one may come across some interesting *ehon*. In Ōsaka there is a small auction (usually at Shikata's) on the 8th of each month.

The collector will find these sales extremely interesting apart from the books for which he is searching. The latter are spread in long double rows on the floors of the rooms where they are exhibited, and the visitors kneel or squat in front of them as they look them over. The foreigner will probably require the services of a good masseur after a day spent at one of these sales, but in spite of aching joints the experience is as well worth having as the books he may find there.

Of the private collections of old books in Japan I do not feel at liberty to speak except in a few cases. There are many of the greatest interest and of immense value. With proper letters of introduction, the foreign collector will probably have no difficulty about seeing some of them, and after he has been in the country long enough to have made friends there, all this will be arranged for him. Let him be on his guard, however, about " private collections " owned by the friends of dealers and guides. These are usually " arranged," and by " special favour " sometimes the foreigner is allowed to purchase something at an absurd price. The owners of the really valuable collections are aristocrats—although this in Japan does not necessarily mean that they are all men of wealth—and they are not pining to show and sell

their treasures to foreigners, no matter how fat the purses of the latter may be.

The books in the Imperial Museum in Tōkyō, although not a large collection, may be seen by making arrangements with the curator. The Imperial University Libraries in both Tōkyō and Kyōto own some very valuable books, and the librarians will show them to anyone who is truly interested. Mr. Wada, the Librarian of the Imperial University Library in Tōkyō, is one of the best authorities in Japan on old books, and has written a very important work on the old Japanese *meisho-ki*. The Nanki Bunko, also known as the Cabinet or Shōgun's Library, belongs to the Tokugawa family and may be seen by making arrangements through one's Embassy. The immense collection contains many extremely old books, rolls, and paintings of the greatest interest.

North-west of Tōkyō, in the city of Ashikaga, not far from Maebashi, is an old school of classics founded by Ono Takamura in the ninth century. The original buildings are no longer in existence, but early in the fifteenth century new ones were put up and many valuable old Chinese books imported to increase the already large collection. Although these books are by no means all illustrated, the library is a fascinating place and well worth visiting.

Not the least interesting thing about a collection is the arrangement of it. This is something in regard to which one may change one's mind several times, and therein lies one of its charms. The precious volumes may be kept in boxes or baskets, drawers, or on shelves, but in any case the collector will find the stiff folding covers for them, which are so well and cheaply made at the places where screens and *kakemono* are mounted, very desirable. At the street fairs beautiful old *obi* are always to be found and one of these sashes is enough for ten or twelve cases, the making of which the mounter will charge from sixty *sen* to one *yen* fifty each for. These covers add so much to the appearance as well as to the safe-keeping of the books that the very slight trouble and expense involved in having them made are well worth assuming.

Book-collecting, fascinating as it is, is not without its reactions and disappointments, but in spite of this it continually lures one on, and incidental to it are many unique and delightful as well as amusing experiences.

Although the books are becoming rarer and more valuable every year, there is still time for a collector to make an interesting and large collection. In a few years there will be nothing of any value left outside the private collections, and to obtain them one will have to wait for such collections to be broken up and sold.

Incidentally the hobby may have other results than are apparent or expected, for it leads one through Japanese history, literature, and art, and

after treading these wonderful paths the collector would be blind indeed not to realize that Japanese civilization has wealth undreamed of to give, if the Occidental will only see and accept it.

The collector learns also, notwithstanding much foreign testimony to the contrary, that in big work—great screens and panels—the art soul of Japan still lives, strong and virile, and the modern painters who have had the wisdom to let Western art alone and remain true to their own traditions are doing splendid things. Every autumn exhibition of the Mumbushō shows this. Whether in a smaller way something in pictorial work will evolve which will correspond to the prints and charming illustrated books of an earlier day remains to be seen. That there is a healthy reaction in favour of a purely Japanese expression is certain, and it is probable that when the world recovers from the hysteria in poetry and painting which has marked this decade in Occidental literature and art, and of which the echoes have sounded in Japan, Nippon will again completely find herself, for life there, beneath the surface, is still sane and beautiful.

OLD-BOOK SHOPS IN JAPAN

Kyōto

B. Hosogawa	Sanjō Tera-machi.
Hayashi	Nijō-dōri near Karasumaro.
Konohana	Shijō-dōri near the Gion shrine.
Kichūdō	Tera-machi north of Gojō-dōri.
Sazaki	Tera-machi south of Oike.
Wakabayashi	Tera-machi-Oike.
Yamada	Tera-machi south of Sanjō-dōri.
Yuwabuchi	Rokuhara-dōri.

Ōsaka

Ishikawa	Karamono-chō. 4 chōme, Higashi-ku.
Itō	Shima-machi, 20.
S. Kumura	25 Minami Sunyachō, Minami-ku.
Hasegawa Kumago ..	Awaji-machi, Higashi-ku.
S. Shikata	Andō-machi. 4 chōme.
Hashimoto Tokubei ..	Shinsai-bashi-dōri, Kitakutaro-machi, Minamura.
Tori	Minami-Watanabe-chō. 1.
Yanagi-ya	Hirano-machi, Higashi-ku.

Nagoya

Asahina	Near Nagoya Hotel.
Tōyōdō	
Yuwata	

Tōkyō

Asakura-ya	Naka-chō, Kitashigashi, Asakusa.
K. Ishii	65 Tansu-chō, Azabu.
Katō	Ginza, short distance below the Museum.
Yoshida Kichigorō ..	Okachi-machi, Shitaya.
Komura	9 2 chōme, Kakigara-chō.
Murako	Higake-chō, Shiba. Near Shimbashi station.
S. Sakai	4 2 chōme, Awaji-chō, Kanda.
Saitō	Naka-chō, Kitashigashi, Asakusa.
Shōsandō	Nishiki-chō, near Ogawa-machi tram station, Kanda.
Katō Shōten	9 Tashirō-chō, near Sueshiro tram station, Kanda.
Shimidzu	Ginza, below the Museum.
M. Suwa	2 Tatami-chō, near Kyōbashi.

Kanazawa

Zembei Ike	35 Minami-chō.
K. Ishii	Kata-machi.

GLOSSARY

Abacus (also Soroban): Instrument for making arithmetical calculations.

Aka-hon: "Red book." Books printed entirely in red for the use of small-pox patients.

Aki: Autumn.

Amado: Sliding outside panels, serving the purpose of doors.

Azuma: The name of an early Japanese princess whose death occurred on a visit to Yedo. Afterwards the name came to mean the Eastern Capital—Yedo.

Bakemono: Ghost, monster.

Ban: Block (when referring to books).

Biwa: Japanese musical instrument, a four-stringed lute.

Bon: Reading of the character for *book*. Sometimes used instead of *hon*.

Bonsai: Pot-grown plants.

Bonseki: "Bowl landscapes."

Bunjingwa: An extremely impressionistic style of painting used by literary men; the term was first employed to describe the method of the Confucian or Southern Chinese school.

Busshō: Buddhist books of a descriptive character. Also called *shōgyō*.

Butsu-ye: Buddhist picture.

Byōbu: A folding screen.

Cha-jin: A ceremonial tea expert.

Cha-no-Yu: The ceremonial tea.

Chi: The earth.

Chū: Middle, between.

Daimoku: The prayer of the Nichiren-shū or Hokke-shū.

Daimyō: The feudal lord of a province.

Dera (or Tera): A temple.

Dhâranî: Sacred Buddhist text.

E (or Ye): Picture.

Edori-bon (or Yedori-bon): Ancient printed books in which the engravings are coloured by hand.

Ehon (or Yehon): Picture book.

Fukusa: A square silk cloth used for wrapping up parcels.

Fusuma: The sliding panels between the rooms in a Japanese house.

Gaufrage: "Blind printing." A term applied to printing by heavy pressure, producing an indentation of the paper.

Ge: Bottom, low.

Go: The Japanese chess, number five.

Gozan-ban: "Five-mountain Block," a name given to the books published at five famous Zen monasteries during the fourteenth and fifteenth centuries.

Gwa: A drawing, sketch.

Gwafu: Sketch book, brush drawing.

Gwajō: A folding album of drawings.

HAIGWA: Illustrated *haikai*.

HAIKAI, HAIKU, HOKKU: Seventeen-syllable poems.

HAKKEI: A set of eight views.

HAORI: An over-*kimono*, worn as a cloak or overcoat.

HASHIRA: The mark on the outer edges of the pages of a book, sometimes containing its title. Occasionally the *hashira* is placed at the top of the page, indicating that the sheets were intended to be mounted in a roll or *orihon*.

HIBACHI: The jar-shaped pottery or metal charcoal stoves used in Japan.

HIRAKANA: Writing or printing in which the Chinese characters are made to flow together. A very cursive and difficult style to read.

HŌIN, HŌGEN, HOKKYŌ: Originally clerical titles, but under the Togugawas given as honorifics to be used by artists (chiefly of the Kanō school) and physicians affiliated with the priesthood.

HŌSŌYE-BON: "Small-pox books," printed entirely in red.

HOTOKE-BON: Sacred books.

HYAKU: One hundred.

HYAKUMAN-TŌ: Term applied to the small wooden pagodas made in the eighth century for the *dhâranî* printed by order of the Empress Kōken. Literally "million towers."

ICHIMAI-YE: Single sheet pictures.

JI: Temple.

JIN: Man, men, people.

JŌ and JO: Top, woman, women, preface to a book.

JŌRURI-BON: Books of ballad dramas and heroic deeds.

KAKEMONO: A hanging picture.

KASUGA-BON or KASUGA-BAN (Kasuga blocks): Books printed at Nara under the auspices of the Kasuga shrine, during the twelfth, thirteenth, and following centuries.

KATAKANA: A simplified form of writing the Chinese characters.

KEN: First, up, or above, top (when applied to sets of books).

KI-BYŌSHI: Small yellow-covered novelettes of the late eighteenth and early nineteenth centuries.

KIMPIRA-BON: Books in the style of the *Jōruri-bon* relating the adventures of the giant Kimpira.

KŌHEN: Supplement, second series.

KON: Down, below, last (when applied to a set of books).

KONDŌ: Main building of a temple.

KOTO: A Japanese musical instrument.

KŌYETSU-BON: Books printed from Kōyetsu's chirography or from the movable wooden types invented by him.

KUBARI-HON: Books printed as souvenirs of special occasions and not intended for sale.

KURUMA: A jinrikisha.

KWACHŌ: Collections of drawings of birds and flowers.

KWANBAKU: An official of the Court who receives messages before their transmission to the Emperor, a regent, a prime minister.

KYŌGEN: Short comedies played in the intervals of the Nō drama.

KYŌKA: Comic poems, humorous poems.

KYŌMON: Sacred Buddhist books, scriptures.

MAKEMONO: A rolled picture or text.

MAKURA-BON: Oblong books, so named because when placed one above another they resemble and can be used as a pillow (*makura*).

MANDARA: Picture of the Buddhist paradise.

MATSURI: A festival.

MEISHO or MEISHO-KI: A descriptive guide book.

MOKUROKU: A list or catalogue.

MON: The crest used on a family's clothing, furniture, ornaments, etc.

MONOGATARI: A story, tale.

NAN-GWA: Southern pictures—*i.e.*, the *bunjingwa* paintings.

NARA-E-BON: Ancient books with pictures painted by hand (usually in the Tosa manner).

NETSUKE: A carved button or toggle used to suspend a tobacco pouch or medicine case from the *obi*.

NISHIKI-YE: "Brocade pictures," prints.

NŌTAN: "The actual spotting of the dark and light in pictures."

OBI: A sash, girdle.

OIRAN: A courtesan.

ORIHON: A folding book.

ŌTSU-YE: Small rough paintings which preceded the single sheets.

RAMMA: Panels above the *fusuma* in Japanese houses.

RIKKWA: Pertaining to flower arrangement. (The characters may also be read Tatabana or Tachibana.)

RYŌMEN-GWAJŌ: A folding album with pictures on both sides, a double *gwajō*.

SAGA-BON: Books published during the seventeenth century at the Saga Press west of Kyōto.

SAGA UTA-BON: Collections of *uta*, or poems, published at the Saga Press.

SAMISEN: A stringed musical instrument.

SHAKA: Shākyamuni Buddha.

SHIKISHI: Decorated writing paper.

SHŌGYŌ: Buddhist books of a descriptive character.

SHŌJI: Sliding, paper-covered panels between the rooms in a Japanese house and the street or garden.

SHOMOTSU-BON: Regular sewed books.

SHŌSŌ-IN: An ancient storehouse of imperial treasures at Nara.

SHOZURI: Earliest edition (when applied to books).

SŌJŌ, SŌDZU, SHŌNIN: Priestly titles.

SUMI-YE: "Ink picture," usually applied to prints where no colour has been used.

SURI-HON: Printed book.

SURI-MONO: Literally "printed thing," cards and sheets used as souvenirs of special occasions.

SŪTRA: Sacred books supposed to record the sayings of Buddha. In Sanscrit the word means *thread*, and is a term applied to certain texts which consist of aphorisms and part aphorisms, and are necessarily obscure because of their conciseness. They belong to the old system of memorizing and are really a series of suggestions covering the whole ground of an argument, in which each sentence is intended to revive the memory of certain steps. The corresponding word in Chinese is *warp*, that which is to be woven upon. (From *Ideals of the East*, by Okakura Kakuzo, p. 161.)

TAKARA-BUNE: Treasure boat.

TAKARA-MONO: Precious things, emblems of good fortune.

TATAMI: Straw mats used for floor coverings in Japan.

TEN: Heaven.

TŌ: Tower, pagoda.

TOBA-YE: Comical pictures and caricatures named from Toba Sōjō.

TOKONIWA: A miniature garden or landscape in a bowl to be placed in the alcove of a Japanese house.

TŌRI: Gate, street, passage.

TORII: Arch or gate before a Shintō temple.

UCHIWA: A folding fan.

UKIYO-YE: "Pictures of the floating world," a term applied to the art of the print designers.

UKIYO-YE RYŪ: Ukiyo-ye school.

URUSHI: Lacquer.

UTA: A song, ballad, poem.

WARABE: A child, a boy.

WARAJI: Straw sandals.

YAMATO-YE: Early Japanese pictures.

YASHIKI: Mansion, large house, palace.

YEDORI-BON: See *Edori-bon*.

YEDO-YE: Yedo pictures.

YŌKŌ-YE BON: Cochineal or carmine books, also called "red books" and "small-pox books."

ZŌHO: A supplement, a second series.

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