

vOpen Edo (Fall 2023)

Art History (ART HIS) 251B - Seminar: Japanese Art

Kristopher W. Kersey

29 November 2023, 3:00 - 4:30 pm

West Classroom, UCLA Charles E. Young Research Library Room 23167

This seminar scrutinizes the art and material culture of Japan's Edo period (1603–1868 CE) with a special focus on three themes: international encounters (both real and imaginary); the notion, construction, and representation of landscape; and the materiality of the Edo mediascape. The seminar is in conjunction with "Open Edo: Diverse, Ecological, and Global Perspectives on Japanese Art," the 2023–2024 Core Program at the UCLA Center for 17th- and 18th-Century Studies and William Andrews Clark Memorial Library. Weekly meetings will address a variety of themes: global interfaces ca. 1600, nanban art, the politics of mimesis (真景 shinkei, 写生 shasei, 写真 shashin), the diversity of painting, the history of science (本草学 honzōgaku, 解体 kaitai), garden design, and the history of print. Topics may change in response to student interest. Two postdoctoral guest speakers will lead half-seminars. As much as possible, the seminar will convene before primary materials in local archives: the Grunwald Center for the Graphic Arts at the Hammer Museum (UCLA), Special Collections (UCLA), the East Asian Library Special Collections (UCLA). Neither knowledge of the Japanese language nor experience with Japanese art is required, although these are certainly beneficial. Enrollment by consent of instructor.

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早稲田大学文学研究科美術史学コース博士後期課程

S ID: [カリフォルニア大学ロサンゼルス校所蔵日本古典籍目録 / 鈴木淳 ; 三木身保子 Catalog of rare Japanese materials at the University of California, Los Angeles / Jun Suzuki ; Mihoko Miki \(2000\)](#)

国書: [国書データベース Union Catalogue Database of Japanese Texts](#) 「加大ロス古典籍」

JK: [JapanKnowledge ジャパンナレッジ](#) sample

CODH: [Center for Open Data in the Humanities \(CODH\) 人文学オープンデータ共同利用センター](#)

文化遺: [文化遺産オンライン Cultural Heritage Online](#)

国ア美: [Smithsonian National Museum of Asian Art](#)

プルヴ: [The World of the Japanese Illustrated Book: The Gerhard Pulverer Collection フリーア美術館ゲルハルト・プルヴェラー旧蔵絵本コレクション](#)

古地図: [国土地理院古地図コレクション](#)

Japan Search: <https://jpsearch.go.jp/>

Library of Congress Classification: <https://www.loc.gov/catdir/cpsol/lcco/>

National Library of Medicine Classification: <https://classification.nlm.nih.gov/outline>

BY DATE

1. date

[Uniform title: Tripiṭaka. Sūtrapiṭaka. Raśmivimalaviśuddhaprabhāṇāmadhāraṇī. Chinese. Selections]

[無垢淨光經自心印陀羅尼](#) [Muku jokokyo jishin'in darani](#) = [Wu gou jing guang jing zi xin yin tuo luo ni](#) (百万塔陀羅尼 [Hyakumantō darani](#))

[Japan] : [publisher not identified], [between 764 and 770?]

[YRL Special Collections Safe BQ 1670 R373 C66](#)

[BQ1670.R373 C66](#) | OCLC 34991797 | S 1268

[国書](#) [JK](#) [CODH](#) [文化遺](#) [国ア美](#) [プルヴ](#)

One of the four texts of Hyakumantō darani (百万塔陀羅尼) printed by order of the Empress Shōtoku (称徳) in the years of Tenpyō Hōji 8-Jingo Keiun 4 (天平寶字 8-神護景雲 4) [764-770]; text consists of 31 lines, 5 characters per line (58 x 395 mm.), placed in wooden pagoda (103 x 215 mm).

Placed in a wooden pagoda (103 x 215 mm), as described by Brian Hickman in his article "A note on the Hyakumanto Dharani," Monumenta Nipponica 30, no. 1 (Spring 1975): 87-93: "The title 'Hyakumantō dhāraṇī,' or 'One million pagoda dhāraṇī,' derives from the fact that Shōtoku ordered that each copy of the text be placed in a miniature wooden pagoda. These were turned on a lathe and made from hinoki wood, and had a base diameter of about 10.5 cm. In the top of each pagoda was drilled a small hole to contain the printed text; the hole was then plugged with a seven-tiered spire, also lathe-turned but made from cherry wood. Both pagoda and spire were painted with a whitening made from white lead and, when assembled, had a total height of 13.6 cm. ... "(pages 88-89). Article, with photographs, is available online at <http://www.jstor.org/stable/2383697>.

Unrolled, matted; in modern beige cloth clamshell case. Wooden pagoda housed separately in its original wooden box; in modern beige cloth box.

2. date

[Uniform title: Tripiṭaka. Sūtrapiṭaka. Saddharmapuṇḍarīkasūtra. Japanese. Chapter 11]

[妙法蓮華經見宝塔品第十一](#) [Myōhō rengekyō Kenpōtō bon dai jūichi, 1668](#)

[YRL Special Collections Safe * 170/213](#)

| OCLC 986539633 | S 1256

[国書](#) [JK](#) [CODH](#) [文化遺](#) [国ア美](#) [プルヴ](#)

Scroll containing text of chapter 11 of the Lotus Sūtra, "Myōhō renge kyō Kenpōtō bon daijuichi" (Beholding the Precious Stūpa [Pagoda]), describing one of the most famous miracles in the Lotus Sūtra. Composed in India and translated into Chinese in 406 C.E. by Kumārajīva, it recounts a series of simple parables and miracles that illustrate the Mahāyāna (Great Vehicle) Buddhist doctrine of universal deliverance from suffering through faith. According to Wikipedia, the Lotus Sūtra represents one of the most popular and influential Mahayana sutras or books containing the scriptures or teachings of Buddha. In his Mahayana Buddhism: the doctrinal foundations, Paul Williams notes that the Lotus Sūtra "contains the final teaching of the Buddha, complete and sufficient for salvation." This scroll was commissioned in 1668 by the Emperor of Japan at the time as a gift of reconciliation for the shrine of the Shogun Tokugawa Ieyasu with whom the royal family had had disagreements in the past. The text was written by the Emperor's four sons, Myōshō, Go-Kōmyō, Go-Saiin and Reigen, and decorated by artists of the Tosa school.

Scroll in contemporary wooden box; housed in modern custom blue cloth clamshell case. Acquired by Dr. Richard C. Rudolph, Emeritus, for the UCLA Library, 1962.

Text is written in gold ink on indigo paper in panels that are outlined in gold and silver. The back of the frontispiece is protected by a woven tapestry in red, blue, green, and yellow on a cream background. The title of the work is woven into this tapestry in gold; the crest of the Tokugawa family--three hollyhock leaves in a circle--is traced in gold thread at regular intervals twenty-two times. The upper and lower corners of the frontispiece are protected by metal open-work which also bears the Tokugawa crest. The crystal knobs on the ends of the roller are covered by similar metalwork bearing the same device. The entire verso of text is covered with a sort of gold-leaf and decorated with lotus designs in black.

Frontispiece illustration depicts the buddha Sakyamuni, or Gotama, the central figure on the left surrounded by an assemblage of Bodhisattvas and disciples, preaching the Lotus doctrine (dharma) of universal salvation to his disciples and to the great bodhisattvas (saviors). On the right is another scene showing the Prabhutaratna stupa, the hallmark of the Lotus Sūtra which appears by magic wherever the Sūtra is preached. The stupa is surrounded by a group of twelve heavenly musicians, with a landscape scene in background.

Frontispiece illustration (30 x 31 cm) is executed entirely in gold and silver. Two areas of geometrical designs are done by the now almost lost art of cut gold-leaf known as "kirikane." In this process gold-leaf is cut into minute shapes with a bamboo knife and pasted into an illustration to form designs and embellishments (see D. Seckel, "Kirikane: die Schnittgold-Dekoration in der japanischen Kunst, ihre Technik und ihre Geschichte," *Oriens Extremus*, 1 (1954):71-88). The rest of the picture is done in gold and silver paint with some of the figures touched with red and black.

For additional description, see *The world from here: treasures of the great libraries of Los Angeles*, edited by Cynthia Burlingham and Bruce Whiteman. Los Angeles: UCLA Grunwald Center for the Graphic Arts and the Armand Hammer Museum of Art and Cultural Center, ©2001, page 408.

3. Date

[Uniform title: Tripiṭaka. Sūtrapīṭaka. Prajñāpāramitā. Satasaḥasrikā. Chinese]

玄奘 = Xuanzang, approximately 596-664

[大般若波羅蜜多經. 卷第一百四十六 Daihannya haramitakyo. Maki dai 146 = Da bo re bo luo mi duo jing. Juan di 146](#)

[Nara] : [publisher not identified], Eitoku kigai [1383]

[SRLF Non-Circ Request at UCLA YRL Special Collections; BQ 1973 C5 H782 1383 | S 1252](#)

BQ1973.C5 H7821383 | OCLC 37543587 | S 1252

[国書 JK CODH 文化遺 国ア美 プルヴ](#)

Folded sheet, consists of 19 jointed paper (5 lines per each folded page, 17 characters per line); with illustration (5 folded pages long) at the beginning. Publication date from Shikigo (識語) written by hand. Seal imprint: Shunsui Bunko.

(JD) Kasuga-ban *Perfection of Wisdom Sutra* printed in Nara in accordion (*orihon*) format. Comparison with Kasuga-ban sutras with similar postscripts suggests that this volume was made and offered to Daijōji (Hyogo Prefecture) with Hasebe Dōsen 長谷部道全, prior provincial constable (*shugo*) of Tajima Province as the primary donor, and a Saburō Tarō as the donor of this volume. This printing originally consisted of 600 volumes, of which this was the 146th.

4. 1617 元和3

[佛說月光童子經 Bussetsu Gakkō dōji kyo \[Fo shuo yue guang tong zi jing\]](#)

竺法護 Jikuhōgo (Dharmarakṣa), trans., 宗存 Shūzon (sponsor)

刊1帖(折本) | 257 x 94 mm | 22-23 lines per sheet, 14 characters per line

BQ2240.C363 C633 1617 | OCLC 34992086 | S 1271

Buddhist sutra (Sutra on Prince Moonlight, T534) printed using wooden movable type as part of a project by the Tendai monk Shūzon to print the entire Buddhist canon in Japan for the first time. However, this project was never finished. Shūzon printed texts (宗存版) were made from 1613-1624, but focus shifted to printing Tendai Buddhist texts after 1618. Later in 1637, the Mt. Hiei monk Tenkai took up a similar project and finished printing the canon in movable type in 1648. Despite its incompleteness, the Shūzon printing is still a notable example of the new attention to printing Buddhist texts on a large scale in the early seventeenth century, and the transnational consciousness of printing in Japan rather than receiving the canon from China or Korea. Woodblock printings of the Buddhist canon from the Korean Koryŏ canon were not uncommon in Japan, and Shūzon emphasized such comparisons by copying the standard colophon for the Koryŏ canon and changing “Korea” to “Japan:” 丁巳歲日本國大藏都監奉勅調造. (“*Hitonomi* year [1617]: Produced by imperial decree by the directorate of the great canon of Japan”)

5. 1620 近世初期写 [1620-1650?--尚信筆の模写 or a 19th-century copy]

[\[三十六歌仙画帖\]](#) [\[Sanjūrokkasen gajo\]](#)

狩野尚信画 Kano, Naonobu, 1607-1650

写1帖(はじめ折帖あるいは継紙、のち台貼り帖に改装) | 331 x 240 mm | 23 paintings with each painting sealed and several with the signature of Kano Naonobu

Poets, Japanese -- Heian period, 794-1185 -- Portraits

ND1059.K133 A4 1620 | OCLC 37739035 | Julian C. Wright Collection | S 0949

[国書](#) [JK](#) [CODH](#) [文化遺](#) 国ア美 プルヴ

6. 1680 延宝8

[大和繪つくし](#) [Yamatoezukushi](#) [Digitized](#)

菱川師宣画 Hishikawa, Moronobu, approximately 1618-approximately 1694

江戸：鱗形屋三左衛門 Urokogataya Sanzaemon

刊1冊 | 268 x 220 mm | 21 unnumbered leaves

Yamato-e

ND1059.H58 A4 1680 | OCLC 23853321 | Julian C. Wright Collection | S 1003

[国書](#) [JK](#) [CODH](#) [文化遺](#) 国ア美 プルヴ

7. 1689 元禄2

[天文圖解](#) [Tenmon zukai](#)

井口常範 Iguchi, Jōhan, active 17th century

大坂：伊丹屋茂兵衛開板 Itamiya Mohe kaihan

刊5冊 | 225 x 163 mm

Astronomy

QB41.I38 1689 | OCLC 34760726 | S 0646

[国書](#) [JK](#) [CODH](#) [文化遺](#) 国ア美 プルヴ

(JD) Published as a five-volume set and written for a non-specialist audience, the *Tenmon zukai* provides a scientific understanding of astronomy and also includes an overview of traditional Chinese astronomy (e.g., armillary sphere, map of the stars, diagram of the ninefold heavens) and calendars, as well as Buddhist cosmology and European understandings of the global Earth. The beginning of volume 1 provides an overarching discussion of celestial bodies. The

rest of volume 1 and up until volume 4 examine the Chinese calendar system, methods for calculating time, and a discussion of fate. Volume 5 provides calculations for locating the sun, moon and the five planets. From a scientific perspective, Iguchi makes an early argument for comets as predictable astronomical phenomena, contending against the common view of comets as bad omens. Also, Iguchi pairs an image of Mount Sumeru (mountain at the center of the Buddhist world) with Matteo Ricci's diagram of a nine-sphere universe, and later (volume 4) argues for the accuracy of the Western understanding of astronomy over the Buddhist understanding. Western materials on mapping and astronomy were compared with Chinese and Buddhism counterparts. While many Japanese scholars criticized the Buddhist worldview as antiquated or illogical, some Buddhist monks responded by either trying to refute European theories or arguing that European and Buddhist worldviews could be aligned.

8. [Scroll] 1716 近世中期写

Uniform title: 宇津保物語. 俊蔭卷 Utsuho monogatari. Toshikage no maki

[うつほ物語](#) [Utsuho monogatari](#)

写4巻 | 325 x 258 mm

PL787.U72 1716 | OCLC 37739030 | Julian C. Wright Collection | S 0249

[国書](#) [JK](#) [CODH](#) 文化遺 国ア美 プルヴ

(池)"The Utsuho Monogatari" is a long narrative that originated in the mid-Heian period of Japan. The synopsis of the first "Toshikage" section, corresponding to the content of this handscroll, is as follows: Toshikage, an envoy to Tang, shipwrecks on the way and drifts to the country of Persia. In Persia, Toshikage receives the secret technique of the celestial harp from celestial beings and sages. After 23 years, he returned to Japan. Toshikage resigns from his official position, entrusts the secret technique and the reconstruction of his house to his daughter, and then passes away. Toshikage's daughter, facing poverty, raises her son, Nakatada, in the hollow of a tree in the forest of Kitayama, also known as Utsuho, while teaching him the secret technique. Kanemasa, the son of the Grand Minister, reunites with the two and takes custody of Nakatada. Nakatada, after marriage, imparts the technique to his daughter and performs the celestial harp before the emperors.

This handscroll, also known as Nara ehon (illustrated handscroll), is considered one of the scrolls of that style. Although the name of the scroll's painter is not preserved, it is believed that scrolls with a similar style were sold at stores specializing in paintings called "eya." In the case of this handscroll, its opulence suggests that it was likely created for ceremonial use, such as in marriage. Initially, this "Utsuho Monogatari " handscroll was produced as a five-scroll set, but now only vol.2 through 5 remain here, as the first scroll is lost. We can observe scenes from just before Toshikage departs from Persia in the second scroll. Additionally, these four scrolls do not retain their original form; there are parts where the order of the text on the paper has been rearranged, and sections of other scrolls are mixed in. Perhaps there was confusion during the restoration. Specifically, another scroll, a story called "Rashomon," is mixed in with the third scroll. The style of the painting in "Rashomon" is in the Kano school style, and the calligraphy style is also different. The seal impressed at the end of this third scroll reads "Soushiya Kidono," and it is believed to be the seal of a shop that dealt with this handscroll in Kyoto.

9. 1716-1780? 近世中期写

[書院飾作法之圖](#) [Shoin kazari saho no zu](#)

南寅 Nanko

写1巻 | 335 x 120 mm

Architecture, Shoin

NA7451.S56 | OCLC 34893842 | S 0622

[国書](#) JK CODH 文化遺 国ア美 プルヴ

10. 1716 近世中期刊 [1716-1780?]

[百番外題容 Hyakuban gedai sugata](#)

[publisher unknown]

刊1冊 | 210 x 149 mm | 6 leaves

Caricatures and cartoons -- Japan

NC1703.H93 | OCLC 31805885 | Julian C. Wright Collection | S 1029

[国書](#) JK CODH 文化遺 国ア美 プルヴ

11. [Scroll] 1716-1829 近世中後期写

[舞楽図 Bugakuzu](#)

写1巻 | 273 x 195 mm | Consists 52 color hand-drawn illustrations (27 illustrations in 卷一 and 25 in 卷二) with captions; consists of 46 jointed paper (273 x 96-415 mm. each) | Seal imprint 「瀧文庫」Shatei Bunko

Bugaku -- Pictorial works

GV1695.B84 | OCLC 34929593 | S 0359

[国書](#) JK CODH [文化遺](#) 国ア美 プルヴ

(池)This Bugaku-zu image, there are numerous similar copies worldwide. This one seems to have been reproduced for the purpose of serving as references for painting production, and they are carefully annotated to ensure accuracy in terms of costume patterns and colors, preserving the traditions of Bugaku in meticulous detail.

It has been determined that the original source for this copy was a two-volume scrolls. In my assessment, it seems that this one includes unique segments or, in other words, rare dance songs that are not frequently depicted.

12. 1718 享保3

[繪本たから藏 Ehon takaragura](#)

江戸：小河彦九郎 Ogawa Hikokurō; 京：菊屋七郎兵衛 Kikuya Shichirobē; 大坂：野田屋利右衛門 Nodaya Riuemon, 柏原屋清右衛門 Kashiharaya Seemon

刊2冊 | 251 x 178 mm

Drawing -- Japan -- Technique -- Early works to 1800

NC780.E36 1718 | OCLC 34326975 | S 1010

[国書](#) JK CODH 文化遺 国ア美 プルヴ

13. 1744 寛保4

[繪本寢覚種 Ehon nezamegusa](#)

西川祐信画 Nishikawa, Sukenobu, 1671-1751

京都：菊屋喜兵衛 Kikuya Kihei

刊1冊 | 226 x 161 mm | 39 unnumbered leaves

和漢朗詠集 Wa-Kan rōeishū Selection -- Illustrations

PL763.2.N57 | OCLC 21633421 | Julian C. Wright Collection | S 1014

14. 1755 寶暦5

[繪本千代見草](#) [Ehon chiyomigusa](#)

西川祐信画 Nishikawa, Sukenobu, 1671-1751

京都: 菱屋治兵衛 Hishiya Jihe

刊1冊 | 270 x 182 mm | 3 volumes in 1

Waka

NE1325.N56 A4 1755a | OCLC 23593957 | Julian C. Wright Collection | S 1016

国書 JK [CODH](#) 文化遺 国ア美 プルヴ

15. 1755 近世中期刊 [1755-1868?]

[\[繪本和歌園\]](#) [\[Ehon waka no sono\]](#)

鳥飼醉雅撰 Torigai, Suiga, active 1755; 月岡雪鼎画, Tsukioka, Settei, 1710-1787

[publisher unknown]

刊1冊 不完全本 | 224 x 160 mm | 11, 9, 9 leaves

Waka -- Illustrations

PL758.T59 | OCLC 34592916 | Julian C. Wright Collection | S 1021

国書 JK CODH 文化遺 国ア美 プルヴ

16. 1765 明和2

[宋紫石花鳥画譜](#) [Sō Shiseki kachō gafu](#)

副孟義撰 Fuku, Mōgi ; 宋紫石画 Sō, Shiseki, 1715-1786

[江戸]: 須原屋四郎右衛門 Suharaya Shirōemon

刊合1冊 | 273 x 167 mm | 3 volumes in 1

Painting, Chinese -- Ming-Qing dynasties, 1368-1912 -- Textbooks

ND1053.5.S6 | OCLC 19502052 | Julian C. Wright Collection | S 0956

国書 JK CODH 文化遺 国ア美 プルヴ

(池)It would not be an exaggeration to say that the artist who had the greatest influence on Edo-period Japanese painting was Shin Nanpin/Shen Quan(沈南蘋, 1682-?). However, he only stayed in Nagasaki, for two years starting in 1731, and the only person who directly learned painting from him was Kumashiro Yuhi(熊代熊斐, 1712-1773). The reason why Shen Nanpin's style of painting swept through Japan can be attributed to the fact that Yuhi trained numerous followers and they published actively.

This painting books was produced by So Shiseki (宋紫石, 1715-1786), a follower of Shen Nanpin. The collection includes paintings by Shen Nanpin in volume 1, paintings by So Shiseki in volume 2, and copies of the works of other Chinese painters who came to Japan in volume 3.

The author, So Shiseki, was a disciple of Yuhi and is said to have also studied under a Qing dynasty painter named So Shigan (宋紫岩, ?-1760). Shiseki excelled in bird-and-flower painting, and it appears that the Nanpin style he organized spread throughout Japan. While he had many followers, some of the particularly famous ones include Shiba Kokan(司馬江漢), Hijikata Torei(土方稻嶺), and Kakizaki Hakyō(蠣崎波響).

17. 1775 安永4

[建氏畫苑 Kenshi gaen](#)

建部綾足 Takebe, Ayatari, 1719-1774

[京都] : 菱屋孫兵衛 Hishiya Magobē

刊2冊 (上巻欠) | 260 x 188 mm

Fish in art

NE1325.T33 K4 | OCLC 19695115 | Julian C. Wright Collection | S 0962

[国書](#) JK CODH 文化遺 国ア美 [プルヴ](#)

(池)The author of this collection, Takebe Ryoutai (建部凌岱, 1719-1774), was well-known as a poet, but in recent years, his contributions as a painter have also been reevaluated. In 1750, he traveled to Nagasaki to study painting under Yuhi, and later, he learned from another Chinese painter, which allowed him to develop a unique style.

His distinctive personality is fully expressed in these books. His landscape paintings are accompanied by classical Chinese poems. While these poems were not composed by him but they are often cited from Tang poetry, they have remarkable harmony with the meaning and content of the paintings. It shows his deep understanding of Chinese literature. The depictions of marine life are, of course, also highlights.

In addition, it's worth noting that the preface of this collection was written by Kimura Kenkadou(木村兼葭堂, 1736-1802). Kimura was an intellectual and collector in Osaka who had extensive connections with many important figures.

18. 1779 安永8

[絵本教訓種 Ehon oshieguna](#)

石川豊信画 Ishikawa Toyonobu

東都[江戸] : 須原や茂兵衛 Suharaya Mohe

刊3冊 | 228 x 163 mm

Japanese language -- Edo period, 1600-1868 -- Readers

PL537.E56 1779 | OCLC 19357811 | Julian C. Wright Collection | S 1025

[国書](#) JK CODH 文化遺 国ア美 [プルヴ](#)

19. 1782 天明2

[蘭齋畫譜 Ransai gafu](#)

森蘭齋 Mori, Ransai, -1801

浪華 : 淺野彌兵衛 Asano Yahe

刊8冊 | 290 x 185 mm | v. 1-4. 蘭部 -- [v. 5-8]. 竹部

Bamboo in art; Orchids in art

ND1059.M67 A4 1782 | OCLC 23955277 | Julian C. Wright Collection | S 0964

[国書](#) JK [CODH](#) 文化遺 国ア美 [プルヴ](#)

(池)Mori Ransai (森蘭齋, 1740-1801) is another painter who learned painting technique from Yuhi. This book is a how-to book for painting rather than a collection of artworks. It begins with exercises in drawing lines, progresses to depicting bamboo and flowers using those lines, then teaches the rendering of complex motifs, and finally provides examples of compositional structure.

20. 1784 天明4

[列僊圖贊 Ressen zusan](#) 月僊画 Gessen, 1721-1809

[伊勢]: 寂照寺藏版 Jakushōji zōhan

刊3冊 | 268 x 161 mm

Legends, Chinese -- Pictorial works

N7760.G47 1784 | OCLC 34332471 | Julian C. Wright Collection | S 0965

[国書](#) JK CODH 文化遺 国ア美 プルヴ

(池)This book created by Gessen (月僊, 1741-1809) features images of sages accompanying Chinese poems on each page. The peculiar depiction of these sages appears to have been heavily influenced by Ming Dynasty prints, such as those by Chen Hongshou (陳洪綬). Kakizaki Hakyou utilized the enigmatic figures in this book to depict the Ainu people, resulting in his work "A Series of Paintings of Ainu Chieftains (Ishūretsuzō, 夷酋列像)."

The author, Gessen, was a Buddhist monk who learned painting from various schools, including Maruyama Okyo and Yosa Buson. He also had connections with Kimura Kenkado.

21. 1786 天明6/ 近世後期刊 [Digitized](#)

[吾嬬曲狂哥五十人式首](#) [Azumaburi kyōka gojūnin isshu](#)

吾妻曲狂歌文庫 Azumaburi kyōka bunko

石川雅望 Ishikawa, Masamochi, 1754-1830; 山東京伝画 Santo, Kyōden, 1761-1816

東都 [江戸]: 蔦屋重三郎 Tsutaya Jūzaburō

刊1冊 | 264 x 178 mm | 50 unnumbered pages

Kyōka

PL762.K9 A98 | OCLC 19492516 | Julian C. Wright Collection | S 0344

[国書](#) JK CODH 文化遺 国ア美 [プルヴ](#)

22. 1787 天明7

[紅毛雑話](#) [Kōmō zatsuwa](#)

森島中良 Morishima, Chūryō, 1754-1810?

[江戸]: 須原屋市兵衛 Suharaya Ichibē 天明7 [1787]

大阪: 塩屋喜助 Shioya Kisuke 寛政8 (1796)

刊5冊 第3冊は入れ本 | 227 x 158 mm

Europe -- Description and travel

3316 M8 | OCLC 8637143 | S 0426

[国書](#) JK CODH 文化遺 国ア美 [プルヴ](#)

(池)Morishima Churyo (森島中良, 1756? - 1810) was a Gesaku author and a Dutch studies scholar who studied under Hiraga Gennai. The title "Kōmō Zatsuwa" means "Anecdotes of the Red-Haired People" and refers to stories he heard from Dutch and stories recorded in Dutch books. The content covers various aspects such as Dutch customs, scientific instruments like microscopes and Erekiter (a medical device), Dutch painting techniques, copperplate printing methods, and more. To clarify elements that might be difficult to understand through text alone, the book includes illustrations. The preface is written by Otsuki Gentaku.

23. 1789 寛政元年 [Digitized](#)

[狂月坊](#) [Kyōgetsubō](#)

紀定丸 Ki, Sadamaru; 喜多川歌麿画 Kitagawa, Utamaro, 1753?-1806

東都 [Edo]: 耕書堂 Kōshodō

刊1帖 (折本) | 250 x 190 mm | 16 unnumbered pages

Kyōka

PL762.K9 K964 | OCLC 19348263 | 蔵書印「三井家」| Julian C. Wright Collection | S 0345

[国書](#) JK CODH 文化遺 国ア美 [プルヴ](#)

24. 1790 寛政2

[繪本榮家種](#) [Ehon sakaegusa](#)

勝川春潮画 Katsukawa, Shunchō, active 1783-1821

江戸：和泉屋市兵衛 Izumiya Ichibē

刊1冊 (下巻) | 212 x 150 mm

Manners and customs

NE1325.K366 E4 1790 | OCLC 23062515 | Julian C. Wright Collection | S 1032

[国書](#) JK CODH 文化遺 国ア美 [プルヴ](#)

25. 17uu 近世後期刊

[画本五葉松](#) [Ehon goyōmatsu](#)

鳥井清長画 Torii, Kiyonaga, 1752-1815

[publisher unknown]

刊1冊 | 216 x 153 mm | 5 unnumbered leaves

Color prints, Japanese -- Edo period; Seasons in art

NE1325.T67 E5 | OCLC 19348140 | Julian C. Wright Collection | S 1033

[国書](#) JK CODH 文化遺 国ア美 [プルヴ](#)

26. 1799 寛政11

[都林泉名勝図会](#) [Miyako rinsen meishō zue](#)

秋里籬島 Akisato, Rito, active 1780-1814

皇都 [Kyoto] : 小川多左衛門

刊6冊 | 269 x 188 mm

Gardens -- Japan -- Kyoto

DS897.K84 A39 1799b | OCLC 26439891 | S 0401

[国書](#) [JK](#) [Nichibunken](#) 文化遺 国ア美 [プルヴ](#)

27. 1801 寛政13

[絵本四季花](#) [Ehon shiki no hana](#)

喜多川歌麿画 Kitagawa, Utamaro, 1753?-1806

江戸：和泉屋市兵衛 Izumiya Ichibē

刊合1冊 | 217 x 148 mm | 18 leaves

Color prints, Japanese

NE1325.K646e | OCLC 320077990 | S 1036

[国書](#) JK CODH 文化遺 国ア美 [プルヴ](#)

Spec. Coll. copy: stiff brown wrappers; vertical paper title label on front wrapper; paper spine label with title "Kitagawa. Four seasons;" resewn. In modern black cloth library clamshell case. Laid in case: front of the original color illustrated wrapper mounted on cardboard.

28. 1802 享和2

[繪本時世粧 Ehon imayō sugata](#)

歌川豊国画 Utagawa, Toyokuni, 1769-1825

式亭三馬 Shikitei, Sanba, 1776-1822

[江戸]: 甘泉堂和泉屋市兵衛 Kansendō Izumiya Ichibē

刊1冊 (上巻) | 214 x 153 mm | 初印本

Women in art

NE1325.U82 E55 | OCLC 19348238 | S 1076

[国書](#) JK [CODH](#) 文化遺 国ア美 プルヴ

29. 1802? 享和2 [Digitized](#)

[みやこどり Miyakodori](#)

葛飾北齋画 Katsushika, Hokusai, 1760-1849

刊1帖 | 222 x 174 mm | 10 unnumbered leaves 見開き全23図のうち10図存

Kyōka

NE1325.K3 A4 1802b | OCLC 37818965 | Julian C. Wright Collection | S 1051

[国書](#) JK CODH 文化遺 国ア美 プルヴ

30. 1804 享和4 [Digitized](#)

Uniform title: [吉原青樓年中行事 Yoshiwara seirō nenjū gyoji](#)

青樓繪本年中行事 [Seirō ehon nenjū gyoji](#)

十返舎一九 Jippensha, Ikku, 1765-1831

喜多川歌麿画 Kitagawa, Utamaro, 1753?-1806

江戸: 上總屋忠助 Kazusaya Tadasuke

刊2冊 | 225 x 159 mm

Japan -- Social life and customs -- 1600-1868 -- Pictorial works

HQ247.A5 J57 1804 | OCLC 37478560 | Julian C. Wright Collection (墨刷) | S 1037

[国書](#) JK [CODH](#) 文化遺 [国ア美](#) [プルヴ](#)

31. 1805 文化2

[唐土名勝圖會 Morokoshi meishō zue](#)

岡田玉山 Okada, Gyokuzan, 1737-approximately 1812

大原東野画 Ohara, Tōya

大阪: 河内屋吉兵衛 Kawachiya Kichibē

刊6冊 | 264 x 188 mm

China -- Gazetteers; Geography -- Dictionaries -- Japanese

DS705.M67 1805 | OCLC 19655363 | Julian C. Wright Collection | S 0429

[国書](#) JK [CODH](#) 文化遺 国ア美 [Smithsonian](#)

(池)This book, created according to Kimura Kenkado's intentions, was an attempt to compile a geographical book of China. Unfortunately, it did not manage to cover the entirety of China, but it still holds great appeal. It provides detailed descriptions of a vast number of famous locations, writing and drawing on numerous Chinese sources to depict their literary and cultural background as well as their landscapes. The fervor behind this effort vividly conveys how strongly the intellectuals of Osaka at the time admired China and its culture.

The editor, Okada Gyokuzan (岡田玉山, 1737-1808), was involved in numerous illustrated publications in Osaka. His description of the natural scenery in the background and dynamic physical expressions have influenced Hokusai.

32. 1807 文化4

[美人合 Bijin awase](#)

菊舎太兵衛 Kikunoya, Tahe, 1756-

刊1帖 | 242 x 177 mm

Women in art

NE1321.8.B55 | OCLC 34426586 | S 1077

[国書](#) JK CODH 文化遺 国ア美 [プルヴ](#)

Illustrations taken from the 2 v. of the 平安名家文化画譜 (Cf. Book dealer's note pasted on case), originally compiled by 菊舎太兵衛 and published in 文化4 [1807] and 文化6 [1809] (Cf. 国書総目録, 1989); cut in 22 x 15 cm., rearranged and mounted into an album.

33. 1817 文化14

[芥子園画傳 Kaishien gaden](#)

王槩 Wang, Gai, active 1677-1705

皇都 [Kyōto] : 菱屋孫兵衛 Hishiya Magobē

刊2冊 | 261 x 171 mm

Painting, Chinese -- Technique -- Early works to 1800

ND1043.W36 1817 | OCLC 28758696 | Julian C. Wright Collection | S 1234

[国書](#) JK [CODH](#) 文化遺 国ア美 [プルヴ](#)

(池)This painting book is first published in 1679, the Qing Dynasty, that explains painting techniques. While the paintings included in this book may not be considered orthodox in the history of Chinese painting, it was incredibly popular and underwent numerous printings. There is a theory suggesting that this book played a significant role in the proliferation of bird-and-flower painting in 19th-century China.

It is believed that this book was introduced to Japan in the late 17th century. Subsequently, it underwent multiple reprints in Japan and became somewhat of a bible for Japanese individuals aspiring towards a Chinese artistic direction. While its influence on literati painters during the Edo period is often discussed, we must not forget its presence when considering those other than literati painters.

34. 1826 文政9

[占景盤圖式 Senkeiban zushiki](#)

墨江武禪 Sumie, Buzen, 1734-1806; 墨江愛山 Sumie, Aizan

大阪 : 今津屋辰三郎 Imazuya Tatsusaburo

刊2冊 | 260 x 187 mm | 7 volumes in 20

Bonkei

SB433.5.S8 1826 | OCLC 960722819 | Julian C. Wright Collection | S 1159

[国書](#) JK CODH 文化遺 国ア美 [プルヴ](#)

(池)Suminoe Buzen (墨江武禪, 1734-1806) was a painter based in Osaka. While it is said that he learned painting from Tsukioka Settei(月岡雪鼎), who excelled in portraying bijinga, Buzen's artistic production was not limited to just bijinga. His works encompassed a wide range of subjects and clearly displayed a Chinese influence. This bonseki (tray landscape) book appears to have been published after his passing but clearly shows his fascination with China and his surroundings.

The miniature landscapes depicted here, all appear to be Chinese scenery, are skillfully arranged using unique stones to three-dimensionally recreate the scenes of Chinese landscape paintings on trays. Some of the illustrations include the names of owners, suggesting that these were not just mere paintings but actual representations that once existed. This is a delightful hobby, and it's wonderful to see that there were many enthusiasts who enjoyed it together.

35. 1834-36 天保5-7

[江戸名所圖會](#) [Edo meisho zue](#)

齋藤長秋 Saitō, Chōshū, 1737-1799; 齋藤幸孝 Saitō, Yukitaka; 齋藤月岑 Saitō, Gesshin, 1804-1878; 長谷川雪旦 Hasegawa, Settan, 1778-1843

[江戸]: 須原屋茂兵衛 Suharaya Mohe

刊20冊 | 26 cm

Tokyo (Japan) -- Pictorial works

DS896.3.S29 1834 | OCLC 34957763

[国書](#) [JK](#) [CODH](#) 文化遺 国ア美 プルヴ

(JD) As one might expect from a twenty-volume work, the *Edo meisho zue* (Illustrated Collection of Famous Places in Edo) provides expansive textual and visual views of the city of Edo and its surroundings. While published between 1834-1836, preparing the work took close to forty years and a team of three editors spanning multiple generations. The works aimed to be comprehensive and compiled together information from historical sources to ensure readers of the reliability of the information. At the same time, and as Robert Goree argues in depth, *meisho zue* were designed to entertain readers by allowing them to experience places which they might not be able to visit in person.

36. 1854 嘉永7

[新製楽草紙](#) [Shinsei tanoshimi soshi](#)

大洋主人 Taiyō Shujin

[publisher unknown]

刊1冊 | 179 x 120 mm | 20 unnumbered leaves

Japanese wit and humor -- Edo period, 1600-1868

PL776.85.S55 | OCLC 24000886 | Julian C. Wright Collection | S 0428

[国書](#) [JK](#) [CODH](#) 文化遺 国ア美 プルヴ

37. 1862 文久2 [Digitized](#)

[横濱開港見聞誌](#) [Yokohama kaiko kenbunshi](#)

歌川貞秀編・画 Utagawa, Sadahide, 1807-1873

[publisher unknown]

刊3冊 | 244 x 175 mm

Yokohama-shi (Japan) -- Pictorial works

3414.1 H27 | OCLC 22327568 | S 0415

[国書](#) [JK](#) [CODH](#) 文化遺 国ア美 プルヴ

38. 18uu 近世後期刊

[江戸名所 Edo meisho](#)

歌川豊国画 Utagawa, Kunisada, 1786-1864

[publisher unknown]

刊1冊 | 210 x 154 mm | 9 unnumbered leaves

Tokyo (Japan) in art

NE1325.U82 E36 | OCLC 23062593 | Julian C. Wright Collection | S 1075

[国書](#) JK CODH 文化遺 国ア美 プルヴ

39. 18uu 近世末期刊

[繪本花鳥揃 Ehon kachōzorie](#)

歌川芳綱画 Utagawa, Yoshitsuna

[publisher unknown]

刊1冊 | 177 x 117 mm

Flowers in art; Birds in art

NE1325.U82 E5 | OCLC 19570106 | Julian C. Wright Collection | S 1097

[国書](#) JK CODH 文化遺 国ア美 プルヴ

40. 18uu 近世末期写

[\[古器古文物至宝集\] \[Koki kobunbutsu shihōshu\]](#)

写2帖 | 43 cm

Art, Japanese -- To 1868 -- Catalogs

*N7353.K54 1868 | OCLC 1224544652

[国書](#) JK CODH 文化遺 国ア美 プルヴ

41. 18uu 近世末期刊 [Digitized](#)

[銅版細画帖 Dōban saiga jō](#)

岡田春灯斎 Okada, Shunto'sai, active 1842-1857, engraver; 橋本澄月画 Hashimoto, Chōgetsu

[publisher unknown]

刊1冊 (台貼り) | 158 x 103 mm | 10 unnumbered leaves of 20 copperplate prints by 岡田春燈齋 and 橋本澄月, originally printed in the 19th century; cut and pasted on each page.

Engraving -- Japan -- 19th century

NE771.D63 | OCLC 34828127 | S 1102

[国書](#) JK CODH 文化遺 国ア美 プルヴ

(JD) William Anderson ([The Pictorial Arts of Japan](#)) presents *Dōban saiga jō* as a representative work of copper-plate engraving, which developed in Japan through Shiba Kōkan (1747-1818), Aōdō Denzen, and other students of Dutch learning. Shiba Kōkan studied the engraving process while in Nagasaki, and drawings of European etching tools can be seen in [紅毛雑話 Kōmō zatsuwa](#). The copper-plate format allowed for play with scale, depicting expansive landscapes and detailed spaces in a small format. Additionally, we can see the use of a Western style vanishing-point perspective on Japanese spaces. (On perspective, see Timon Screech, "[The Meaning of Western Perspective in Edo Popular Culture](#)," *Archives of Asian Art* (47): 1994.) As an interesting aside, Radu Leca describes how Ichikawa Seiryū (1822-1879), a member of the 1862 Japanese embassy to Europe, gifted Johann Joseph Hoffmann a printing of *Shinsen dōban saiga jō* 新鑄銅版細画帖 (Radu Leca, "Maps as Knowledge Vehicles: Insights from the Collections of Leiden University Library,"

in *Mapping Asia: Cartographic Encounters between East and West*, Springer, 2019.) See here for the entry in the Leiden Library catalog: https://catalogue.leidenuniv.nl/permalink/31UKB_LEU/18s393l/alma990035843080302711).

42. 18uu 近世末期刊

[大日本名所銅鑄画帖 Dai Nihon meisho dōsen gajo](#)

岡田春燈齋 Okada, Shuntoōsai, active 1842-1857; 松田緑山 Matsuda, Ryokuzan, active 19th century.

1帖 | 241 x 180 mm | 45 copperplate prints by 岡田春燈齋 and 松田緑山, originally printed in the 19th century; cut and pasted on each page.

Engraving -- Japan -- 19th century

NE771.D35 | OCLC 34828149 | S 0395

[国書](#) JK CODH 文化遺 国ア美 プルヴ

43. 18uu 近世後・末期刊(ただし近代複製多)

[\[狂歌一枚摺\] \[Kyōka ichimaizuri\]](#)

十返舎一九詠 喜多川歌麿画他

刊61枚 | 210 x 190 mm 他 | 61 sheets in different sizes (all smaller than 223 x 194 mm.) mostly with 狂歌; 18 prints by 北溪, 8 by 北斎, 6 by 俊満, 4 by 岳亭, 2 by 歌麿, 2 by 国貞, and the rest by other artists.

Kyōka -- Illustrations

NE1321.8.K96 | OCLC 34929322 | S 0358

[国書](#) JK CODH 文化遺 国ア美 プルヴ

44. 1868 [Digitized](#)

[南蛮寺興廃記 Nanbanji kōhaiki](#)

杞憂道人[養鷗徹定] Ukai, Tetsujō, 1814-1891, engraver.

刊1冊 | 252 x 174 mm

Originally printed in 17th century, reprinted in wooden movable type in 1868 (慶應4)

BX1668 .N36 1868 | OCLC 31393813 | S 238

[国書](#) JK CODH 文化遺 国ア美 プルヴ

(JD) The *Nanbanji kōhaiki* is an anti-Christian polemical narrative telling of how Gneccchi-Soldo Organtino (ca. 1532-1609) began propagating Christianity in Japan, providing medical aid for the sick, and practicing sorcery. While providing a perspective on the role of Christian missionaries as doctors, the depictions were far from neutral or historically accurate. Notably, this later wooden movable type (*mokkatsuji*) reprinting was influential in helping the text to circulate and become more widely known, eventually being included in historical compilations like the *Shiseki shūran* (ca. 1881-1885).

45. 18uu 近世末期写

[千手千眼觀自在菩薩廣大圓滿無礙大悲心大陀羅尼啓請 Senju sengen kanjizai bosatsu kōdai enman muge daihishin daidarani keishō](#)

Amoghavajra, 705-774; Bhagavaddharma, seventh century, translators.

Qian shou qian yan Guanzizai pu sa guang da yuan man wu ai da bei xin da tuo luo ni qi qing

Ch'ōnsu ch'ōnan Kwanjajae Posae kwangdae wōnman muduk taebisim taedarani kyeche'ōng

写1冊 | 270 x 196 mm | 27 unnumbered leaves

BQ1670.M352 A66 | OCLC 34889796 | S 1270

[国書](#) [CulturalJapan](#) [CBETA](#) 文化遺 国ア美 プルヴ

(JD) Manuscript book containing non-canonical versions of the “The Forty-two Hand-Mantras” and the *Nīlakaṇṭha-dhāraṇī*, texts which were commonly printed together in premodern Korea as part of the *Five Great Mantras* (Japanese: *Godai shingon*, Korean: *Odae chinŏn*) from the middle to late Koryŏ 高麗 period (918–1392) through the Chosŏn 朝鮮 period (1392–1910). This manuscript is notable as a version copied in Japan with Japanese transliterations added to the standard trilingual readings in Siddham, Korean, and Chinese. Also, while most versions of “The Forty-Two Hand Mantras” present the hand mantras (depictions of the objects hand in the hands of Thousand-armed Thousand-eyed Avalokiteśvara icons) above the mantra texts, this manuscript includes the images separately at the end of the text. Working from the scholarship of Chahyŏn Kim (2018), Richard McBride notes that these images “influenced representations of Thousand-armed Avalokiteśvara in paintings and statues throughout the Chosŏn period.”

For more information, see McBride, Richard D., II. 2023. “The Odae Chinŏn (Five Great Mantras) and Dhāraṇī Collections in Premodern Korea.” *Religions* 14: 8. <https://doi.org/10.3390/rel14010008>.

For a facsimile of the manuscript, see Mori Shigeki, ed. 1981. *Karifornia Daigaku shozō Toganoo korekushon, kenmitsu tenseki monjo shūsei* カリフォルニア大学所蔵桐尾コレクション顕密典籍文書集成. Volume 12. Tokyo: Hirakawa Shuppansha, 453-509.

46. 18uu 近世末期・近代初期
[古寫經切集帖 Koshakyo-gire shujō](#)

田中塊堂 Tanaka, Kaidō, 1896-1976.

320 x 160 mm | 81 sheets

NK3637.A2 K668 | OCLC 34929391 | S 1246

国書 JK CODH 文化遺 国ア美 プルヴ

(JD) Consists of 91 pieces of old texts from various Buddhist sutras, hand-written or printed in China (Song, Yuan dynasties), Korea, and Japan (mid-Heian to early modern); each piece cut in various size and pasted on carbon sheet. These texts are from the collection of Tanaka Kaidō (1896-1976), a calligrapher and scholar of antique writing (*kohitsu*) and antique copied sutras (*koshakyō*) at Tezukayama Gakuin University.

47. 18uu 近世末期・近代初期写
[\[武者絵集\] \[Mushaeshu\]](#)

写1冊 (大福帳仕立) | 398 x 114 mm | 国芳流絵手本集

Samurai in art

ND1460.W37 M87 | OCLC 37701595 | Julian C. Wright Collection | S 1092

[国書](#) JK CODH 文化遺 国ア美 プルヴ

48. 18uu 近世末期・近代初期刊 [1850 and 1900?]
[都名所百景 Miyako meisho hyakkei](#)

葛飾北斎 Katsushika, Hokusai; 芳豊 Yoshitoyo

[publisher unknown]

刊1帖 | 258 x 181 mm

Kyoto (Japan) in art

NE1321.8.K38 | OCLC 31828648 | Julian C. Wright Collection | S 1101

[国書](#) JK CODH 文化遺 国ア美 プルヴ

(JD) One Hundred Views of Famous Places in the Capital. The marking of Ishiwa-ban「石和板」「いしわ板」in the colophon suggests that it was printed in Osaka – the colophon for another copy of Miyako meisho hyakkei at the Kyoto Institute, Library and Archives (京都府立京都学・歴彩館) has an extended colophon further describing the location as “Hirano cho, Yodoyabashi Ishiwa-ban” 平の町淀や橋 石和板. See catalog link:

<https://opacs.pref.kyoto.lg.jp/opac/book/623470>

49. 1890-1895

Japan

Farsari, A. (Adolfo), 1841-1898.

Yokohama : A. Farsari & Co., [between 1890 and 1895]

TR105 .J37 1890 | OCLC 1285393855

WorldCat Nagasaki U Library CODH 文化遺 国ア美 プルヴ

50. 1916 大正5

繪本時世粧 Ehon imayō sugata

歌川豊罔 Utagawa, Toyokuni, 1769-1825

東京 : 圖画刊行會 : 吉川弘文館; Originally published [江戸]: 甘泉堂, 享和2 [1802]

刊2冊 | 31 cm

Women in art

NE1325.U82 E55 1916 | OCLC 19904874 | Julian C. Wright Collection

国書 JK CODH 文化遺 国ア美 プルヴ

Selections from UCLA LSC-Biomed History and Special Collections

Call # prefix of the Chinese/Japanese medical and scientific works acquired in the 1950s and 1960s: AC9

Class of science: https://www.loc.gov/aba/cataloging/classification/lcco/lcco_g.pdf

1. 1774 安永3

解体新書 Kaitai shinsho

Kulmus, Johann Adam, 1689-1745

杉田玄白訳 Sugita, Genpaku, 1733-1817 ; 小田野直武画 Odano, Notake, 1750-1780

東武 Tōbu [Edo]: 須原屋市兵衛 huaraya Ichibē

刊5冊 | (第1冊) 263 x 181 mm ; 257 x 180 mm 第1冊は初印か

Human anatomy

AC9.QS S947k 1774 | OCLC 50199015 | S 0862

国書 JK CODH 文化遺 国ア美 プルヴ

(JD) There is also a [manuscript edition](#) of the work at UCLA dated 1731, matching the date of the translator's foreword in the 1774 printed books.

2. 1807

耕織図 Kōshokuzu [Geng shi tu]

Lou, Shou, 1090-1162
刊2冊 | 320 x 227 mm
Agriculture—China ; Silkworms—China
AC9.SB K355 1807 | OCLC 20516552 | S 1233
[国書](#) JK CODH [文化遺](#) 国ア美 プルヴ

(池)Kōshokuzu is a depiction of rice cultivation and sericulture activities. The concept originated when, during the Southern Song Dynasty in China, a work of this nature was dedicated to Emperor Gaozong. The theme carries a dual purpose of admonishing rulers to understand the hardships of farmers and conveying the significance of observing agricultural practices. One notable example is the "Pei Wen Zhai Geng zhi tu(佩文齋耕織図)," commissioned by Emperor Kangxi of the Qing Dynasty, who composed poetry to accompany the work and had it illustrated by Jiao Bingzhen(焦秉貞). This work became famous. This version was engraved in Japan and published in 1807.

3. 1810 文化7

[整骨新書](#) [Seikotsu shinsho](#)
各務文献 Kagami, Bunken, 1755-1819
刊3冊 | 258 x 181 mm
京都: 植村藤右衛門 Uemura Tōemon ... [and 6 others] ; 浪花 [Osaka]:河内屋嘉七 Kawachiya Kashichi
Bones
AC9.WBL K117s 1810 v. a-3, Atlas | OCLC 14846287 | S 0792
[国書](#) JK CODH [文化遺](#) 国ア美 プルヴ

4. 1813 文化10

[解体発蒙](#) [Kaitai hatsumo](#)
三谷笙洲 Mitani, Soshu, Sōshū, -1823
大阪: 河内屋茂兵衛 Kawachiya Mohē
刊5冊 | 249 x 176 mm
Anatomy—Atlases
AC9.QS M69lk 1813 | OCLC 1078923954 | S 0870
[国書](#) JK CODH [文化遺](#) 国ア美 プルヴ

5. 1833 天保4

[植学啓原 : 理学入門](#) [Shokugaku keigen : Rigaku nyūmon](#)
宇田川榕庵 Utagawa, Yōan, 1798-1846
江戸: 須原屋伊八 ; 菩薩楼蔵版 Bosatsurō
刊3冊 | 256 x 178 mm
Botany
AC.QK U18s 1833 | OCLC 20506991 | S 0666
[国書](#) JK CODH [文化遺](#) 国ア美 プルヴ

6. 1857 安政4

[全体新論図](#) [Zentai shinronzu](#)
Benjamin Hobson (1816-1873)
京都: 勝村治右衛門 Katsumara

刊1冊 | 258 x 176 mm

Anatomy

AC9.QS H653z 1857 v. 1-2, Atlas | OCLC 20509453 | S 0875

[国書](#) JK CODH 文化遺 国ア美 プルヴ

Selections from:

[Japanese Prints Collection](#)

[Biomed ** Japanese Prints JP](#)

1. [Print] 1844-1847 弘化年
諸病諸薬合戦図 **Shobyō shoyuku kassenzu**
歌川芳虎画 Utagawa, Yoshitora, active 1850-1870
江戸: 恵比寿屋庄七 Ebisuya Shōshichi
刊3枚続き | 363 x 746 mm
JP 11 | S 1115
ARC

Disease: Disease spirits. A triptych showing medicines of various types pursuing and destroying the spirits of many different kinds of diseases. The medicines are represented by men carrying banners with the names of the medicines on them. Evil looking creatures represent the spirits. Color.

2. [Print] 1880
Shin hatsumei ninpu rokuto junitai
Utagawa Kunitoshi (1847-1899)
JP 31 | S
ARC

Pregnancy. A diptych, entitled "Six Heads and Twelve Bodies," illustrating fetal development through ten months. [1882]. Color.

3. [Print] date?
[Dr. Seishu Hanaoka (1760-1835), aged 71]
Seishu Hanaoka
JP 56 | S
ARC

Dr. Seishu Hanaoka, aged 71 (18th century). Surgeon famous for first using alkaloid anesthesia in Japan; first test on mother - operation for breast cancer successful. His wife took the drug to prove its efficacy and harmlessness before it was given to his mother.

Selections from:

Richard C. Rudolph collection of Japanese maps, 1614-1896

YRL Special Collections Collection 1013

Collection consists of early Japanese woodblock maps and a small group of manuscript maps. A register by Takako Karplus consists of a chart/index, followed by a descriptive catalog which annotates each map with excerpts from major authorities. Copies of these annotations are attached to the folders of the individual maps to which they apply. Also includes Japanese early maps of other areas.

This collection was assembled by Professor Richard C. Rudolph of UCLA and has been augmented by the addition of a few similar and related maps. The collection was catalogued by Takako Karplus.

The register consists of a chart/index, followed by a descriptive catalog which annotates each map with excerpts from major authorities. Copies of these annotations are attached to the folders of the individual maps to which they apply.

Richard Casper Rudolph was born on May 21, 1909 in San Francisco, CA; BS (1932), AM (1936), and Ph.D (1942), UC Berkeley; research associate and instructor of Chinese, University of Chicago, 1937-40; research associate, Oriental languages, UC Berkeley, 1942-43; assistant professor of Chinese and head of Chinese language section, US Department of the Navy Language School, University of Colorado, 1943-45; assistant professor of Chinese studies (1945-46), University of Toronto; associate professor of Chinese and acting director of the school of Chinese studies (1946-47), associate professor (1947-52), professor (1952-80), and, in 1980, emeritus professor of Oriental languages, UCLA; publications include *Dynastic booty : an altered Chinese bronze* (1948), *Chinese moveable type printing in the eighteenth century* (1954), and *Illustrated botanical works in China and Japan* (1966). Richard Rudolph died on April 9, 2003.

Finding aid hosted on the Online Archive of California: <http://www.oac.cdlib.org/findaid/ark:/13030/kt4b69q4q8/>

1. [Map] 17uu 近世中期後印

大明九辺万国入跡路程図 **Daimin kyūhen bankoku jinseki rotei-zu**

京都 : 梅村弥白 Umemura Yahaku

刊1舗 | 246 x 183 mm | 原版 1663刊

Box 1-10 | S 1176

(JD) Originally made by Wang Junfu 王君甫 and published in China in 1663 and later reprinted in Kyoto by Umehara Yahaku (listed in a Japanese book catalog from 1706). While centered around China, Wang's map was informed by Jesuit cartography, and especially the maps of Matteo Ricci and Giulio Aleni. Surrounding China, there are boxes describing major realms (e.g., Ryukyu, Japan, Korea). Also, below Japan there are mythic islands described in Ming editions of the *Classic of Mountains and Seas (Shanhaijing)*, such as the realm of women, the realm of hairy people, the realm of small people, and the realm of people with holes in their chests. Towards the top, there is the country of Anian 亜泥俺国 believed to have been a realm between China and America. Additionally, this map served as a reference for information on the geography of China for the Kego monk Hōtan 鳳潭 (1659-1738) when he made his Buddhist world map, *Nansen bushū bankoku shōga no zu* 南瞻部洲万国掌菓之図, in 1710.

2. [Map] 1710 宝永7

南臨部洲万国掌菓之図 **Nansen bushū bankoku shōka no zu**

頭陀浪華子図 Zuda Rōkashi

京都 : 文台軒宇平 Bundaiken Uhei

刊1舗 | 236 x 183 mm

Box 1, Folder 1 | S 0603

[Genre] Map 外国図

(JD) Map of the Buddhist world drawn in 1709 by the monk Hōtan and published in 1710 in Kyoto by two publishers, Bundaiken Uhei and the prominent Buddhist publisher Nagata Chōbei. Copies of the Bundaiken version (of which this map is one) usually show less wear to the printing blocks, suggesting that Nagata Chōbei might have printed later, after acquiring the printing blocks. Considering its large size, it is possible it was designed to be hung on a wall and used for display and teaching in temples. Over the long course of its printing though, it likely reached a broader audience. Hōtan was, of course, knowledgeable of Buddhism, but he also went to Nagasaki to pursue foreign studies, where he learned about European cartography. The map works to bring together the Buddhist worldview centered around India (i.e., Jambudvīpa, Jp. *Nansen bushū*) with the many realms (*bankoku*) worldview from European cartography. The map includes traditional elements like toponyms and details from Xuanzang's pilgrimage to India, Chinese geography from Wang Junfu's General Map of the Ming and All of the Surrounding Countries (Ch. Daming jiubian wanguo renji lucheng quantu; J. Daimin kyūhen bankoku jinseki rotei zenzu 大明九邊萬國人跡路程全圖, 1663), and place names and information on Europe, Southeast Asia, and the Americas from maps like the 1709 *Map of Jambudvīpa* from the Namba Collection at Kobe City Museum (using information from Nishikawa Joken's Thoughts on Trade and Communication with the Civilized and the Barbarian (*Kai tsūshō kō* 華夷通商考, 1695) and European world maps produced in Japan like *Bankoku sōzu*). It is also worth noting that Hōtan includes a list of works referenced which further emphasize the importance of Buddhist and Chinese knowledge.

For more information, see Max. D. Moerman, *The Japanese Buddhist World Map: Religious Vision and the Cartographic Imagination*. Honolulu: University of Hawai'i Press, 2022, pp. 155-200.

To view online, see UBC collection, <https://dx.doi.org/10.14288/1.0213178>

3. [Map] 1796 寛政8

噶蘭新訳地球全図 **Oranda shinyaku chikyū zenzu**

橋本直政 Hashimoto Naomasa, 1763-1836

大阪 : 浅野弥兵衛 Asano Yahe

刊1舗 | 279 x 172 mm

Box 1-2 | S 0605

(JD) As the name ("The Map of the Whole World, Newly Translated from Dutch Sources") suggests, this world map was translated from a Dutch map, and is the first map published in Osaka separately depicting the eastern and western hemispheres. Hashimoto Naomasa went to Edo to study Dutch under Otsuki Gentaku and is said to have subsequently become the first Dutch scholar in Osaka. The map often follows Dutch toponyms for places in Europe, and presents Australia as "New Holland" (*shin Oranda*) and with the date of 1644 following the naming by Abel Tasman (1603-1659) in that year (as *Nova Hollandia* in Latin / *Nieuw Holland* in Dutch). Cover includes the original Dutch title "Algemeene Waereld Kaart" embossed as well.

4. [Map] 1796 寛政8

長崎絵図 **Nagasaki ezu**

肥前 : 富島屋

刊1舗 | 177 x 79 mm

Box 6-24 | S 0582

(池)In this map depicting Nagasaki, the first thing that catches the eye is the ships afloat in the sea. Dutch ships, Nanjing ships, and Fuzhou ships are prominently visible in the waters. It is said that where these ships come from could be identified based on their distinctive shapes and the decorative patterns of the ship owners. The land is meticulously labeled with the names of various loads, which might have been useful for travelers. Along the hilly terrain, temples are lined up, some of which are marked with distinctive symbols indicating that they are Obaku temples.

The publisher of this map, Tomishimaya, was in Nagasaki and produced woodblock prints known as "Nagasaki-Hanga." These prints often featured depictions of Dutch or Chinese figures or ships and were sold as souvenirs.

5. [Map] 1810 近世後期刊
[東海道細見大繪圖] [Tōkaidō saiken ōezu]
題簽「新刻改正東海道細見大繪圖 全」
松亭金水 Shōtei Kinsui
鋤形紹意図 Kuwagata Shōi
江戸：佐野屋市五郎 Sanoya Ichigorō; 和泉屋半兵衛 Izumiya Hanbei; 出雲寺万次郎 Izumoji Manjirō
刊1舗 | 231 x 142 mm
Box 7-5 | S 0486

"Panoramic Map of the Tōkaidō Highway." Shōtei Kinsui, drawn by Kuwagata (better known as Keisai). Published by Sanoya Ichigorō, Izumiya Hanbei, and Izumoji Manjirō, n.d. (likely 1810). Polychrome xylography, 52 x 24 inches.

6. [Map] 1813-1830 文政刊 近世後期刊
[大日本鳥瞰図] [Dai Nihon chōkanzu]
finding aid: 日本名所之絵 Nihon Meisho no
鋤形蕙斎(北尾政美)画 Kuwagata Keisai (Kitao Masayoshi) 画
刊1幅 | 365 x 508 mm
Box 15 (Rudolph collection) | S 1105

(JD) As the name "Bird's-eye view of Japan" suggests, this image of Japan and its famous places provides a bird's eye overheard view. Keisai was skilled in the Western influenced "perspective pictures" (*uki-e* 浮き絵) genre, and also learned from the western perspective images of Maruyama Ōkyo (1733-1795). These influences can first be seen in his overhead image of Edo in 1803 (*Edo meisho no e* 江戸名所の絵), and this image of Japan can be understood as a similar perspectival depiction of the Japanese archipelago. Considering this similarity, Henry D. Smith II has suggested that this image was published shortly after the *Edo meisho no e*, which was originally published in 1803 and already republished in 1804. Hokkaido (Ezo) is positioned in the top right, allowing the viewer to travel across Japan moving clockwise from right to left. Some of the famous places included are the whirlpools of Nartuo, Mt. Koya, and the torii at Miyajima. A Dutch ship is also visible near Kyushu, and the silhouette of Korea is present on the horizon. Additionally, many details are labeled on the map, including the provinces, over 700 places, and approximately 150 castle towns.

For more information, see Smith, Henry D. 2021. "Picturing Maps: The 'Rare and Wondrous' Bird's-Eye Views of Kuwagata Keisai." In *Cartographic Japan*, 93–97. Chicago: University of Chicago Press.
<https://doi.org/10.7208/9780226073194-025>.

7. [Map] 1821 文政4
長崎絵図 Nagasaki ezu
肥前：松尾齡右衛門(文錦堂)

刊1舗 | 163 x 89 mm

Box 6-24 | S 0583

(JD) Along with the Tomishimaya publisher of the 1796 *Nagasaki ezu*, this map's publisher, Bunkindō, was another one of the four largest publishing houses for woodblock prints of Nagasaki (*Nagasaki hanga*). Similar to many maps of Nagasaki from the time period sold as souvenirs, the waterfront and Dejima are positioned in the center of the map, with foreign ships prominently displayed in the water.

8. [Map] 1842 天保13

豊後国絵図 **Bungo no Kuni ezu**

大倉俊政図 Ōkura Toshimasa; 岡田春灯斎画 Okada Shuntōsai

刊1舗 | 249 x 190 mm

Box 4-19 | S 0581

(JD) Detailed map of Bungo province. The legend on the right-hand side shows the inclusion of castles, old battle sites, hot-springs, roads, towns, coastal routes, rivers, and mountains. Additionally, in the top right, there are lists of the shrines, temples, and goods of each district.

9. [Map] 1848-1853 嘉永刊

長崎海岸之図 **Nagasaki kaigan no zu**

刊1舗 | 249 x 176 mm

Box 8-1 | S 0586

(JD) Map of Nagasaki Waterfront. This map, focusing on Nagasaki's waterfront, stands out with its prominent inclusion of four black ships, which are further suggested to be Russian ships from the box in the upper right corner. This text lists the size of Russia's army, weaponry, and ships, and navy, as well as the speed of their steamships. While the map itself is not dated, the labeling of Dejima as "*Oranda yashiki*" 阿蘭陀ヤシキ (Dutch residence) suggests pre-1859 dating, which makes it likely that the map was produced after, and influenced by, the Russian expedition to Japan in which four ships (frigate *Pallas*, steam schooner *Vostok*, corvette *Olivutza*, and transport *Kniaz' Menshikov*) arrived in Nagasaki harbor on August 21, 1853. Given the matching number of ships and the fact that this was the first time that steam ships entered Nagasaki, Richard Rudolph (who purchased the map for UCLA in 1953) surmises that the publisher printed the map showing the four ships for purchase as a souvenir during the period in which the four ships were still in Nagasaki (between August 21 - November 23, 1853). This map is relatively rare (e.g., one copy in the [Library of Congress](#)), which fits with the idea that it was only published for a short period of time in 1853.

For more information, see Rudolph, Richard C. "An Undated Japanese Map Dated." *Imago Mundi* 13 (1956): 179–81. <http://www.jstor.org/stable/1150256>; and 出島図 : その景観と変遷 / Dejima zu : sono keikan to henshen OCLC 18290471

10. [Map] 近世末期刊

肥前長崎図 **Hizen Nagasaki zu**

肥前 : 梅香堂 (中村可敬)

刊1舗 | 155 x 85 mm

Box 14-4 | S 0584

[参・古地図](#)

11. [Map] 1893 明治26

[小樽港實地明細圖](#) [Otaruko jitchi meisaizu](#)

川瀬善一 Kawase, Zen'ichi

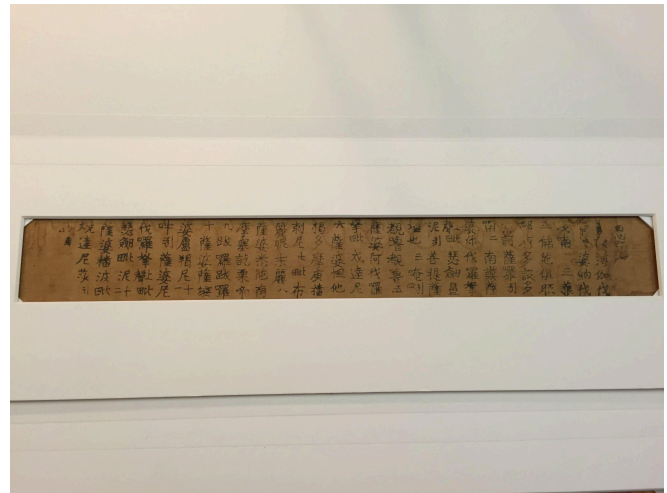
小樽 : 白鳥敬作 hiratori Keisaku; 安田栄三郎 Yasuda Eizaburō; 函館区 : 印刷兼彫刻人館道策 Tachi Dōsaku

刊1舖 | 73 x 125 cm, folded to 21 x 16 cm

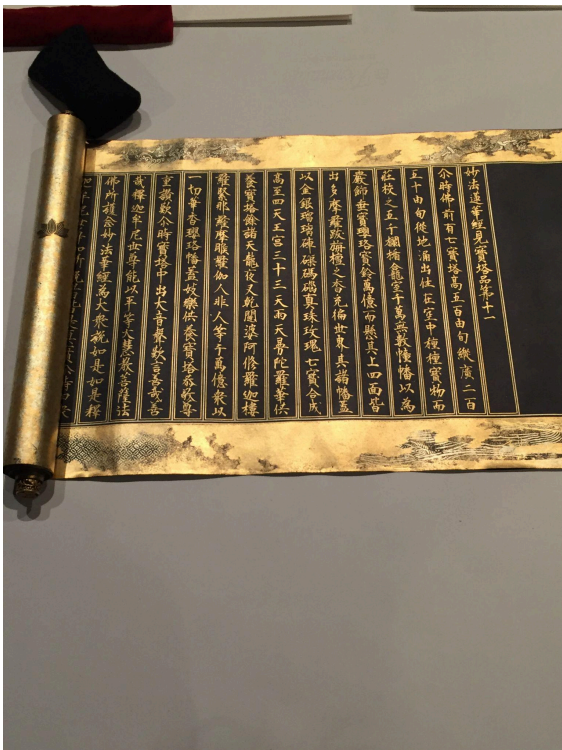
Otaru-shi (Japan) -- Maps

G7964.O85 K39 1893 | OCLC 1285299356

1. 無垢淨光經自心印陀羅尼 Muku jōkōkyō'ishin'in darani (百万塔陀羅尼 Hyakumantō darani)



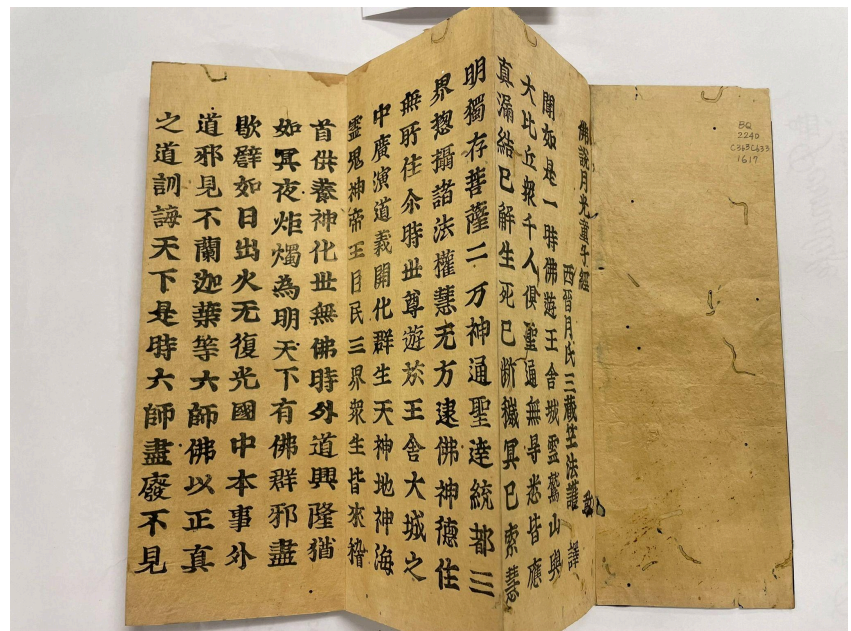
2. 妙法蓮華經 Myōhō rengekyō



3. [大般若波羅蜜多經. 卷第一百四十六 Daihannya haramitakyo. Maki dai 146](#)



4. [佛說月光童子經 Bussetsu Gakkō dōji kyō](#)



5. [三十六歌仙画帖](#)
[Sanjūrokkasen gajo](#)



6. [大和繪つくし](#)
[Yamatoezukushi](#)
[Digitized](#)



7. [天文圖解](#) Tenmon zukai



8. [うつほ物語](#) Utsuho monogatari



9. [書院飾作法之圖](#) [Shoin](#)
[kazari saho no zu](#)



10. [百番外題容](#) [Hyakuban gedai sugata](#)



11. [舞楽図](#) Bugakuzu



12. [繪本たから藏](#) Ehon takaragura



13. [繪本寢覚種 Ehon nezamegusa](#)



14. [繪本千代見草 Ehon chiyomigusa](#)



15. [絵本和歌園](#)
[Ehon waka](#)
[no sono](#)



16. [宋紫石花鳥画譜](#) [Sō](#)
[Shiseki kachō gafu](#)



17. [建氏畫苑](#) [Kenshi gaen](#) [Ref](#)

18. [絵本教訓種](#)
[Ehon](#)
[oshiegusa](#)



19. [蘭齋畫譜](#) [Ransai gafu](#)



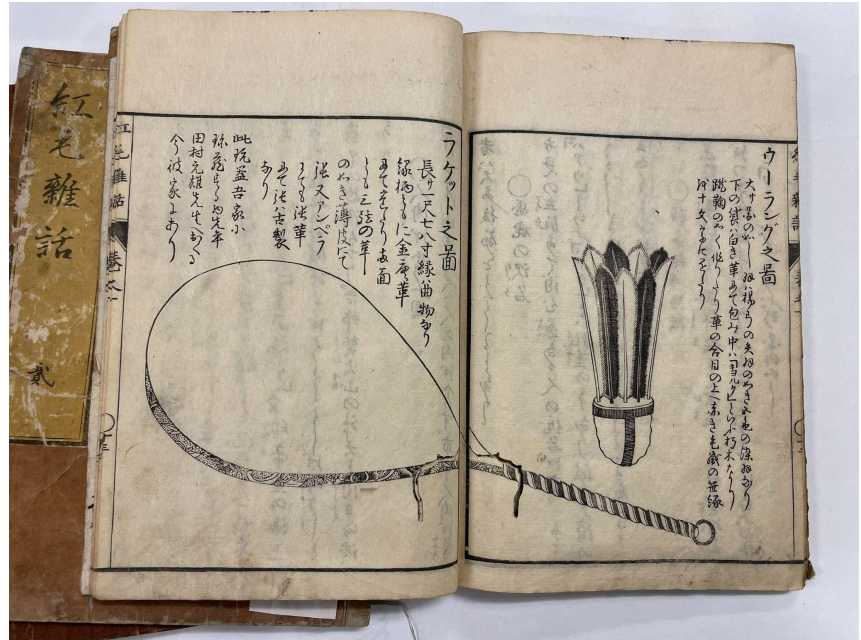
20. [列僊圖贊](#) [Ressen zusan](#)



21. [吾嬬曲狂哥五十人式](#)
[首](#) [Azumaburi kyōka](#)
[gojūnin isshu](#) [Digitized](#)



22. [紅毛雜話](#) [Kōmōzatsuwa](#)



23. [狂月坊](#) [Kyōgetsubō](#) [Digitized](#)



24. [繪本榮家種](#) Ehon
[sakaegusa](#)



25. [画本五葉松](#)
[Ehon goyōmatsu](#)



26. [都林泉名勝図会](#) [Miyako](#)
[rinsen meishō zue](#)



27. [絵本](#)
[四季](#)
[花](#)
[Ehon](#)
[shiki](#)
[no](#)
[hana](#)



28. [繪本時世粧](#) [Ehon imayo](#)
[sugata](#)



29. [みやこどり](#) [Miyakodori](#) [Digitized](#)



30. [青樓繪本年中行事](#) [Seirō ehon](#)
[nenjū gyōji](#)
[Digitized](#)

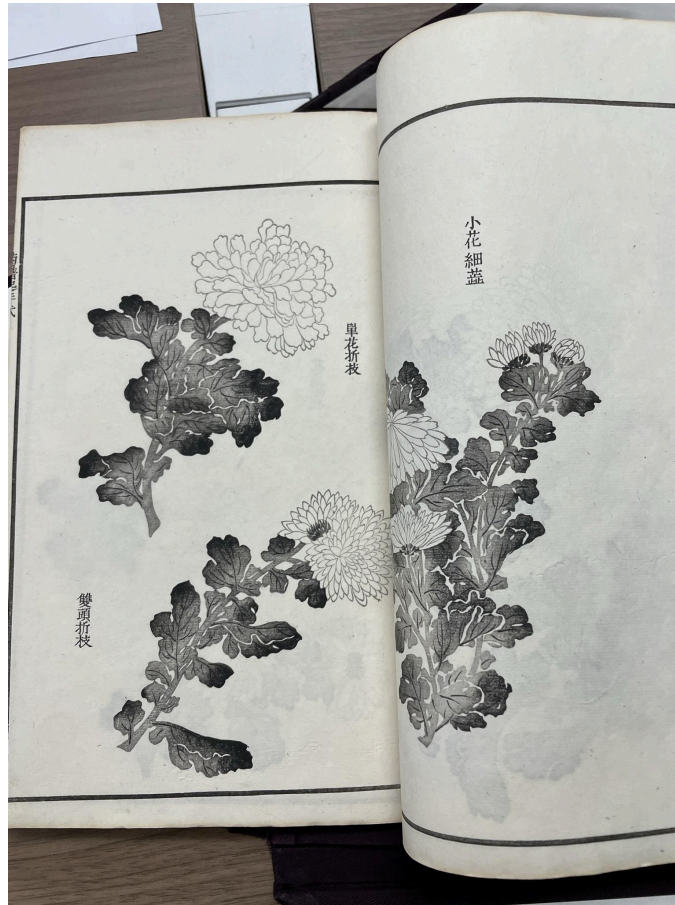


31. [唐土名勝圖會](#) [Morokoshi meishō zue](#)Ref

32. [美人合](#) [Bijin awase](#)



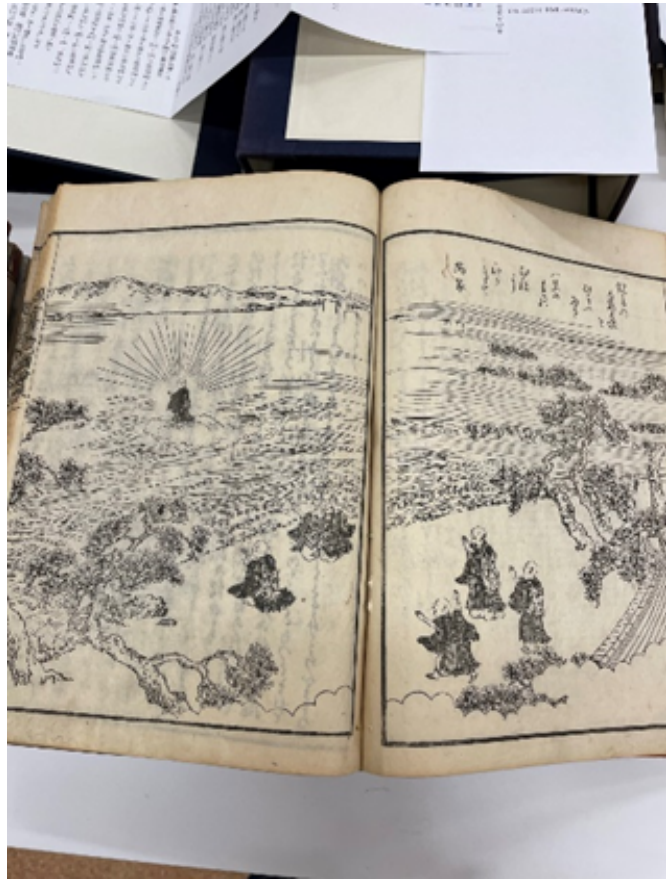
33. [芥子園畫傳](#) [Kaishien gaden](#)



34. [占景盤圖式](#) [Senkeiban](#)
[zushiki](#)



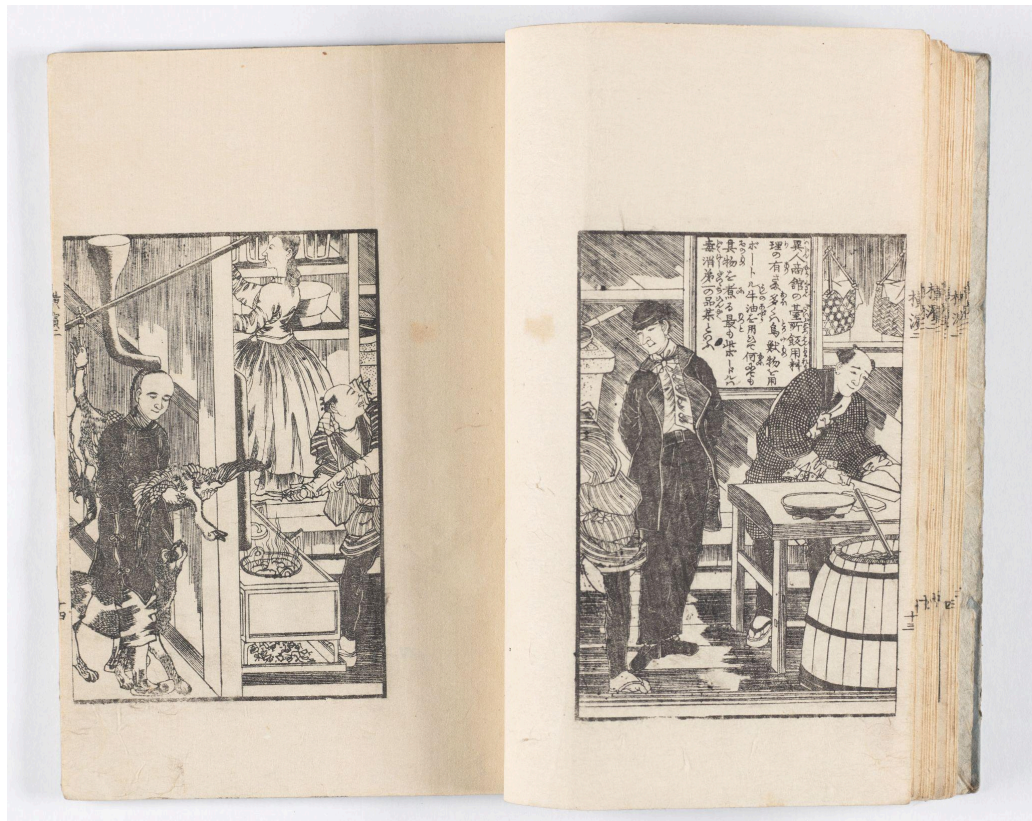
35. [江戸名所圖會](#) Edo meisho zue [Online](#)



36. [新製楽草紙](#) Shinsei tanoshimi soshi



37. [横濱開港見聞誌](#)
[Yokohama kaikō](#)
[kenbunshi](#)
[Digitized](#)



38. [江戸名所](#)
[Edo meisho](#)



39. [繪本花鳥揃 Ehon](#)
[kachōzoroe](#)



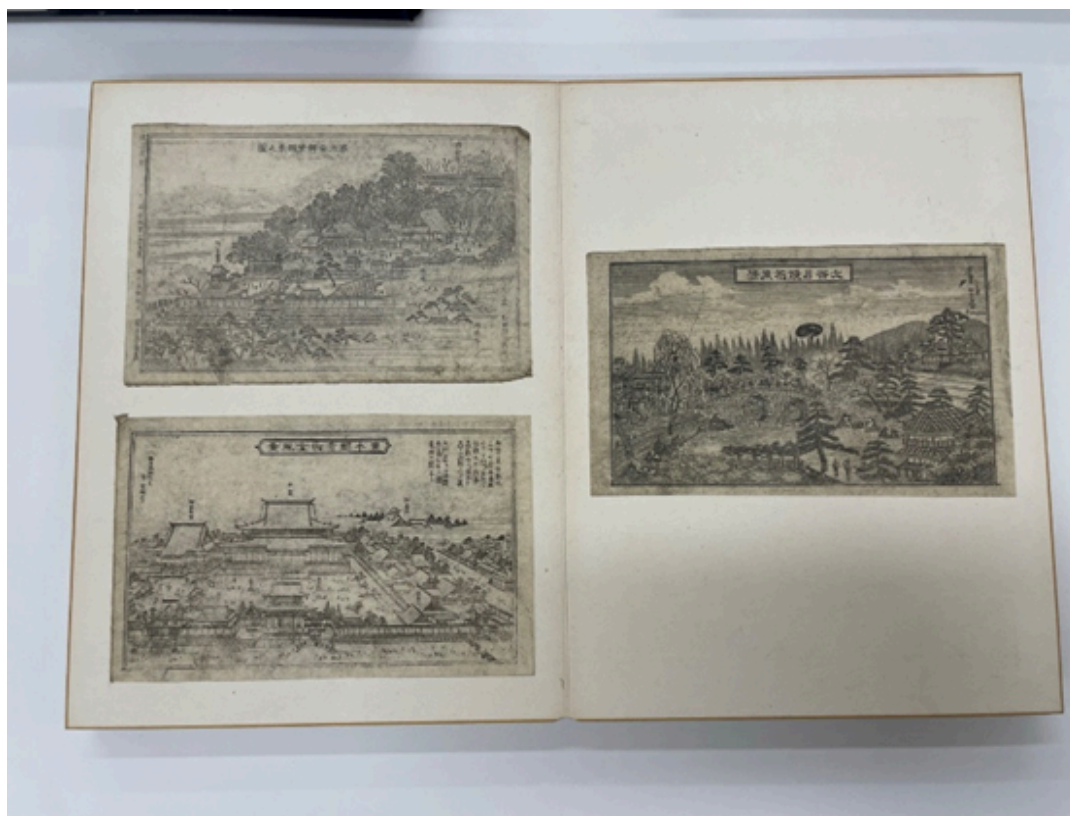
40. [古器古文物至宝集 Koki kobunbutsu](#)
[shihōshū](#)



41. [銅版細画帖 Doban saiga jō](#)
[Digitized](#)



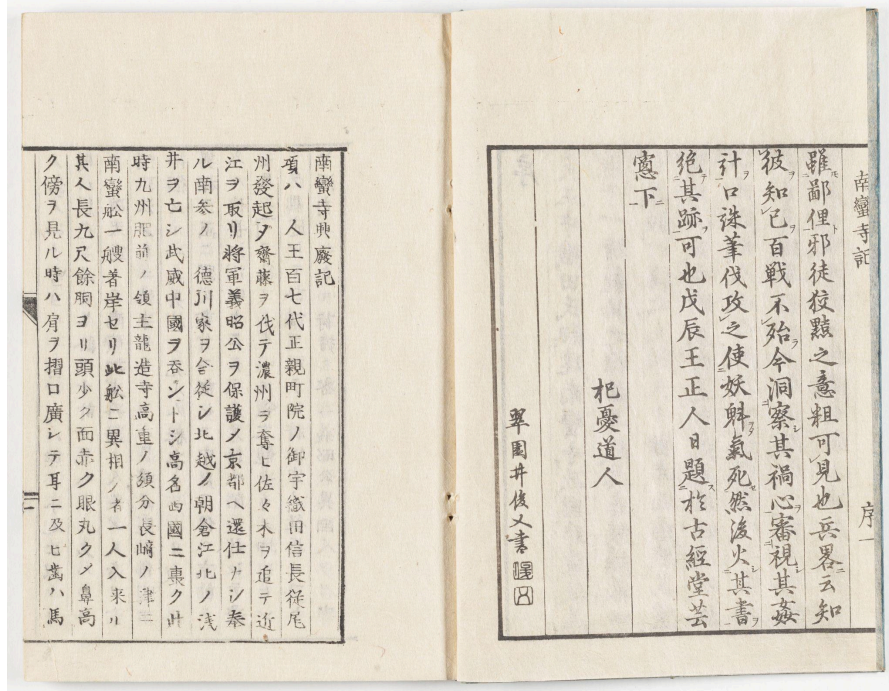
42. [大日本名所銅鑿画帖 Dai Nihon meisho dōsen gajō](#)



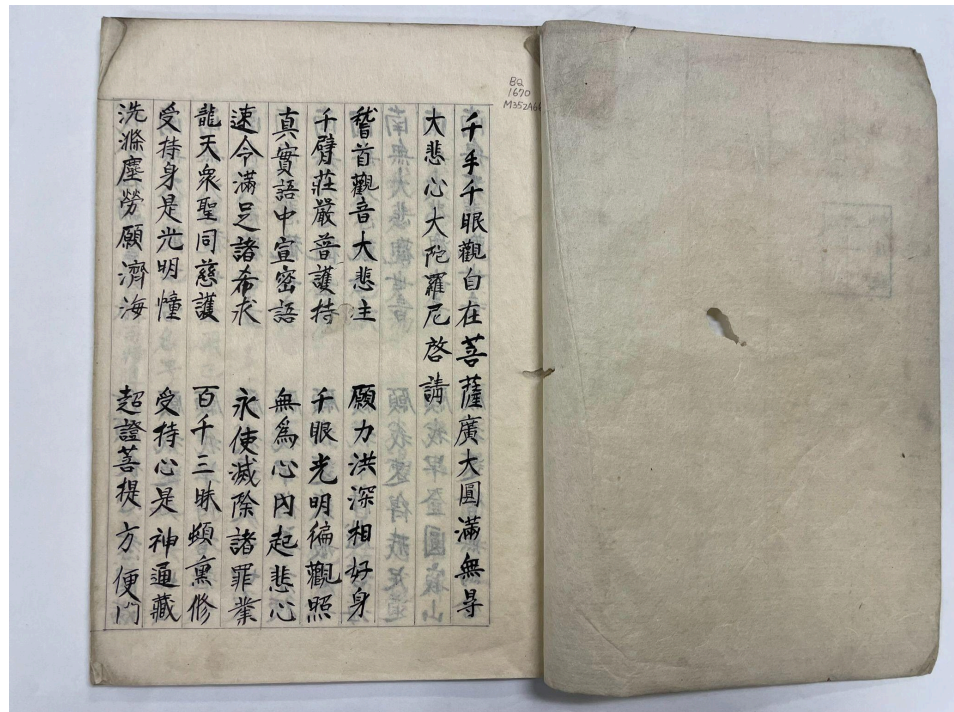
43. [狂歌一枚摺](#) [Kyōka ichimaizuri](#)



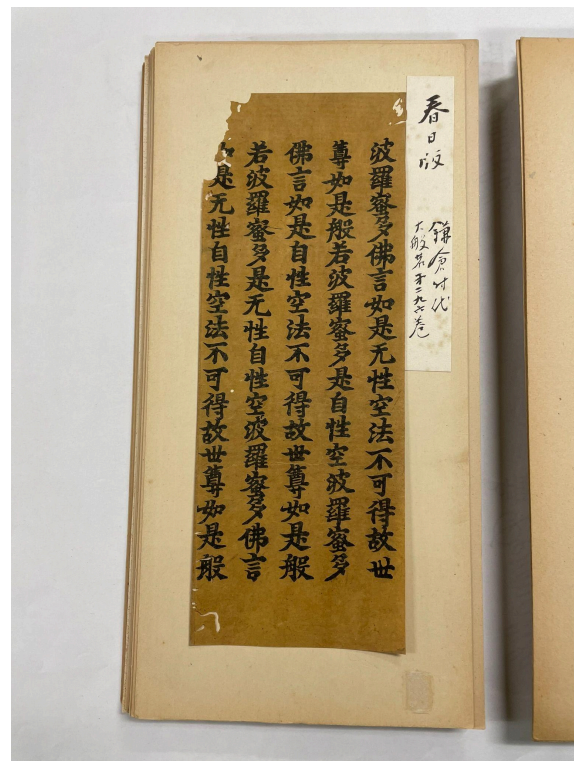
44. [南蠻寺興廢記](#)
[Nanbanji kōhaiki](#)
[Digitized](#)



45. [千手千眼觀自在菩薩
大圓滿無礙大悲心大
羅尼啓請](#) [Senju
sengen kanjizai bosatsu
kōdai enman muge
daihishin daidarani
keishō](#)



46. [古寫經切集帖](#) [Koshakyō-gire shūjō](#)



47. [武者絵集](#)
[Mushaeshū](#)



48. [都名所百景](#) Miyako
[meisho hyakkei](#)



49. [Japan](#)



50. [繪本時世粧](#) [Ehon](#)
[imayō sugata](#)



1. 大明九辺万国入跡路程図 Daimin
kyūhen bankoku jinseki rotei-zu



2. 南臨部洲万国掌藁之図 Nansen
bushū bankoku shōka no zu



3. 噶蘭新訳地球
全図 Oranda
shinyaku
chikyū zenzu



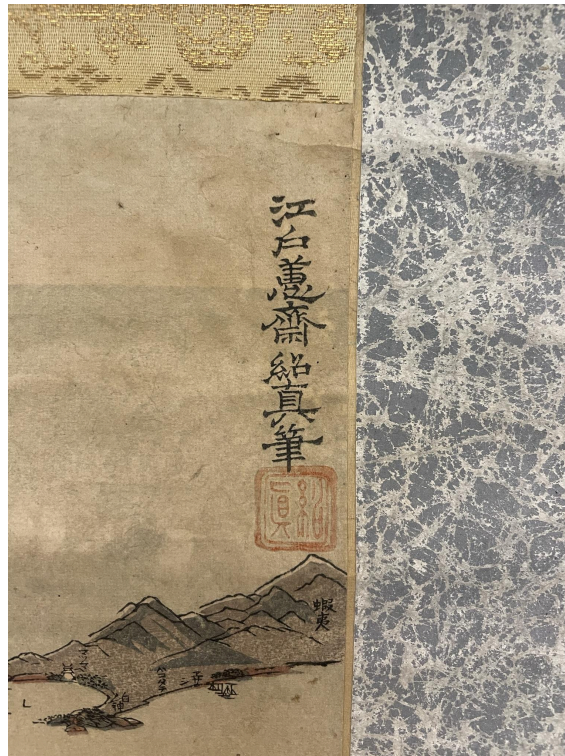
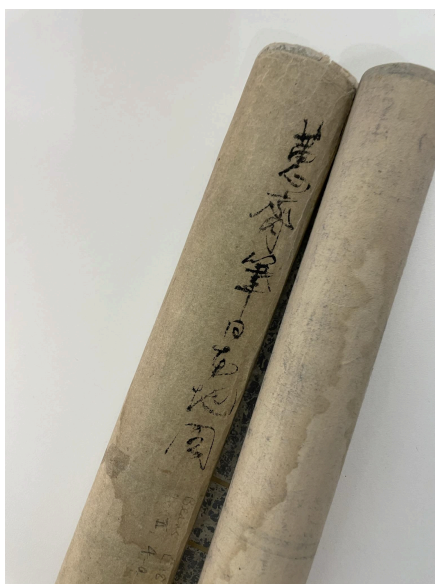
4. 長崎絵図 Nagasaki ezu
(1796)



5. 東海道細見大
繪圖 Tōkaidō
saiken ōezu

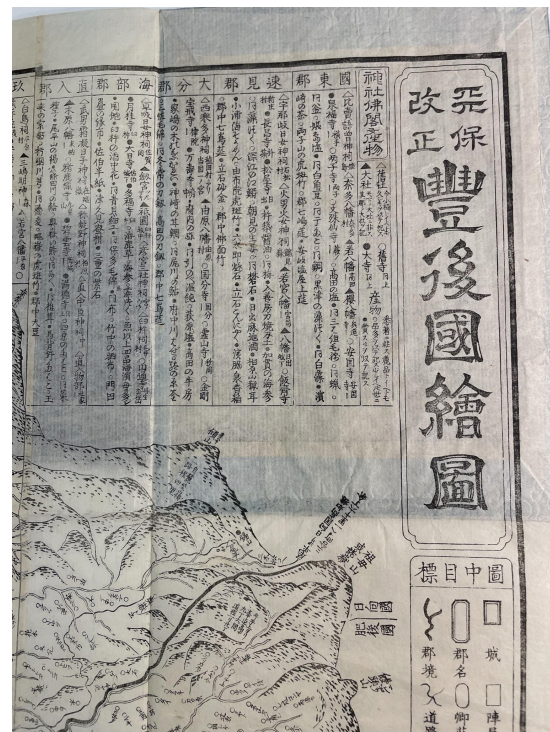


6. 大日本鳥瞰図 Dai Nihon chōkanzu



7. 長崎絵図 Nagasaki ezu (1821)

8. 豊後国絵図 Bungo no Kuni ezu



9. 長崎海岸之図
Nagasaki kaigan
no zu



10. 肥前長崎図

Hizen

Nagasaki zu



11. 小樽港實地明細圖

[Otaruko jitchi](#)

[meisaizu](#)

