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JULY 2026

Japan and America



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A short list of 16 items illustrating
the historical relationship between
Japan and America.

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A remarkable survival from Commodore Perry's ship

1. **[PERRY (Commodore Matthew)]. HEINE (William). PATTERSON (Hamilton). Reconnaissance of the Anchorage of Ura-Ga & Reception Bay, on the West Side of the Entrance of Jeddo Bay, Island of Nippon, Japan. Made by Order of Commo. M.C. Perry, Comd'g U.S. Naval Forces E. India, China & Japan Seas.**

Surveyor's fair copy manuscript chart with two inset views, pen and black ink on paper, laid down on linen, edged in blue silk, pencilled annotations and gridlines for copying, inscribed on verso "Chart of Ura-Ga Bay of Jeddo 1853" and "Mississippi" in blue and brown ink respectively. 650 by 495mm. (25.5 by 19.5 inches). Some edge abrasion, minor wear, title and top inset slightly foxed, but overall a very good copy. [Edo/Uraga], September 1853.

£75,000*

¶ A truly remarkable survival: a manuscript sea chart made aboard Commodore Perry's ship in 1853, signifying the opening of Japan.

Commodore Matthew Calbraith Perry (1794-1858) was commissioned by the US Navy to force Japan to open its ports to American trade. Many Western nations had attempted to open negotiations with Japan before, but only the Dutch managed to trade under tightly controlled conditions at Nagasaki. The Americans saw an opportunity after signing the Treaty of Wanghia with the Qing government on July 3rd, 1844. In the following year Congress authorised Commodore James Biddle (1783-1848) to sail to Japan in order to open negotiations with the Shogunate. They arrived at Uraga Bay on July 20th, 1846, but his attempts were rebuffed.

Seven years later, on July 8, 1853, the United States returned to Uraga Bay, this time with

Commodore Matthew Perry and four warships, namely the USS Mississippi (the flag ship), the *Susquehanna*, the *Plymouth*, and the *Saratoga*. He delivered a message by the American President Fillmore demanding the opening of Japan, while giving the Shogun one year in which to sign a treaty with the US. It was only on the 7th day after the arrival of the fleet (July 14th) that Perry was allowed to go ashore at Reception Bay (Kurihama) with an entourage of 320 men in order to present President Fillmore's demands to the Shogunate's government representatives.

Since Perry knew that he was going to be back in Japanese waters in the following year he made great efforts to survey the coast and the waters around Uraga Bay, even entering the mouth of Edo Bay. The present chart was prepared by Lieut. S. Bent, G. Balch, J. Guest and five other officers. Stretching from Cape Kama Saki at the entrance to Edo Bay to Morrison Bluff with its military fortifications, it provides a survey of Uraga Bay and the adjacent so-called 'Reception Bay' at Gora-Hama (Kurihama).

Japanese troop strength are indicated by black dashes together with cannon batteries, while the topography is shown in simple relief. Depth soundings are added throughout the coastal waters as well as the positions of the four 'Black Ships' (*kurofune*) anchored in a row in front of Uraga, also taking account of the subsequent move of the USS Mississippi, and the *Susquehanna* towards 'Reception Bay'.

Two sketches by William Heine and Eliphalet M. Brown are added in the upper and lower margins. The top one is entitled "View of Ura-ga Harbor from Monument Point" showing the coastline with a cannon fortification and Mt. Fuji in the distance. The panoramic view at the bottom is entitled "View from Morrison Bluff of the Landing in Reception Bay, July 14th 1853". It records the momentous occasion of Perry first landing at Kurihama Bay. To the right is a fortress carved into the cliff face, the foreground shows two barges carrying



Japanese envoys towards the US fleet while in the background one can make out a small fleet of American rowing boats making their way towards the beach.

On the surface the view has an aura of calm. In fact, both the Americans and the Japanese were in a state of highest tension, suspecting each other of treachery at any given moment.

"When the two steamers had anchored the two government boats came alongside. When the flag was raised, Kayama, accompanied by Hori and Tateishi, came on board from the first boat, and was followed shortly after by Nakajima, who had not been aboard since the first day" (Pineau). The 320 Americans were vastly outnumbered by Japanese troops estimated between 5-10,000 men. **This lower**

drawing thus combines sev-eral timeframes, and indeed features all of the four American warships when in fact only two were present at the landing at Kurihama.

We can find only one other identical example of this chart in the U.S. National Archives. Our views carries a delicate inscription "Traced by H. Patterson Sep 5, 1853" in the lower margin. It would appear that the assistant draughtsman Hamilton Patterson made a copy of the chart, and **according to the contemporary inscription on verso, ours was for the use aboard USS Mississippi, the flagship of Perry's force.**

See: Pineau, Roger, editor: *The Japan Expedition 1852-1854 - The personal Journal of Commodore Matthew C. Perry*. Washington, Smithsonian Institution Press, 1968, pp. 165-166.



Important shipboard imprints from Perry's Japan Expedition

2. PERRY (Commodore Matthew) **Japan Expedition Press. Additional Regulations, Agreed between Commodore Matthew C. Perry and Commissioners of the Emperor of Japan, on Behalf of their Respective Governments.**

[*With:*] **Japan Expedition Press. COMPACT Between the United States and the Kingdom of Lew Chew ...**

[*And:*] **Japan Expedition Press. Sailing Directions for Hakodadi** [all caption titles].

Three letterpress broadsides, text in double columns. Printed on mulberry paper, each with an American eagle vignette. Each measuring approximately 380 by 248mm. All three broadsides with old fold lines. Small chips in lower left corner of first and third broadsides. Small tear along fold on left edge of second broadside, and then continuing diagonally for 35mm, with no loss of paper or text. Top right corner of first broadside neatly repaired. Third broadside with two-inch tear along fold repaired; lightly stained along tear, else quite clean. The three broadsides in very good condition overall. In a cloth chemise and half calf and cloth clamshell case, gilt. At sea, Japan Expedition Press, 1854.

£55,000

¶ **Three broadsides printed on board the United States Steam Frigate Mississippi in July, 1854, detailing treaty agreements between the United States and Japan made during the Perry Expedition, as well as giving sailing directions to the port of Hakodadi (Hakodate, Hokkaido).**

These three rare and ephemeral pieces of shipboard printing are an important record of one of the most significant diplomatic achieve-

ments of the United States in the nineteenth century, the “opening” of Japan. Perry’s on-board press was used to publish information for the expedition crew, disseminate sailing instructions and other information regarding harbours and coasts to other ships (including vessels which were not part of the expedition) and to print important official agreements, as here. It was also used to publish playbills for onboard theatrical productions. All of the material from the Press is rare.

The first broadside in this group, printed on board the U.S.S. Mississippi on July 21, 1854, is of the great importance, being additional regulations to the Treaty of Kanagawa. The twelve additional articles were negotiated and signed at the Convention of Shimoda on the southern tip of the Izu Peninsula (also known as the Shimoda Supplementary Treaty) on June 17, 1854. They establish some of the practicalities for the new interaction between the Americans and the Japanese: A six-mile radius is declared around three locations of Shimoda, Kakizaki and (curiously!), an unspecified place ‘at the brook lying South East of Centre Island’, where Americans would be allowed to move around, and it establishes the limits of access of Americans (‘Americans... are not allowed to access Military Establishments or Private Houses, without leave. But they can enter shops and visit Temples as they please.’ article 3). Article 6 seems to allow for a re-negotiation regarding the use of Hakodadi (Hakodate) on the South coast of Hokkaido as a loading port for coal because of Japanese claims that it would be difficult to supply coal there, article 10 prohibits Americans from shooting birds and game, and finally, article 12 establishes that the Japanese Emperor will appoint whoever he chooses as his commissioner for the final treaty. This is of particular interest because from the outset of the negotiations the Americans laboured under the misapprehension that it was ultimately the Japanese Emperor who they were negotiating with. This was not the case, because the Shogun at Edo ruled over Japan and the Emperor had no political power.



The second broadside here, printed aboard the Mississippi on July 17, 1854, is the text of the compact between the United States government and the Kingdom of Lew Chew (today the Ryukyu Islands, a part of Okinawa). The agreement indicates that Americans will be allowed to wander freely in the kingdom without being followed or spied upon, and will be “treated with great courtesy and friendship ... but if they violently go into houses, or trifle with women, or force people to sell them things, or do other such like illegal acts, they shall be arrested by the local officers, but not maltreated, and shall be reported to the Captain of the ship to which they belong, for punishment by him.” Americans would be allowed to buy goods, and to procure wood and water for their ships, and local authorities would assist wrecked American ships.

The third broadside printed aboard the USS Mississippi on July 20, 1854, describes the location of and navigation into the port of Hakodadi (Hakodate). The directions are attributed to Lt. William Maury, previously a member of the Wilkes Expedition and then assigned to the Perry Expedition. The location of the port (a “spacious and beautiful bay, which for accessibility and safety is one of the finest in the world”) is described in great detail, as are the directions for sailing into it. It is noted that supplies of wood, water, and fish are readily available there. Hakodate was crucial for the American whaling industry because its location offered safe anchorage for its vast fleet and access to rich North Pacific whaling grounds. Commodore Perry secured it as one of Japan’s first treaty ports for coal refuelling and refuge, providing an important base for its whaling fleet.

Of Perry’s shipboard press, Morison writes “Since the State Department had not seen fit to supply paper for the press, the Commodore wrote to his flag interpreter, the sinologist S. Wells Williams, ‘in great haste’ on 4 January 1854 begging him to procure paper at Canton. Perry’s paymaster had already purchased a ‘quantity’ of European-made paper at Hong

JAPAN EXPEDITION PRESS.



U. S. STEAM FRIGATE MISSISSIPPI, AT SEA, JULY 21st, 1854.

ADDITIONAL REGULATIONS,

Agreed to between Commodore MATTHEW C. PERRY, Special Envoy to Japan, from the United States of America, and HAYASHI DAIGAKU NO-KAMI; IDO, Prince of Tsus-sima; IZAWA, Prince of Mima-saki; TSUZUKI, Prince of Suruga; UDONO, Member of the board of Revenue; TAKE NO UCHI SHEITARO, and MATSUSAKI MICHITARO; Commissioners of the Emperor of Japan, on behalf of their respective governments.

Article 1st.—The Imperial Governors of Simoda will place Watch Stations wherever they deem best, to designate the limits of their jurisdiction;—but Americans are at liberty to go through them, unrestricted, within the limits of seven Japanese Ri, or miles; and those who are found transgressing Japanese laws, may be apprehended by the police and taken on board their ships.

Art. 2nd:—Three landing places shall be constructed for the boats of Merchant ships and Whale ships resorting to this port; one at Simoda, one at Kakizaki, and the third at the brook lying South East of Centre Island. The Citizens of the United States, will, of course, treat the Japanese Officers with proper respect.

Art. 3d:—Americans, when on shore, are not allowed access to Military establishments or private houses, without leave; but they can enter shops and visit Temples as they please.

Art. 4th:—Two Temples, the Rioshen at Simoda, and the Yokushen at Kakizaki, are assigned as resting places for persons in their walks, until public houses and inns are erected for their convenience.

Art. 5th:—Near the Temple Yokushen at Kakizaki, a burial ground has been set apart for Americans; where their graves and tombs shall not be molested.

Art. 6th:—It is stipulated in the treaty of Kanagawa, that coal will be furnished at Hakodadi, but as it is very difficult for the Japanese to supply it at that port, Commodore Perry promises to mention this to his government, in order that the Japanese government may be relieved from the obligation of making that port a coal depot.

Art. 7th:—It is agreed that henceforth the Chinese language shall not be employed in Official communications between the two Governments, except when there is no Dutch Interpreter.

Art. 8th:—A Harbor master and three skillful Pilots have been appointed for the port of Simoda.

Art. 9th:—Whenever goods are selected in the shops, they shall be marked with the name of the purchaser and the price agreed upon, and then be sent to the Goyoshi, or Government office, where the money is to be paid to Japanese officers, and the articles delivered by them.

Art. 10th:—The shooting of birds and animals is generally forbidden in Japan, and this law is therefore to be observed by all Americans.

Art. 11th:—It is hereby agreed that five Japanese Ri, or miles, be the limit allowed to Americans at Hakodadi, and the requirements contained in Article 1st, of these Regulations are hereby made also applicable to that port within that distance.

Art. 12th:—His Majesty, the Emperor of Japan, is at liberty to appoint whoever he pleases, to receive the ratification of the Treaty of Kanagawa, and give an acknowledgement on his part.

It is agreed that nothing herein contained, shall in any way affect or modify the stipulations of the Treaty of Kanagawa, should that be found to be contrary to these Regulations.

In Witness whereof, copies of these Additional Regulations have been signed and sealed in the English and Japanese languages by the respective parties, and a certified translation in the Dutch language, and exchanged by the Commissioners of the United States and Japan.

Simoda, Japan, June 17th, 1854.

(Signed)

M. C. PERRY,

Commander-in-chief of the U. S. Naval Forces in the East India, China, and Japan seas; and Special Envoy to Japan.

Kong but not enough for probable needs. Williams procured a lot of the flimsiest sort of mulberry-leaf paper and some blue rag paper, which Perry used to splice out his insufficient supply of low-quality white stock bought in Hong Kong. The press was capable of printing only single sheets of about 205 by 150mm, but by running double sheets through twice, a number of two-page leaflets were produced ... The sailing directions are evidence of Perry's desire to help all ships of all nations."

We find no copies of any of these three broadsides in auction records. In his census of the output of Perry's shipboard press, Samuel Eliot Morison located copies of the first broadside at the Philadelphia Maritime Museum and the National Archives; there is also a copy at Yale (as part of a group of seven examples of printing from Perry's shipboard press). Morison

located copies of the second broadside at the Philadelphia Maritime Museum and the Kress Library; no copies are located in OCLC and it is absent from the Yale grouping. Morison located copies of the third broadside at the Philadelphia Maritime Museum and the Kress Library, and there is also a copy at Yale. These three broadsides were sold by William Reese Company to a private collector in 2010; they are the only copies that Maggs Bros. has ever handled or can find in the market. Three rare and interesting pieces of Perry Expedition history documenting the dawn of American relations with Japan and the growth of the United States as an international power.

Morison, S.E., "Commodore Perry's Japan Expedition Press and Shipboard Theatre," in Proceedings of the American Antiquarian Society (Worcester, Ma., 1967), Vol. 77, No.1, pp.35-43.

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Commander-in-chief of the U. S. Naval Forces in the East India, China, and Japan seas; and Special Envoy to Japan.

Data analysis of Commodore Perry's Japan Expedition

3. MAURY (William Lewis).
BENT (Silas).
**Sailing directions and nautical
remarks; by officers of the late U.S.
Naval expedition to Japan, under the
command of Commodore M. C. Perry.**

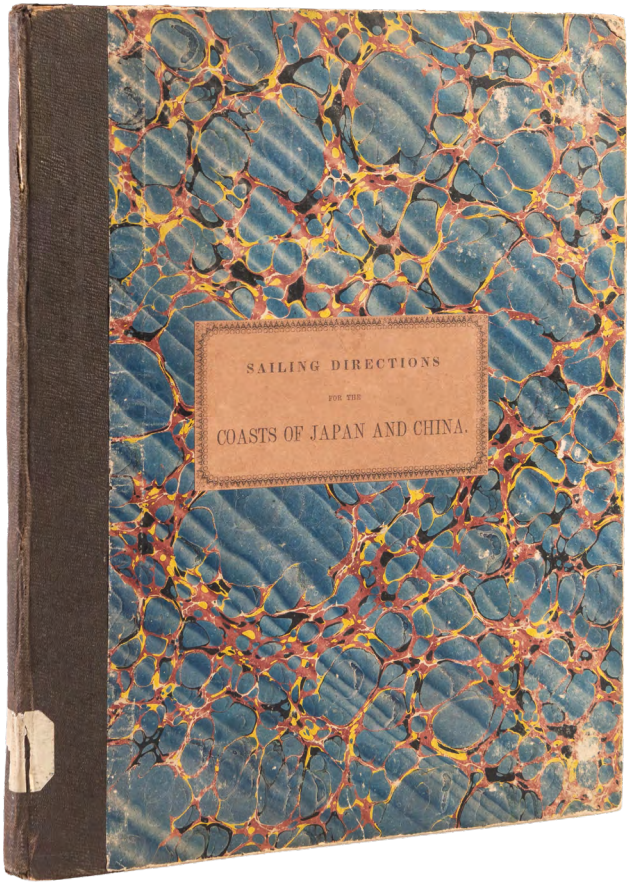
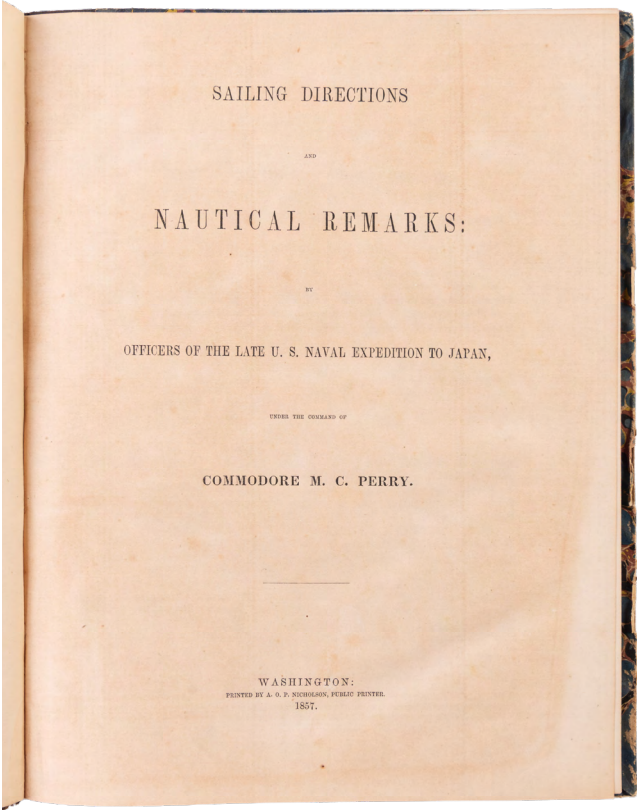
First edition. Very large folding lithograph map measuring 1070 by 1090mm., entitled: "Chart of the Coast of China and of the Japanese Islands". (15cm repaired tear in the gutter). 4to. Bound in original quarter cloth over marbled boards with printed label on front board. Minor wear and occasional light foxing, but overall a very good copy. 21; [18]pp. Washington, O.P. Nicholson, 1857.

£3,500

¶ Rare separately published report containing results of the latest surveys undertaken during the famous US expedition in 1853-54 under Commodore Perry (1794-1858) to open Japan to Western trade.

The text and the large folding map includes the latest maritime data for the Philippines, the China Coast, as well as Japanese waters. According to the introduction (p. 3) the report was compiled by William Lewis Maury (1813-1878) and Silas Bent (1820-1887), who served aboard Perry's flagship the *Mississippi*. The second part is formed of a full facsimile reproduction of the Treaty between the US and Japan together with an English translation.

Scarce in commerce.



Kanagaki's story of Ulysses Grant: with the original envelopes

4. **KANAGAKI** (Robun), author.
UTAGAWA (Kunimasa), illus.
Gurando-shi den Yamato bunsho
[Biography of Ulysses Grant].

First edition. 3 parts in 9 vols. Printed entirely in woodblock, 2ff colour woodblock in the first volume of each part. Measuring 175 by 115mm. Fukuro-toji binding, original colour woodblock wrappers with original fukuro colour woodblock envelopes for each part, chipping and wear to fukuro as expected, some rubbing to bindings and corners lightly bumped, overall a very good set. Each volume 9ff. Tokyo, Kinshodo, Meiji 12 [i.e. 1879].

£4,500

¶ A rare, Meiji-period *gokan* trio, preserved with the wonderfully decorative original envelopes (*fukuro*). The present book is a history of America, produced to coincide with the momentous visit of Ulysses S. Grant to Japan in the same year.

This set tells the fascinating biography of Ulysses S. Grant, (1822-1885), who was the General-in-Chief of the Union Army. He led them to victory in the American Civil War in 1865, and became the 18th president of the United States, serving from 1869 to 1877. Following his presidency, Grant embarked on a celebrated world tour. **When he arrived in Japan in June 1879, he became the first American president to visit the country.** The Japanese public and the Meiji government received him with immense enthusiasm, viewing his visit as a monumental milestone in Japan's international relations and Westernisation.

The author, Kanagaki Robun (1829-1894, pen name of Nozaki Bunzo) was a celebrated writer, poet, satirist and later journalist from the city of Edo. Born to a family of merchants, he



showed early signs of literary talent and went on to publish books in collaboration with some of the best artists of his time. The present set was a collaboration with the famed *ukiyo-e* artist Utagawa Kunimasa IV (1848-1920), who had a flair for illustrating modern Japan, War and Western subjects. The books vividly show major landmarks in American history and Meiji-period interactions between the two cultures.

Curiously there is a misprint in the middle volume of the third part. Where there should be a title page, we see the back of the printed image – the title page was printed upside down on the wrong side of the paper, and bound-in. Only when the leaf is gently opened can the title page be seen in just this volume. This is a highly unusual misprint and this error does not appear in bibliographic records. Waseda University's digitised copy shows the same title page but printed correctly. It is likely to be a one-off error.

Extremely rare. Only 2 copies in OCLC (Brigham Young and Cornell).



Hepburn's Romanised Japanese applied to the Book of Psalms

5. **HEPBURN** (James Curtis).
The Book of Psalms. English and Japanese.

First edition. 12mo. Contemporary red morocco, spine and upper board gilt. Printed in English and transcription into Romaji. Minor damage to head- and tail-cap, but overall still a very good copy. Printed ex-libris of George Cochran on front pastedown, ms. presentation note from E. M. Saunby (wife of John W. Saunby) pasted on front free endpaper. [iv], 263pp. Yokohama, Seishi Bunsha, 1888.

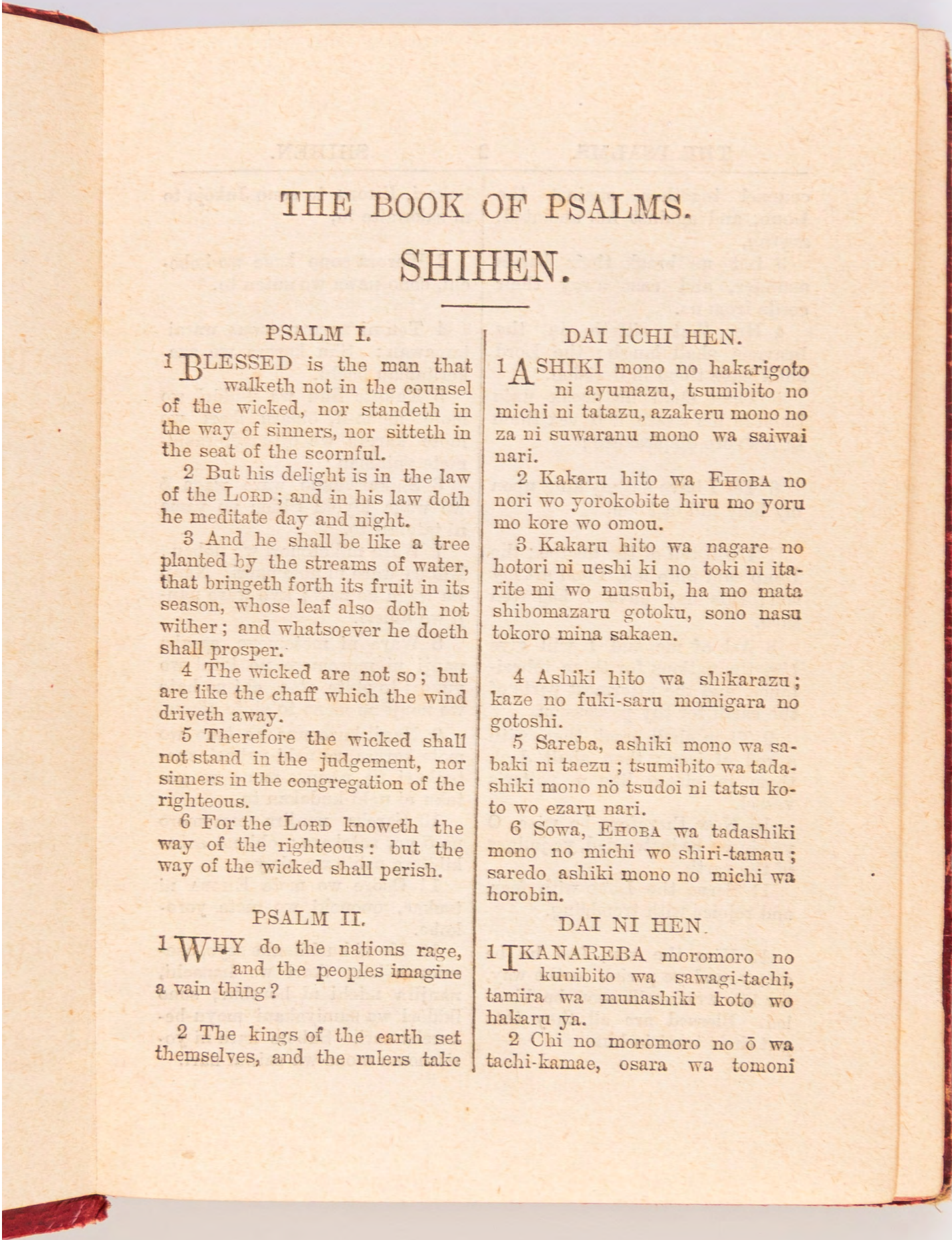
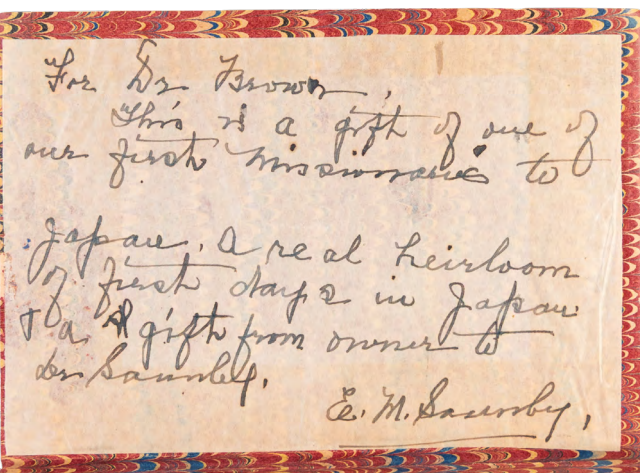
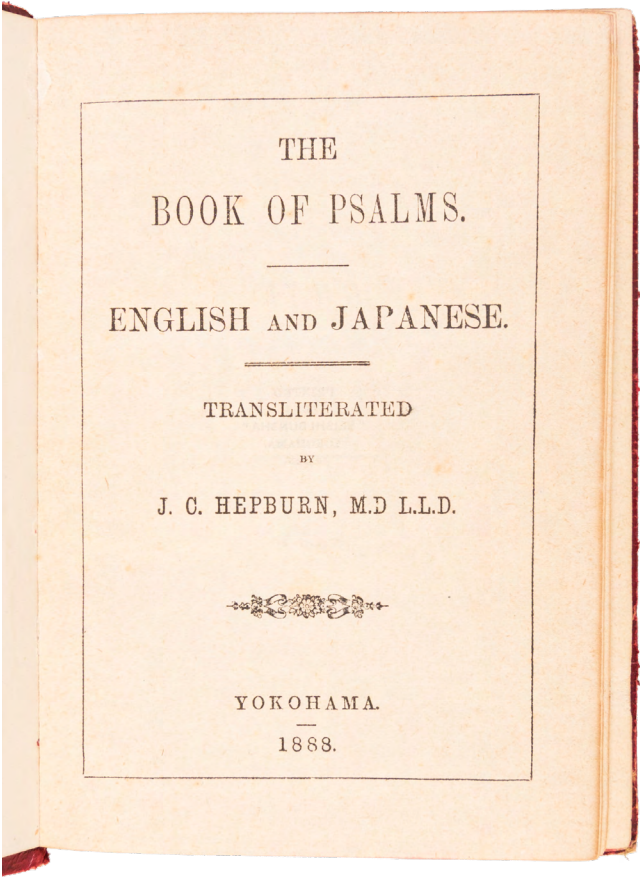
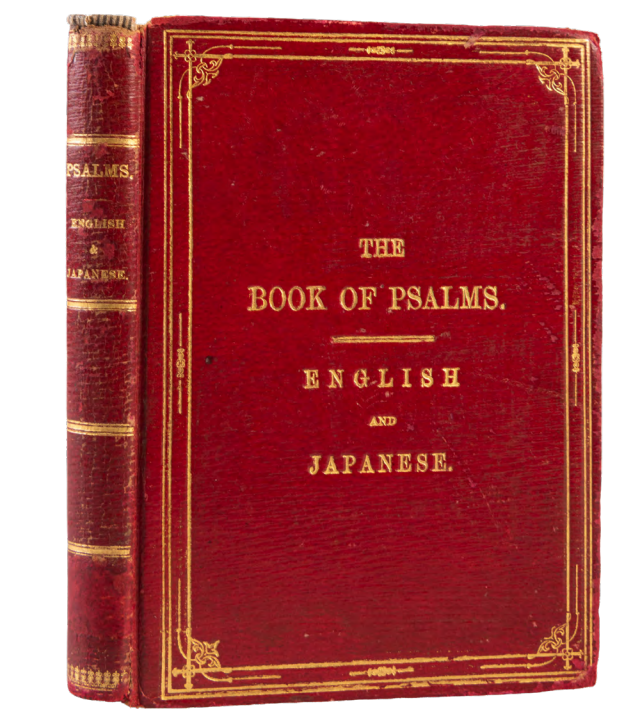
£2,500

¶ The first complete Japanese version of the Psalms, printed in English together with the Japanese using Hepburn's system of Romanisation.

James Curtis Hepburn (1815-1911) was an American Presbyterian missionary who arrived in Japan in 1859. He ended up staying for 33 years and also worked as a physician, educator, and translator. Famously, he invented the Hepburn Romanisation system for transliterating Japanese – which is still used as standard practice today. Together with Kishida Ginko he completed the first Japanese-English dictionary to be published in Japan in 1867. Later, he contributed to the translation of the first complete Bible into Japanese.

Provenance: George Cochran's (1834-1901, first Canadian missionary to Japan) with his bookplate. Together with a ms presentation note by Eliza M. Saunby (wife of John W. Saunby, 1858-1925, another Canadian missionary) to Dr. Brown.

Rare in commerce.



The Wild West x Japanese paper-making x Dutch traders

6. PAWNEE BILL. Programma. Marjor Gordon Lillie. Pawnee Bill's Wild West Show.

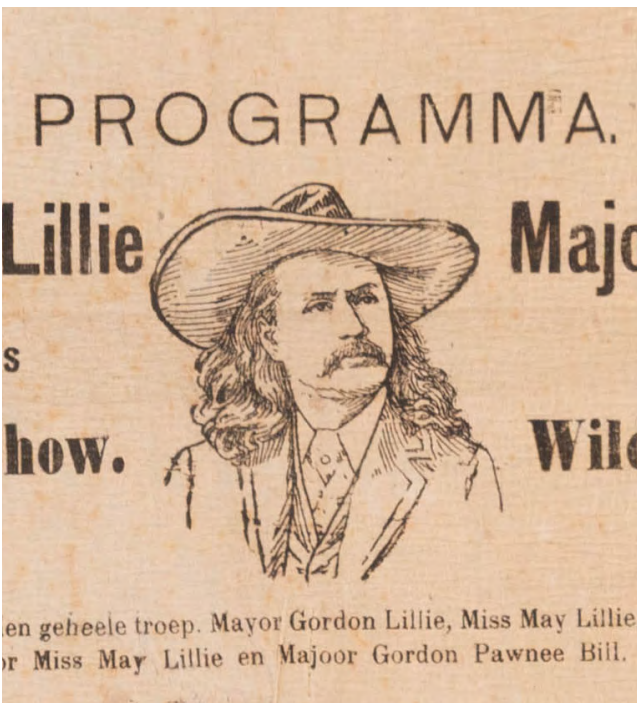
Letterpress broadside on decorated Japanese crepe paper measuring 430 by 330mm. Old folds, very small hole to upper left corner and small closed tear towards centre, faint spotting, overall very good. The Hague, M de Hondt, 1894.

£1,750

¶ An unrecorded broadside from Wild West showman Pawnee Bill's touring show in Europe, printed on exported Japanese crepe paper.

Born in Bloomington, Illinois, Major Gordon Lillie (1860-1942) was one of the pre-eminent American showmen from the turn of the century. His hugely successful shows toured the globe. His wife, Miss May Lillie was a sharp-shooter and featured on stage with him as the 'Champion Girl Horseback Shot of the West'. The broadside marvellously advertises the programme for Pawnee Bill's show in the Netherlands, with 24 individual acts including: the Grand Entry of the entire troupe; Major Gordon Lillie, Miss May Lillie, Indians, Mexicans, Cowboys; Pony Express; Travelers attacked by Indians, repelled by cowboys; Shooting practice on horseback at objects thrown into the air, performed by Miss May Lille; The ambush of a caravan by Indians, fight between Indians, Mexicans, and Cowboys; and of course a grand finale.

The contents of the broadside are a stark contrast to the paper it is printed upon. To the bottom left corner there is the mark of its maker, Isetatsu, who were a chiyogami decorative paper-makers and printers based in the city of



Edo. The company was founded in 1864 (the tail-end of the Edo period) and still exists today. They have a small shop in Sendagi, Tokyo, where they continue to sell paper, paper-toys and related products.

According to the Isetatsu company history, during the Meiji period they connected with European trading houses in Yokohama and were able to successfully export a number of paper products. The present broadside is an example of an Isetatsu crepe paper with a decorative, woodblock-printed border that would have come to the Netherlands most likely by Dutch traders in Yokohama. The border shows various silhouetted figures; a street entertainer with puppets, children playing, a plant seller and shamisen player. The setting of a Shinto shrine suggests that it is depicting a summer festival scene. It is somewhat fitting that Pawnee Bill's show be surrounded by motifs of entertainers and festival-goers.

Rare. No copies listed institutionally.



Japanese-American Modernism in 1920s San Francisco

7. HIKOYAMA (Teikichi). *Kokuen* [Black Flames].

First edition. Entirely printed in woodblock, title page followed by 25 plates. Folio, measuring 325 by 240mm. Original woodblock-printed brown paper wrappers, creasing and wear to edges of wrappers, two small wormholes and foxing (largely affecting blank pages and margins), a good copy. San Francisco, self-published, 1923.

£4,500

¶ An extremely rare work by the Japanese émigré artist Hikoyama Teikichi (1884–1957). In the opening to the book Hikoyama proudly proclaims ‘Drawing woodcutting printing bookbinding done by myself work of 1923 San Francisco’.

Hikoyama was born in Shizuoka prefecture, to the south of Tokyo. In 1902, aged 18, he arrived by ship to America, alighting in California. This was amid a mass migration of Japanese people to America when there were serious labour shortages in Japan. Between 1919 and 1925 he lived with Oka Shigeki (1878–1959), a printer/publisher and well-known socialist who started the San Francisco branch of the *Heiminsha* ‘Association of Common Men’ anti-War group. Hikoyama helped Oka run the Kimmon Press, which printed socialist material.

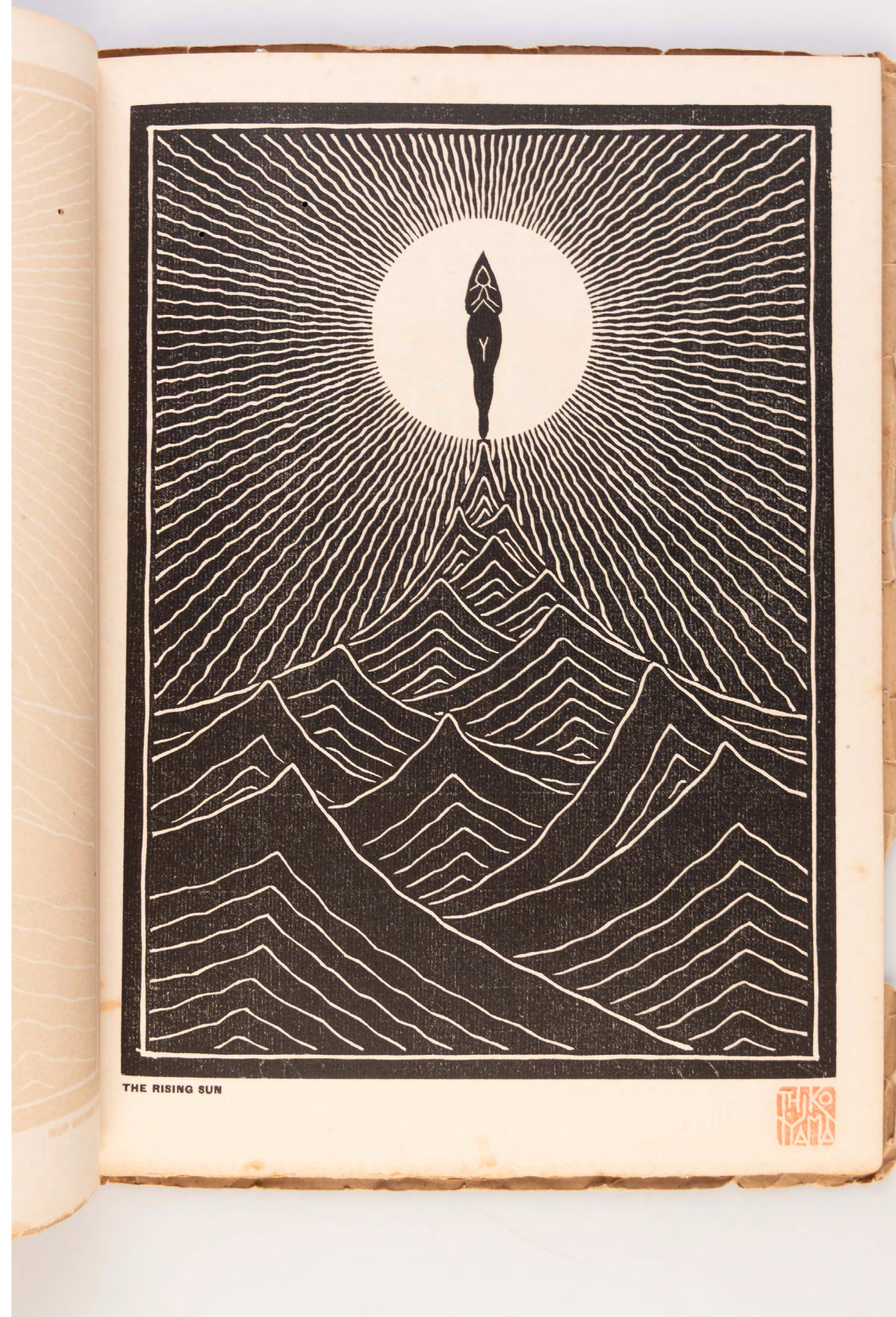
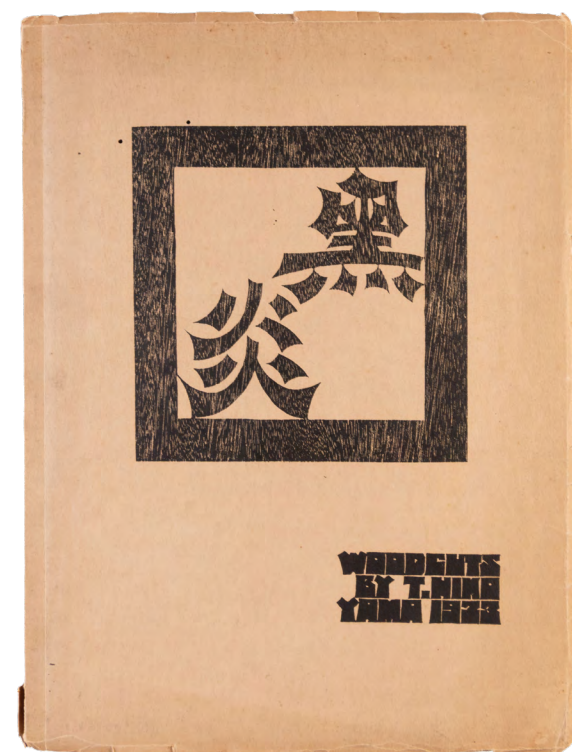
Though a relatively unknown artist, Hikoyama was a founding member of the East West Art Society (EWAS). Initially founded with fellow Japanese-Americans Obata Chiura (1885–1975) and Matsusaburo George Hibi (1886–1947), it grew to a membership of over thirty Japanese, Chinese, American and Russian artists based in California. The EWAS was founded in 1921

and in 1924 it held its inaugural group show at the San Francisco Museum of Art. The present self-published book by Hikoyama was made the year before this important exhibition.

The book itself has a distinctly Modernist feel, with beautifully restrained image-making and typography. Each plate is printed in woodblock, subtly showing the grain of the block itself. The subjects are mixed; we are shown portraits of famous figures such as the Chinese philosopher Lao Tsu, Salome, and Adam and Eve, as well as landscapes, stylish 1920s women and more abstract concepts such as ‘Passion’. There is a very East-meets-West feel to the book as whole.

Hikoyama returned to Japan in the early 1930s and died in Tokyo in 1957. Leaving America at this time, he avoided being put into a Japanese internment camp, which sadly some of his EWAS contemporaries fell victim to.

Extremely rare. No copies in OCLC.





PAINTING



COMBING



Revising Japanese nationality laws – unrecorded

8. [JAPANESE AMERICANS.]
The New Nationality Law of Japan An Explanation and Comments

First edition. Six panel folding brochure measuring 190 by 90mm when folded. Text in English and Japanese. Splits along the folds, some toning. Honolulu, T.H., Japanese Consulate General, [1924].

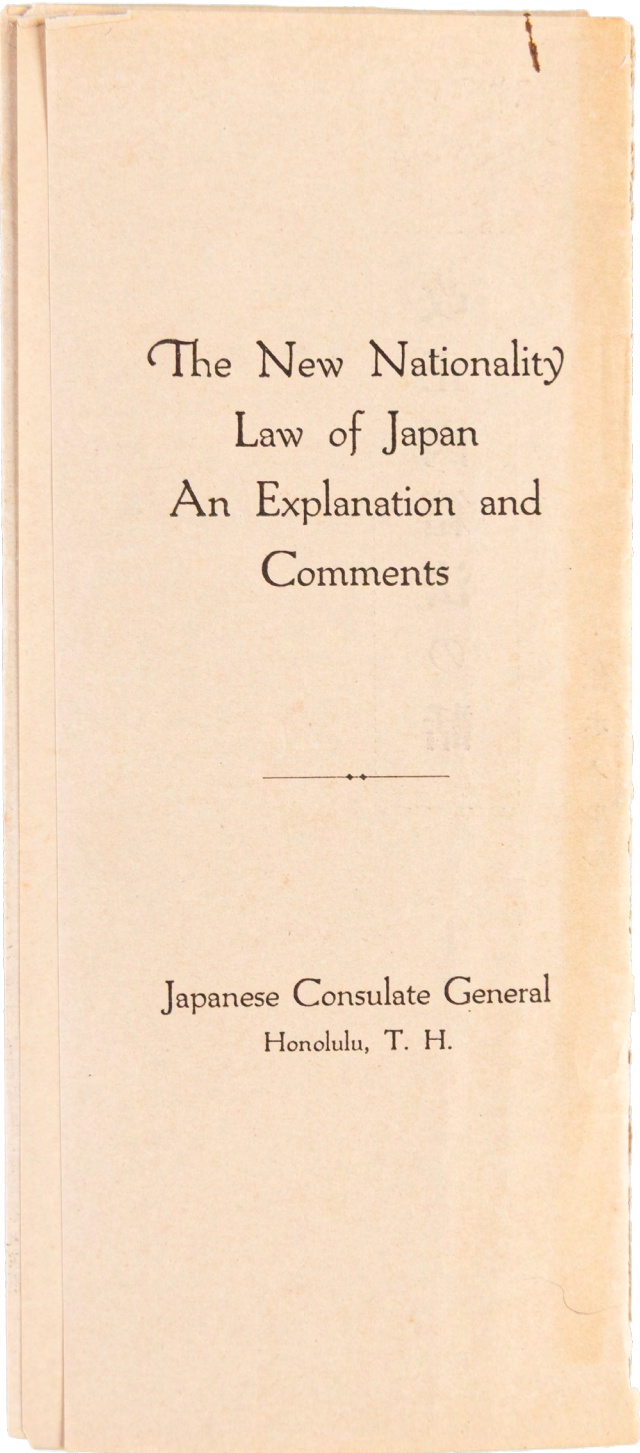
£550

¶ Issued by the Japanese Consulate in Hawaii, this rare brochure clarifies revisions to the 1924 nationality law passed in Japan.

A fascinating development in law and citizenship which remains topical today, Japan reversed the long standing law that gave Japanese citizenship to Nisei regardless of where they were born, and allowed Nisei to opt out of dual citizenship.

Jacobus tenBroek explains further: “Japan facilitated the renunciation by dual citizens of their Japanese citizenship and destroyed it automatic acquisition by American-born children of Japanese nationals. Moreover, these actions were the direct results of petitions and pressures from Japanese Americans and represented an attempt on the part of the Japanese government to adjust its nationality laws and politics in favor of the American rule and the offspring of its emigrants to America” (tenBroek).

The brochure itself adopts a conciliatory tone, eager to appease both Japanese and American interests. In the same year, the United States passed legislation that effectively banned Japanese immigration. Not in OCLC.



Presented from one distinguished scholar to another

9. **KURODA** (Nagamichi).
Wild Duck Hunting at Haneda.

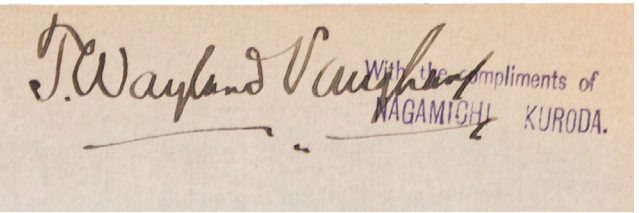
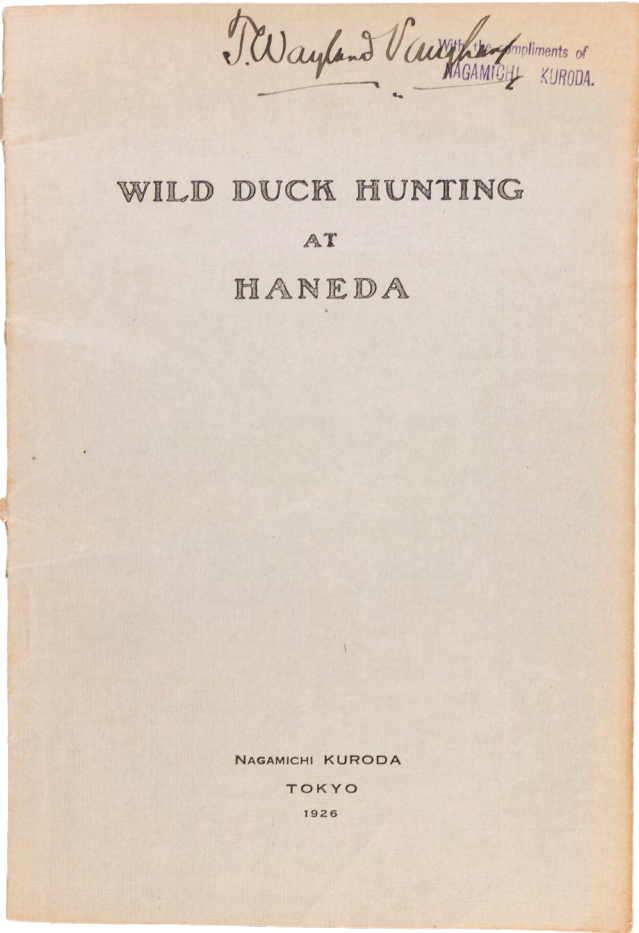
First edition. Folding map and 8 photographic plates. 8vo. Publisher's printed wrappers, a little worn, compliments stamp and ownership inscription to upper wrapper, some toning to wrappers and light crease, overall very good. 22pp. Tokyo, self-published, 1926.

£950

¶ An association copy of Kuroda Nagamichi's work on how to hunt wild ducks in Haneda, an area that is now famous for its airport. Kuroda Nagamichi (1889–1978) was a well-known ornithologist and nobleman. The book was gifted to, and bears the ownership inscription of, T. Wayland Vaughan (1870–1952), an American geologist and oceanographer.

Kuroda had written previously in Japanese about wild duck hunting on his grounds in Haneda and the clever European system of 'decoy ponds'. The present book was produced on the occasion of the Third Pan-Pacific Congress taking place in Tokyo. As he explains in the preface 'I have arranged to invite international zoologists...to my Haneda wild duck hunting ground and to have a pleasant day of hunting wild ducks with them there'.

When searched together, Kuroda and Vaughan appear in various reports and papers, and seemed to have had a long association. One particular paper from 1930 records that they were both on the American Society of Mammalogists' Council for the Preservation of Whales. Both men were highly distinguished academics in their fields, and from the 1930s Vaughan visited Japan more frequently, in part due to his love of Asian art. Vaughan took steps



to learn the Japanese language and became a lecturer in Japanese art. He later received the prestigious Order of the Rising Sun from Emperor Hirohito, whom he had met before. This was possibly through Kuroda, who was himself a member of the Imperial Japanese household.

Very rare. OCLC locates copies at the NDL, London's Natural History Museum, Harvard and Stanford.

The first description of the atomic bomb published in Japan

10. **TAKEI** (Takeo).
Genshi Bakudan [Atomic Bomb].

First edition: Domei Sosho No.1. 8vo. A good copy in publisher's printed self-wrappers, some browning especially to edges. 32pp. Tokyo, Domei Tsushinsha September, 1945.

£2,250

¶ Published a little over a month after the dropping of the atomic bombs on Hiroshima and Nagasaki, this is the first account of the bombings written for a Japanese audience. Importantly, it appeared the day before censorship was fully implemented by the occupying government and full Allied control was exerted over the press.

Takei Takeo (1910–1981, not to be confused with the animator), whose early career saw him work as a translator, was fluent in English (apparently he pursued his studies while imprisoned for some of his left-leaning journalism). He and a colleague were in a position to listen to Allied radio broadcasts, and this text is based on these broadcasts, namely Truman's formal announcement of the dropping of the atomic bomb. In a surprising and cruel twist, his family later claimed that his full and frank account led to Takeo himself being painted as something of an apologist.

Japanese library catalogues list him as the author or translator of a curiously diverse group of works on jurisprudence (1937), the US White Paper on diplomacy by Alsop and Kintner (1940), a Japanese edition of the French adventurer Gontran de Poncins's *Kabloona* on life in the Arctic (1941), quite apart from a history of Islam (1942) and a study of Fichte (1943). His postwar career is less certain, but he did

publish work on Marx (1967) and a translation of Dornemann's biography of the Weimar-era German Communist politician Clara Zetkin (1969), presumably suggesting he became more overtly political. The pamphlet was printed by the official Japanese news agency, Domei Tsushin, and was soon followed by a second equally rare work on the Potsdam Declaration ('Potsudamu sengen'), both issued just before the Domei was formally disbanded by the Allied occupation forces.

The dropping of the atomic bomb not only hastened the end of the War in the Pacific, but ushered in a new age for humanity. An uncensored account written by a Japanese journalist for a Japanese audience is of real importance.

OCLC locates three copies in Japan plus Princeton and the NLA, we find another at Duke. Furthermore, it's not in the benchmark catalogue of the Gordon W. Prange collection of postwar Japan at the University of Maryland. A small edition was reprinted in 1995 for the fiftieth anniversary, edited by his wife and with a memoir by his son.

Takei, *Genshi bakudan fukkoku: Naki otto ni ai o komete* [lit. Atomic Bomb Reprint: With Love for My Late Husband] (Tokyo, 1995).



September 1945:
America's arrival in
Nagasaki

11. **WENGERT** (Leo L.)
ERKE (Herman E.)
[RODGERS (Frank C.) photographer.]
**Pictorial Arrowhead - Occupation of
Japan by Second Marine Division.**

First and only edition. 40 photographic plates with English captions. Oblong folio. Original flexible ribbon-tied decorated boards, slightly browned, cover with clean tear, signs of use, but overall still a good copy. Unpaginated. [41ff.] [Nagasaki, Second Marine Division, 1945].

£350

¶ An illustrated book documenting the dawn of American Occupation.

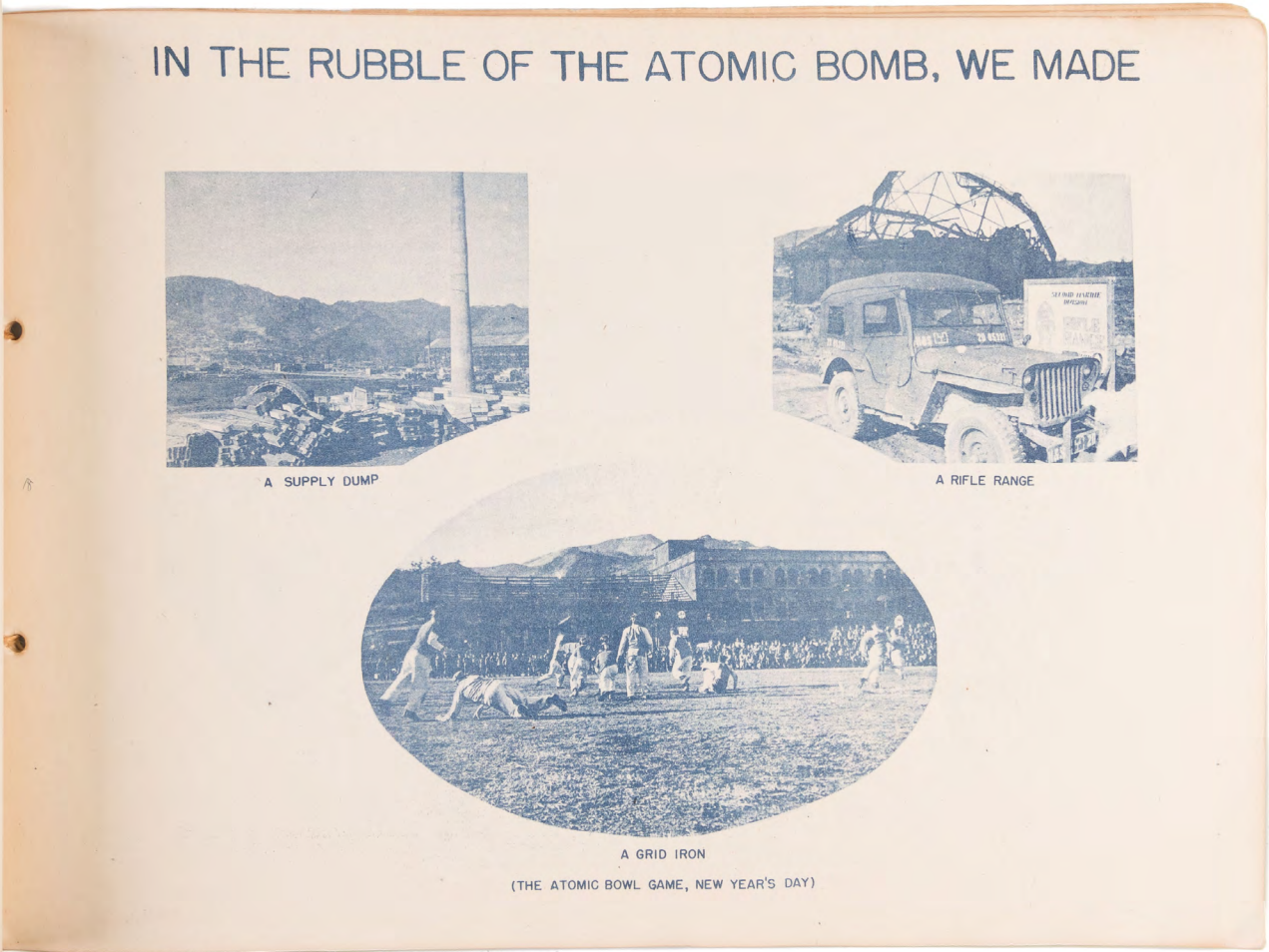
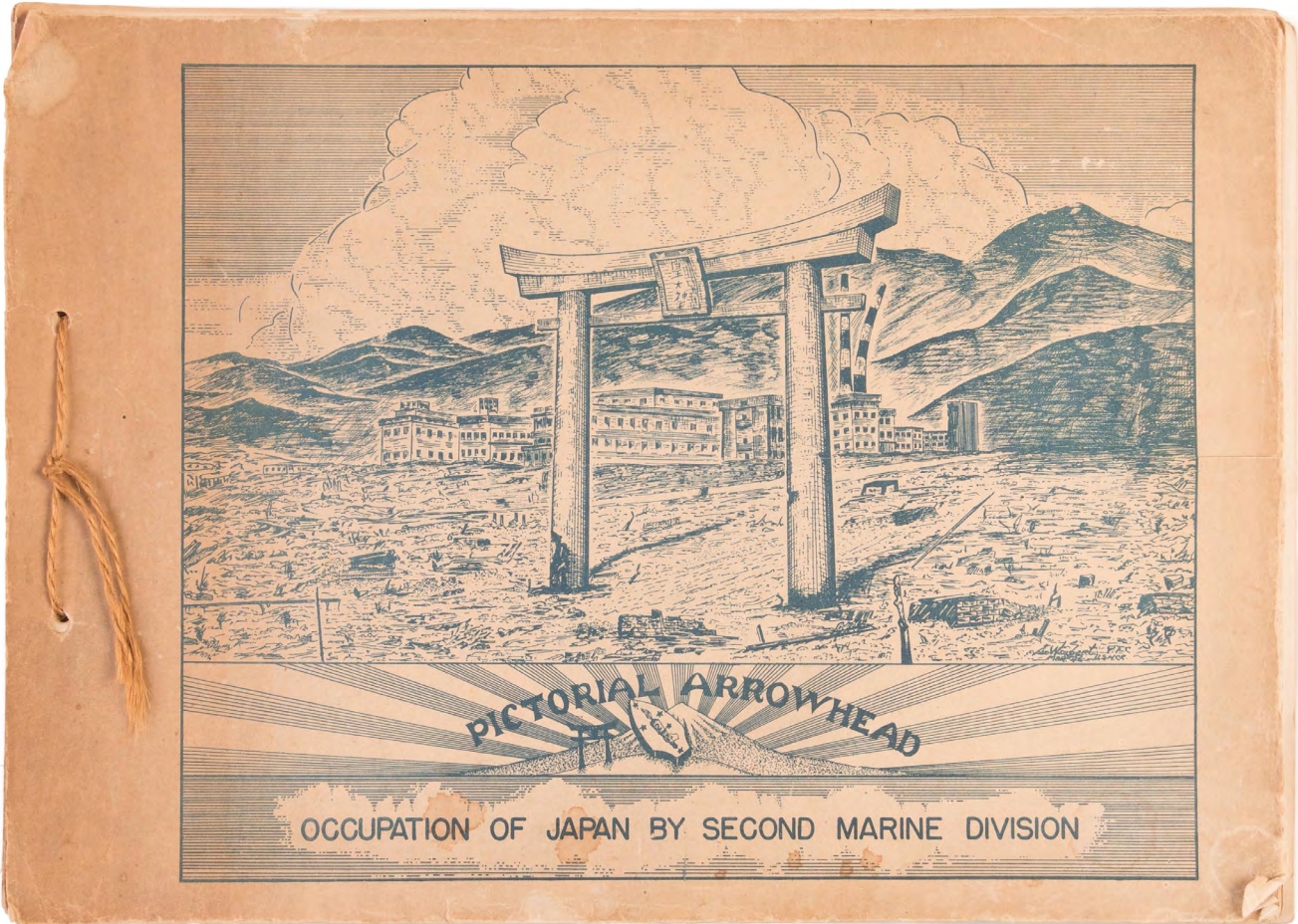
The 2nd Marine Division of the US military was the first to enter Nagasaki on September 23rd 1945. The present album of images records the arrival of the marines in Nagasaki, first pitching up in a destroyed Mitsubishi factory before moving to school buildings that had survived the bombing. The images show Japanese military hardware (bombs, tanks, submarines) found abandoned as well as the process of disarming Japan and the repatriation of Japanese soldiers. This is followed by images of the ‘Valley of Death’, where the Atomic Bomb had exploded, but overall the captions are light-hearted and relaxed and there is a five plate section on women and kids.

The last page states: ‘This pictorial book of the 2d Marine Division, Commanded by Major General LeRoy P. Hunt [whose portrait appears on the first plate] USMC has been published under the supervision of the Division Special Services Section with the assistance of the Division Photographic and Reproduction Sections. Individual credit to Pfc. Leo L. Wengert and Pfc. Herman E. Erke.’ Uncommon.

GUM-MI ? CHO



STICK OF GUM OVERCOMES RELUCTANCE



Determing the line of reponsibility for crimes against Prisoners of War

12. WAR CRIMES TRIBUNAL. United States of America vs. Hiroshi Tamura.

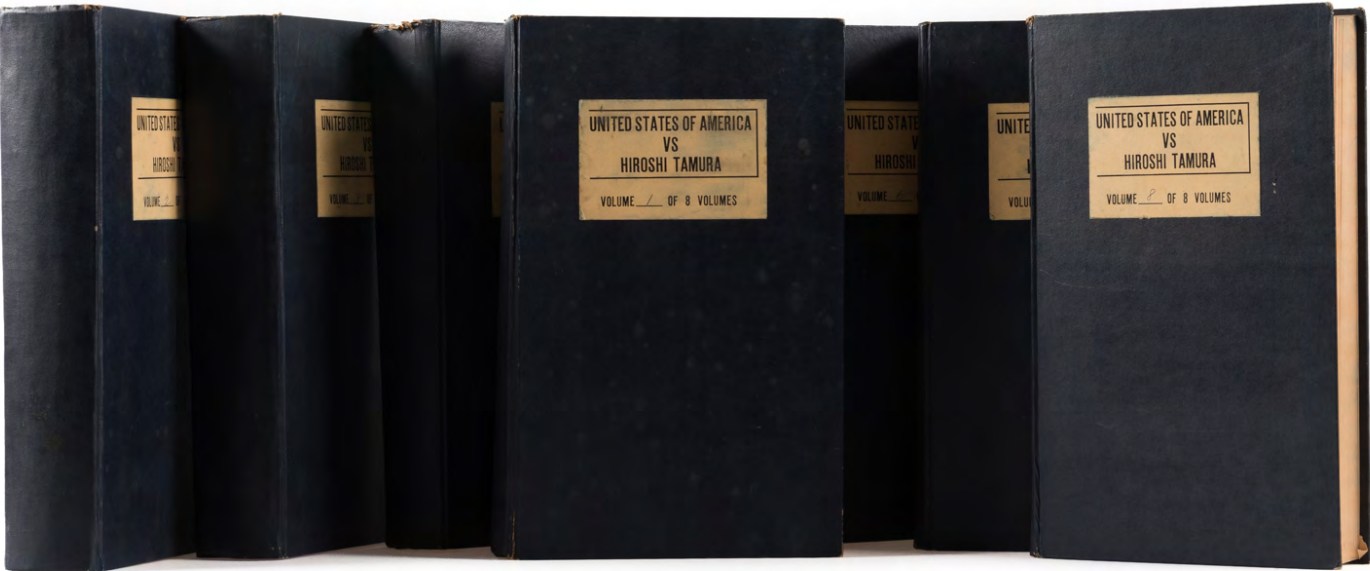
8 vols. 5 original tipped-in photographs and several mimeographed tables. Complete English text. In-4to. Navy blue paper-board (spine of vol 6 damaged), title piece stamped on the front page, light browning throughout due to poor paper quality, but overall in very good condition. Unpaginated, but ca. 10,000pp. Tokyo, International Military Tribunal Far East, 1946. £4,800

¶ An extremely detailed archive of examination of evidence and counter-evidence showing the remarkable will of the Allied Forces to be seen to be following the letter of the law to the highest possible standard.

The International Military Tribunal for the Far East, abbreviated as TMIEO was created on January 19, 1946 to prosecute major Japanese war criminals of the Second World War. Tamura Hiroshi was Head of the Prisoner of War Information Bureau. He was considered an A-class war criminal and was sentenced to 8 years in prison in February 23rd, 1949. The trial was conducted under the direction of the Supreme Command of the Allied Powers (SCAP). In order to show the international dimension of trial, an Australian officer was appointed president of the proceedings.

The charge against Tamura was willful disregard of duties in contravention to the Geneva Conventions, in particular his refusal to allow members of the Red Cross access to POW camps. His defence argued that Tamura was entirely dependent on the orders from above.

MILITARY COMMISSION DATA SHEET	
TAMURA, Hiroshi	Japanese
Name (including aliases) - Nationality - Military offenses	
	Prosecution
Was the Commission ordered by proper authority?	Yes ✓
Are all orders showing membership of the commission properly entered in record?	✓
Are all official rules and regulations, or other directives, governing the proceedings of the court incorporated in the record?	✓
Were there less than three members detailed or present at any meeting?	✓
Was the law member designated by the convening authority?	✓
Did the commission have jurisdiction of the person and the offense?	✓
Does the record show the place, date and hour the commission convened?	✓
a. Are all members of the commission and personnel of the prosecution and defense accounted for as present or absent?	✓
b. If absent is reason for absence given?	✓
c. Was accused asked whom he desired as counsel?	✓
d. In case of filling of vacancy among members of the commission or alternates after trial has begun, was the substance of all proceedings had and evidence taken made known to the member or alternate in open court before the trial proceeds?	Ther
9. Was accused given an opportunity to challenge for cause any member of the commission?	✓
a. Was each member challenged for cause sworn for his examination on the challenge?	Ther
b. Was the action of the commission upon challenges regularly and properly taken?	
10. Was the commission sworn?	✓
1. Was any officer sitting as a member of the commission the accuser, a witness in the case, or did any such officer personally investigate the case?	
2. Were the personnel for the prosecution sworn?	✓
3. Were the reporters sworn?	✓
-1-	



Moral Panic!

13. LACOUR (Lawrence L.) Navy Sex Laxity in Japan

Lithographed handbill in blue ink. Photograph illustration to verso. Single sheet measuring 290 by 225mm. Toned and some wear to edges, very good. Washington DC, Anti-Conscription Committee, n.d. [but 1946].

£175

¶ A plea to 'every American citizen' regarding the morality of young naval officers deployed in Japan after the War. The writing in this handbill expresses concern for the ease with which service men were able to frequent brothels around the naval base in Yokosuka, and the 100% chance of them contracting syphilis.

The original article was published in the *Des Moines Register*, and the present handbill reproduces this article for wider distribution. It was issued by Anti-Conscription Committee, who opposed peacetime conscription. The sensationalist story of debauchery among young naval officers stationed in Japan was likely disseminated to induce moral panic among those with Christian values, with the view to ending peacetime conscription. The author, Rev. Lawrence L. Lacour (1907-1999) was a prominent figure in the Methodist church. From 1950 (approx. 4 years after this article), he moved to Japan to oversee a project to build 29 churches, before returning to the US to serve as the Methodist General Board of Evangelism.

This surviving piece of ephemera sheds light on an interesting point in the history of brothels in Japan, when there was a large population of American army officers stationed across Japan after the War.

SORDID READING

IN this issue of THE CHRISTIAN ADVOCATE there appears the saddest and most sordid bit of reading we have presented to our readers in recent years ("Navy Sex Laxity in Japan," by Lawrence L. Lacour). This article was published in the *Des Moines (Iowa) Register* a few days ago, and the author is known to us as a highly reputable and altogether trusted member of the Iowa-Des Moines Annual Conference of The Methodist Church. Our only justification for reprinting it is our responsibility to the Christian homes of Methodism which have furnished hundreds of thousands of splendid sons for the Navy in the hour of the nation's need. In our opinion, the facts presented by Chaplain Lacour, added to the record of the Army in the South Pacific (abundance of beer and scarcity of soft drink and drinking water) constitute important evidence which should be considered in connection with the proposed peacetime compulsory military training plan. A Navy which permits conditions such as those described in Tokyo, or an Army that supplies beer and does not supply drinking water, is hardly to be trusted with the nation's eighteen-year-olds.

measure here).

3. The Navy, which completely ignored moral implications in the present situation, be charged to consider the moral aspects of policies governing personnel.

4. The people who loan their sons to the Government demand moral protection or refuse to supply the personnel for our armed forces.

5. Although many naval officers are gentlemen, others by example and advice have encouraged immorality among our men.

6. The Navy's unlimited sale of beer, which has contributed to moral delinquency and numerous street incidents, be discontinued. And that throughout the Navy, soft drinks be made just as available as beer whenever beverages are provided by the Navy.

7. An organization that has demonstrated such brilliant strategy in defeating the Japanese military, not permit our men to become the victims of Japanese prostitutes in the final round.

(Reprinted from the "Des Moines Register"
by THE CHRISTIAN ADVOCATE)

Navy Sex Laxity in Japan

By **CHAPLAIN LAWRENCE L. LACOUR**

Member of Iowa-Des Moines Conference

SINCE a large percentage of the Navy are reserves, many of them under twenty, and since we chaplains are entrusted with the moral and spiritual welfare of these men, we believe the American public should be informed when conditions and policies exist that jeopardize the morality and faith of our servicemen.

As a policy of venereal disease control, the Navy is permitting unrestricted access, by all men on liberty in the Yokusuka area, to houses of prostitution where the venereal incidence among the prostitutes is considered 100 per cent. The control is the prophylaxis administered by naval corpsmen on duty in the house.

Since September 11, liberty parties have been permitted ashore in this area. Our ship was the first to be granted liberty, and, as we are tied up in the navy yard, I have been able to observe the situation from the beginning. On September 2, the medical officer in charge of venereal control told me that it would be his policy to supervise the places of prostitution by examining the prostitutes, by segregating those infected, by insisting on cleanliness within the houses, and by establishing adequate numbers of prophylactic stations throughout town.

When liberty parties went ashore men gathered the impression that the medical department had eliminated all immediate danger. Military police and naval corpsmen informed the men in the lines in front of the houses that everything was medically inspected. As a result many enlisted men and officers had sexual contact without using any prophylaxis.

Prior to sending men ashore some ships ran training films on venereal disease, and announced that a high percentage of venereal disease could be expected in Japan. On other ships, the commands refused to discourage promiscuity, and gave no warning about expected venereal incidence.

On September 14 it was disclosed that out of a typical group of prostitutes fifty-one out of sixty had syphilis, were not being treated, that there would be no further examinations, and that no policy of treatment or segregation would be followed.

Coincidental with Archbishop Spellman's visit here, by September 16 all "red light" districts were declared "out of bounds." A group of us chaplains inspected the restricted area after a week of suppression. We found that although the method was not totally effective, the number of offenders that

Mothers! Teachers!
Parents!

In view of the present drive to enact Peacetime Conscription, we believe this letter should be read by every American citizen. Are these the standards that are going to be held before every 18-year old boy?

Write your Senators
and Representatives.

Order 109,500 or
1000 copies to dis-
tribute in your
Club Church, P.T.d.,
or Labor group.

Order from

Anti-Conscription Committee

1013 18th Street, N. W.

Washington 6, D. C.

or

Room 635

410 S. Michigan Ave.

Chicago 5, Illinois

Price: \$1 per 100;

\$3 per 500; \$5 per 1,000



Harold M. Lambert

For many Navy men, this year's Thanksgiving will mean happy family reunions; for others out across the Pacific there looms a Navy policy that every Christian should protest

Recd Jan. 1946

An evocative snapshot of life in Occupation era Japan

14. FAR EAST FANFARE
MARTIN (Lee), editor.
Far East Fanfare

First edition. Five issues: Vol.1 nos. 2, 4, 5, 6 and 7. Copiously illustrated with photographs and drawings. Folio, each issue measuring 285 by 210mm. Staple-bound, original colour lithographed wrappers, some rubbing and wear to binding, a near fine set. 32pp. each. Tokyo, Philip Beaufoy, April–July 1950.

£750

¶ A group of 5 issues of the *Far East Fanfare*, a bimonthly publication vividly capturing life in Occupation era Tokyo.

The *Far East Fanfare* was started by a man named Philip Beaufoy (dates unknown), an American Army officer who was stationed in Japan after the War. After he was discharged, he decided to stay in Japan and started a design company called Philip Beaufoy Associates. Though it is not noted in the publications themselves, it is likely that his company did all of the design and art direction for the *Far East Fanfare* as well.

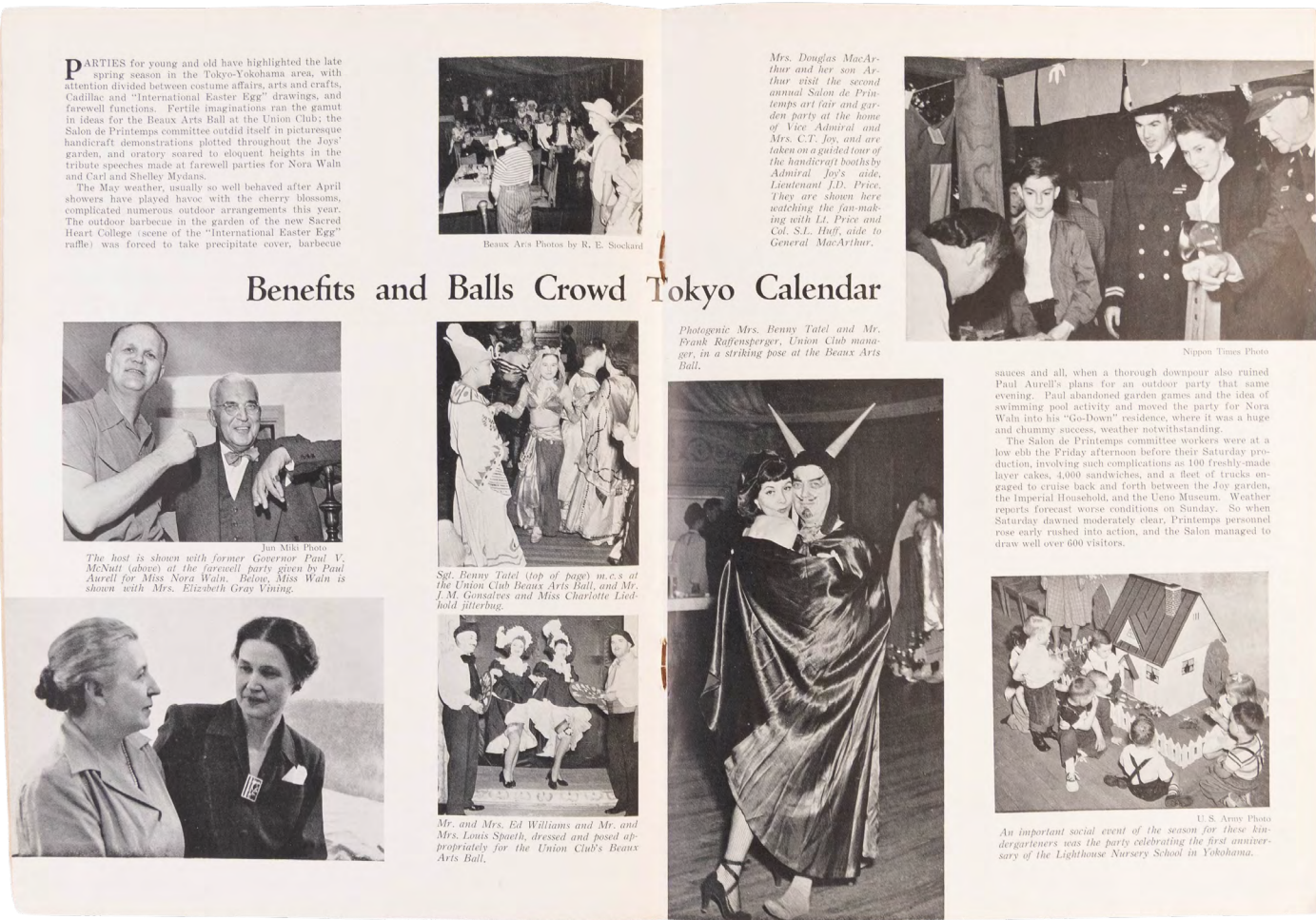
The editor was Lee Martin, i.e. Lee Nicholson Martin (1916-1987), an American journalist in Japan. After graduating from the University of Washington, Martin worked as a journalist for the *Tacoma News-Tribune* before joining the Associated Press in Copenhagen in 1939. After leaving Denmark, she joined *Time* and *Newsweek* magazines reporting on events of the War, eventually finding her way to Asia. She arrived in Tokyo in 1947, later becoming the editor of the newly established *Far East Fanfare*.

There is a distinctly whimsical and satirical feel to the *Far East Fanfare*. Each issue contains an-



ecdotes from Westerners in Japan as well as the social events of the month. The articles portray a vivid image of what life could have been like as an American in Japan in 1950, a time of rapid growth and change. The advertisements, too, provide a rich overview of the commercial goods and businesses that were targeted towards Westerners – including point-and-shoot cameras, whiskey and travel agencies.

This is an extremely rare publication, with OCLC listing only one issue (April 15: vol.1 no.2) at Harvard. Due to the lack of recorded copies and its scarcity in commerce, it is hard to know exactly how many issues of the magazine were published in total.



Celebrating artisanal kite-makers across Japan

15. **KUNG** (David S.)
Nihon no tako [Japanese Kites] /
Japanese Kites: A Vanishing Art

First edition. 15 colour printed plates and 6 black and white photographs tipped in, two vignettes on the last page. Folio, measuring 330 by 218mm. Fukuro-toji binding, original printed paper wrappers, some rubbing to edges and light occasional foxing, overall a very good copy. [8], 34, [2]pp. Tokyo, self published, 1962.

£350

¶ An exceedingly charming self-published work by a Japanese kite enthusiast based in NYC.

In the foreword to this book, David S. Kung (dates unknown) mentions the Children's Carnival held at the Museum of Modern Art (MoMA) New York. At the time, Kung was helping the museum assemble a collection and archive of handmade Japanese kites. This book, produced two years later, was a collaborative effort with kite-makers across Japan and the head of the Ukiyo-e Association, who was able to facilitate the printing of the beautiful tipped-in plates. Kung conducted interviews with regional kite-makers which serve as a precious document - very few traditional kite-making workshops continue today.

Scarce in commerce.

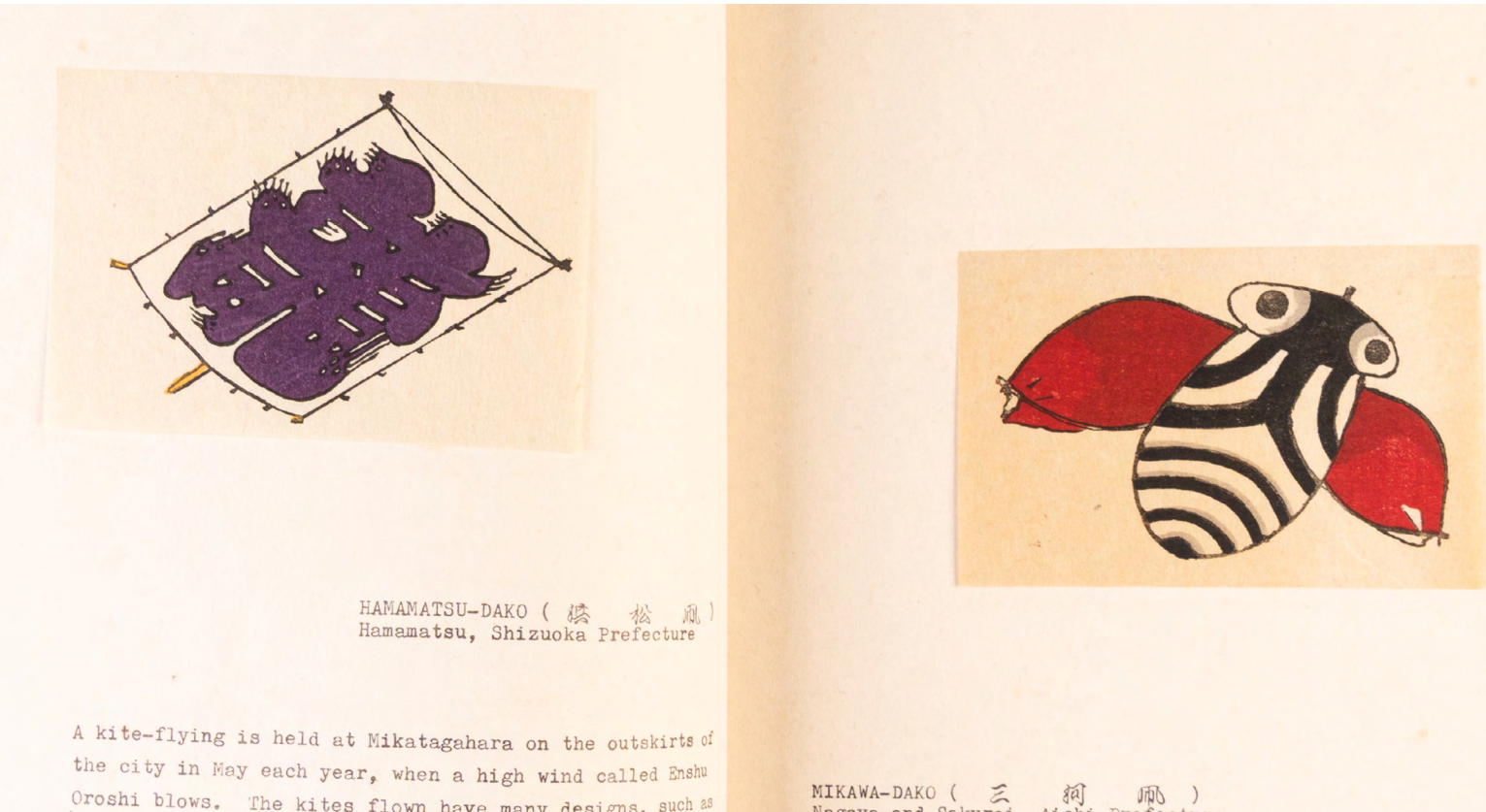


TSUGARU-TAKO (津 繰 凧)
Hirotsaki, Aomori Prefecture

Motifs on the square Tsugaru kites are largely drawn from the warrior characters in an old Chinese historical novel, "Romance of the Three Kingdoms," as well as warriors from other traditional Chinese and Japanese sources. The designs are freely drawn with a few forceful strokes, and though brightly colored, are delicately shaded. Sometimes these glowing kite pictures are used to cover paper lanterns.

ROKKAKU-DAKO (六 角 凧)
Sanjo, Niigata Prefecture

This is a hexagonal kite with one long center bone which can be removed, allowing the kite to be rolled up (maki-dako). These kites are flown in a grand kite combat on the fifth of May each year, a custom which dates from the middle of the Edo Period (c. 1740), when that day was declared a holiday. In the combat, which formerly used square kites, the townsmen tried to cut down the kites of the ruling class, the samurai, to vent their feelings. It is said that a samurai became angry at this, and cut off the corners of an opponent's kite, thus creating the present hexagonal shape.



HAMAMATSU-DAKO (浜 松 凧)
Hamamatsu, Shizuoka Prefecture

A kite-flying is held at Mikatagahara on the outskirts of the city in May each year, when a high wind called Enshu Oroshi blows. The kites flown have many designs, such as

MIKAWA-DAKO (三 河 凧)
Nagoya and Sakurai, Aichi Prefecture

Music and laguage explored by two brilliant minds of Japan & the US

16. CAGE (John); TAKAHASHI (Yasunari) ALS correspondence with Takahashi Yasunari

Holograph ms. in ink. Single sheet. 4to. Old folds, near fine with the original stamped envelope. France, Villiers, 12 October 1982. [With:] **CAGE** (John). **Writing for the Fifth Time Through Finnegans Wake I**. Photocopied typescript with small pencil annotations. 4pp. 4to. Old folds, light creasing and rust marks to pp.3-4, overall good. No date, n.d., but France, 1982.

£2,500*

¶ An original autograph signed letter from avant garde composer John Cage (1912-1992) to the scholar and translator Takahashi Yasunari (1932-2002), giving guidance for their collaboration.

Though he had long admired their work, from around the 1970s John Cage took a more active interest in James Joyce and Ezra Pound. Cage was fascinated by experimental style of the Modernists and the way they played with the rules of language. Cage wanted to add another layer to Joyce’s *Finnegans Wake* (a famously difficult text) and used his compositional mind to reinterpret Joyce’s writing.

He did so by creating new rules, which applied to the original text, would form a new and even more abstracted narrative. Cage said of this exercise, ‘I am devoted to freeing my writing from my intentions, and so, in those cases like the writings through Joyce’s *Finnegans Wake* ... in which chance plays no part, I merely follow the rolling of a metal ball ... which serves to free me and the reader not only of my intentions but also of those of Joyce...’ (ix). In the same collection of writings, Cage admits that he does not understand Joyce’s text but found

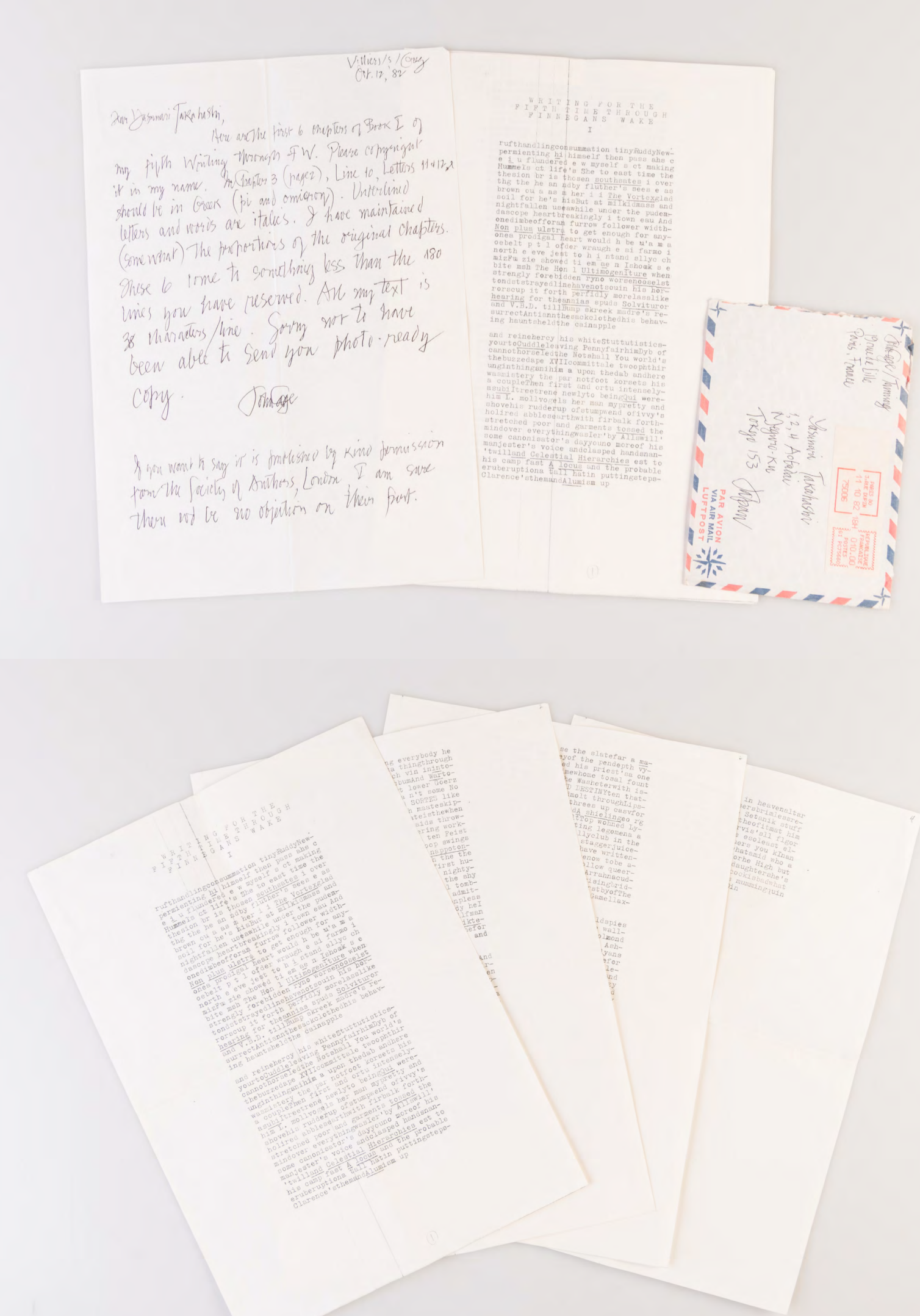
a profound beauty in it, comparing this feeling to the Japanese poet Matsuo Basho’s poems about the mystique of the moon (p.54).

The result was five re-workings of *Finnegans Wake*, each time adopting a new compositional rule (e.g. rewriting the text with no repeated syllables). Together he named the piece *Roaratorio, an Irish circus on Finnegans Wake* and performed it as a collage of the reading of his poem, sound recordings and Irish folk music.

Considering the complexity of this piece and its highly conceptual nature, it is amazing to think that it was translated into Japanese. Takahashi was one of the brilliant Japanese scholars of English literature of the 20th century and held the prestigious position of professor of English Literature at Tokyo University. He translated and wrote about wide range of authors, including the Romantic poets and more modern writers such as Samuel Beckett, with whom he developed a collaborative relationship. He was particularly fascinated by the challenges offered by James Joyce’s writing which led to the present collaboration with John Cage.

In the letter to Takahashi, Cage offers some guidance on how to read the photocopied typescript of his fifth adaptation of *Finnegans Wake*, and who to contact regarding copyright. Following Cage’s guidance for the second page, Takahashi has made a pencil annotation where the words should be in Greek. This is a beautiful record of a great artistic and scholarly collaboration.

Cage, J. *X Writings ’79-82*. (Weslyan University Press, 1983).





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