

A pocket guide for solo travellers

1. FUJITANI (Toyushi).

Dochu saiken joya docho

[Detailed map and guide to travel lodgings].

First edition. Colour woodblock printed map across 22pp, numerous woodblock illustrations throughout. Yokohon (152 x 70mm). Fukurotoji binding, printed paper title slips to upper cover (affected by wear), wrappers creased, internally crisp, overall a good copy. 119 ff. Osaka, Fujiya Kikujiro. Edo period, Kaei 4 [i.e. 1851].

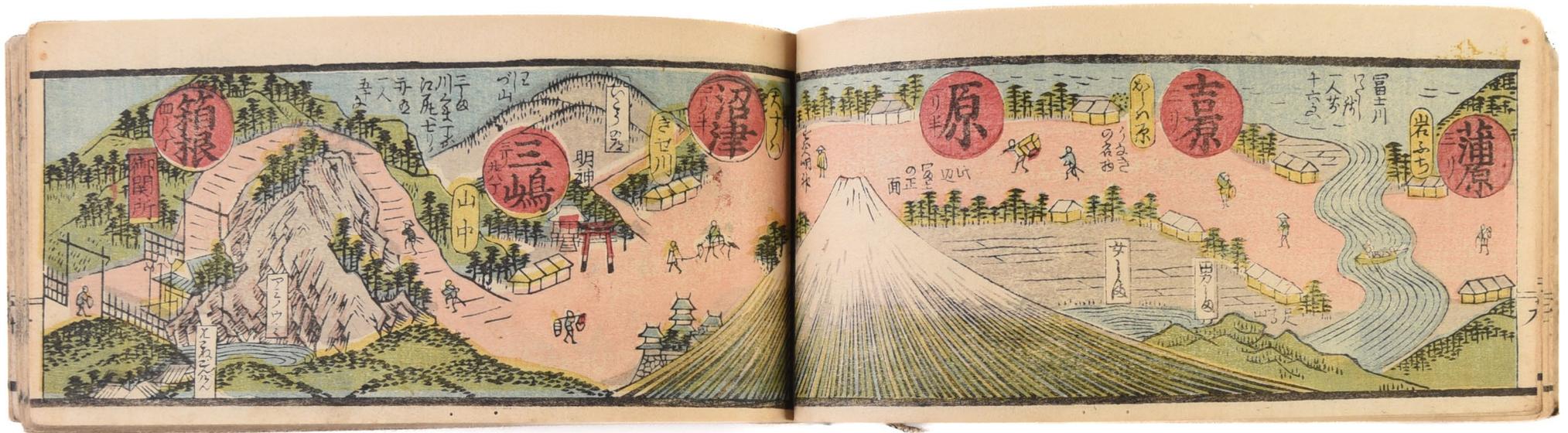
£450

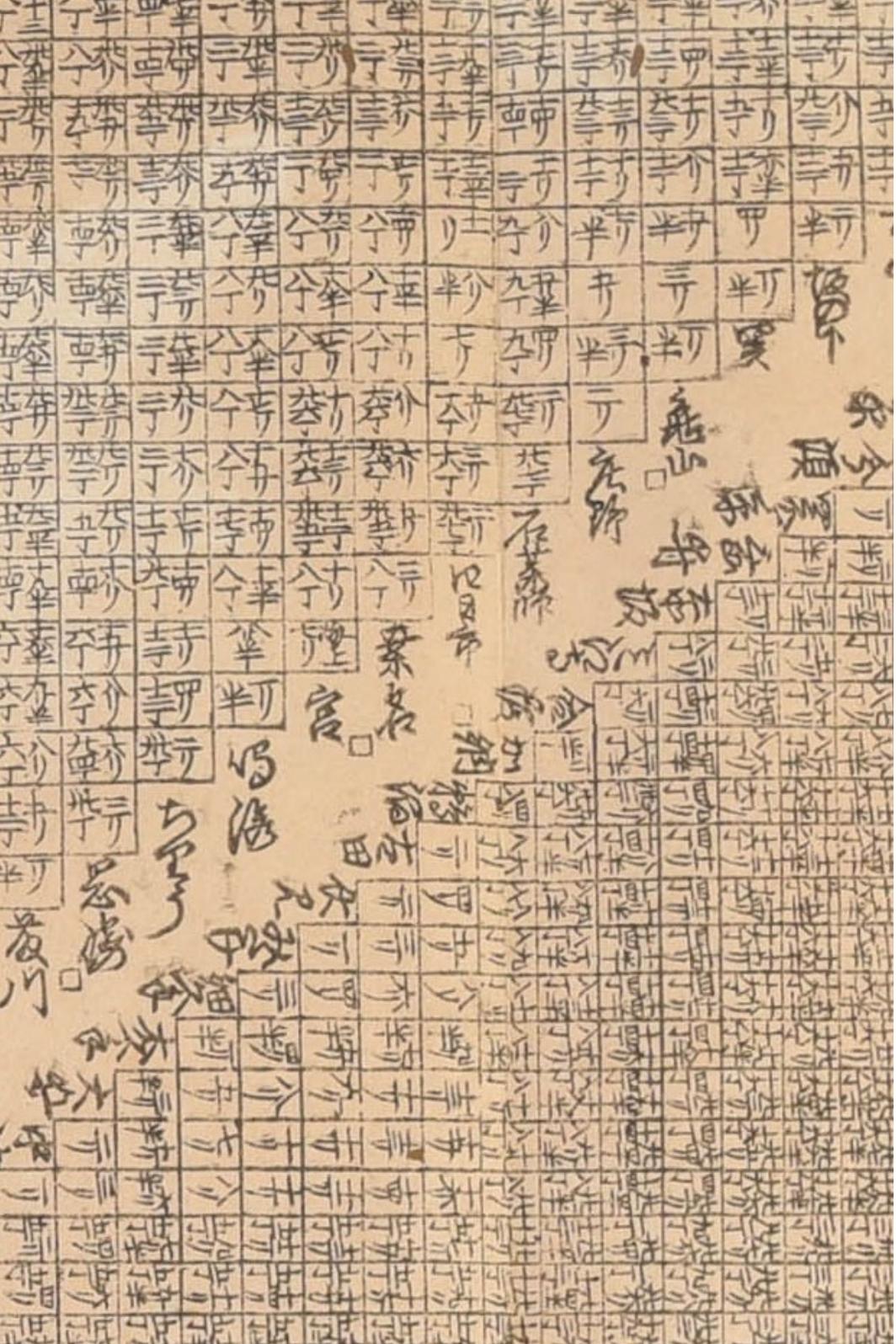
The first edition of this pocket guide designed for solo travellers along the Tokaido.

By the late Edo period, the five famous routes (Tokaido, Nakasendo, Koshukaido, Nikkokaido and Oshukaido) were travelled not only by regional daimyo and their entourage for the sankinkotai, but by individuals who wished to see the famous sites. Tourism along these roads,

most notably the Tokaido and Nakasendo, increased in such a way that more inns had to be built at the various stops. An inn keeping industry emerged and by the early nineteenth century, associations for travellers' inns were established to signal reputable places to stay. The most famous of these was the Naniwakumi, which was founded in 1804 and renamed Naniwako in 1841. Each of the Naniwako inns would have a wooden sign outside to indicate that it belonged to the association. At the same time, pocket guidebooks were published to aid the traveller, listing the top inns, recommended sites and local delicacies.

The present book opens with a colourful map of the Tokaido, starting with a spread on Osaka (where this book was published, which is not on the Tokaido). It continues with detailed guides to each of the famous sites, scenic places and the distances between them. Throughout are numerous woodblock illustrations which help to orientate the traveller, to see which places they can visit depending on the direction they take. Towards the end are more narrative woodblocks which provide a sense of adventure for the more treacherous parts of the journey.





Edo period data visualisation

2. SUZURIYA CHOEMON publisher.
Tokaido shukuba machi kyori ichiran-zu
[Chart showing the distances between Tokaido stations]

First edition. Kawaraban 540 x 380mm. Small wormholes, some paper repair, small tears on creased edges, good condition. Single woodblock printed sheet. Shizuoka (written 'Suruga', Iwabuchi, Kamimachi), Suzuriya Choemon, Ansei 3 [i.e. 1856].

£450

It is easy to forget that the Tokaido was not only a scenic coastal route, but a long and arduous journey. The present chart shows the Tokaido and Nakasendo routes which connected the city of Edo and Kyoto. It comprises of each of the government stations for both routes, marked along the central diagonal axis.

This practical print is a remarkable example of data visualisation. By following the gridded chart above the various stops, the reader can discern the exact distances between any of the stops. For example, by following the Nakasendo chart up from Nihonbashi (Edo) and across from Kyoto, we see that the distance is 134.5 *ri* (= 538 km.). The *ri* unit was a typically for distance in the Edo period; one *ri* equating to approximately 4km/2.5mi. This kind of large format print comes under the category of *kawaraban*, or newsletter broadsides. *Kawaraban* were printed cheaply and in large numbers, and usually depicted sensational events of the day. In the case of the present print, the content is far more utilitarian, possibly to aid the growing number of independent travellers in the late Edo period.

The publisher, Suzuriya Choemon ('Choemon Inkstone shop'), is thought to have been a jade utensils dealer based in Suruga, or present-day Shizuoka. It is tempting to think that the publisher produced this chart to aid his own travels in dealing jade utensils. Rare. No copies recorded in OCLC or Kokusho databases.

Lavish album of twelve hand painted Tokaido scenes

3. SCHOOL OF HOKUSAI
Tokaido Tokaido 53 tsugi zu
[Plates from the 53 Stations of the Tokaido]

An album of twelve mounted paintings, each measuring ca. 33x31cm, ink and colour on silk, the last inscribed 'Hokusai hitsu' with hanko seal. Orihon with elaborate brocade covers, early 19th century, some age-wear, minor browning and staining, but overall in good condition. Ms. label on top board giving title and stating artist as 'Katsushika Hokusai'. Preserved in Japanese modern wooden storage box. N.p., n. d. [but ca. 1860s].

£22,000

The present extraordinary album shows twelve scenes inspired by the 53 stations along the Tokaido.

The artist has distilled the scenes into comical vignettes that show the essence of what a traveller might expect on the road from Tokyo to Kyoto. Artistically the Tokaido is more often associated with Hiroshige, but Hokusai did in fact produce several series on the subject (both in engraving and wood-block).

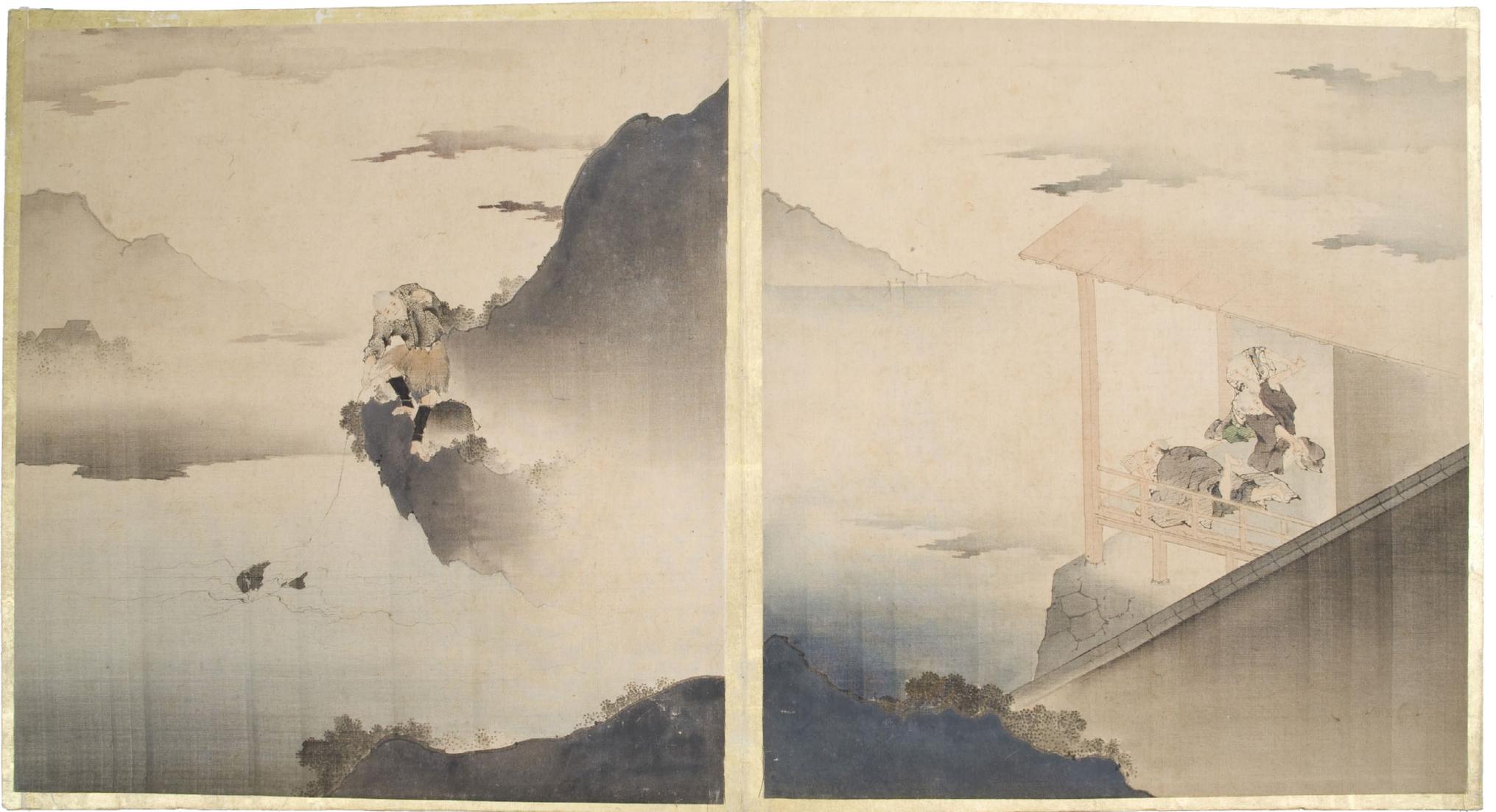
One of Hokusai's best students Totoya Hokkei (1780-1850) published an illustrated book 'Comical chimes along the Stations of the Tokaido' (Kyoka Toukan Ekiro no Suzu) in 1830 in collaboration with Hokusai which was reprinted in Nagoya in 1835 under the title 'Hokusai's Album of Scenes along the Way' (Hokusai Dochu Gafu). Although our album does not entirely follow the layout of that publication, six of our paintings closely resemble scenes in the 'Dochu gafu'. A further two paintings were published in other books by Hokusai, namely the '100 Views of Mt. Fuji' and the 'Hokusai Manga' (vol. XI).

The apocryphal signature on the last plate 'Hokusai hitsu' together with a square seal in the form of a pictogram of Mt. Fuji was used by Hokusai



between 1834 and 1846. (See chapter by Asano Shugo: 'Concerning the seals in Hokusai's paintings' (p. 128) in 'Hokusai and his Age - Ukiyo-e Painting, Printmaking and Book Illustration in Late Edo Japan', edited by John T. Carpenter (Amsterdam: Hotei Publishing, 2005).







The Tokaido: then and now

**4. AKIYOSHI (Zentaro). ANDO (Hiroshige).
Tokaido: Hiroshige-ga 53 tsugi genjo shashin taisho
[The fifty-three Stages of the Tokaido (past and present).]**

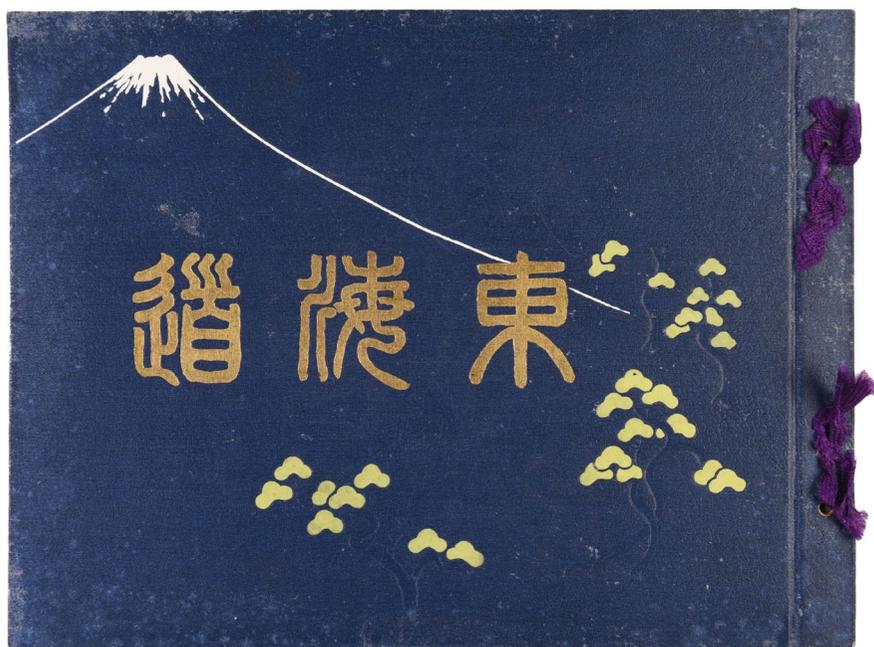
First edition. 56 collotype photographic plates plus 58 colour lithograph plates (incl. 1 map, 1 portrait of Hiroshige, as well as a collotype plate of two stone monuments). Captions to plates in Japanese and English. Large oblong 8vo, measuring 30x22,6cm. Original decorated blue cloth in original cardboard box (minor wear), but overall a very good copy. Decorated endpapers. 40(Japanese text)pp. Tokyo, Tokoen, dated: Taisho 7 [i.e. 1918].

£950

This is an uncommon publication which juxtaposes each of Hiroshige's 55 scenes of the Tokaido (originally published in 1832 and reproduced here in offset lithography) with photographs of the same locations taken in the Taisho period (early 20th century).

Much care was taken to mirror the original scenes and while there are some obvious changes (many of the station inns had been rebuilt and the longer bridges replaced) it was still possible to record the old trading road with some degree of authenticity.

It is rare to find a copy of this book in this condition with the original box.



The manga version of the 53 stations

**5. OKAMOTO (Ippei). MAEKAWA (Senpan) and others.
Tokaido gojusantsugi manga emaki
[A Manga scroll of the 53 stations of the Tokaido].**

One of a limited edition of 150 copies. 55 hand painted scenes, each measuring 33x24.3cm mounted as 2 handscrolls. A very good set, preserved in the original wooden box. Tokyo, Tokyo Chuo Bijutsukai dated: Taisho 10 [i.e. 1921].

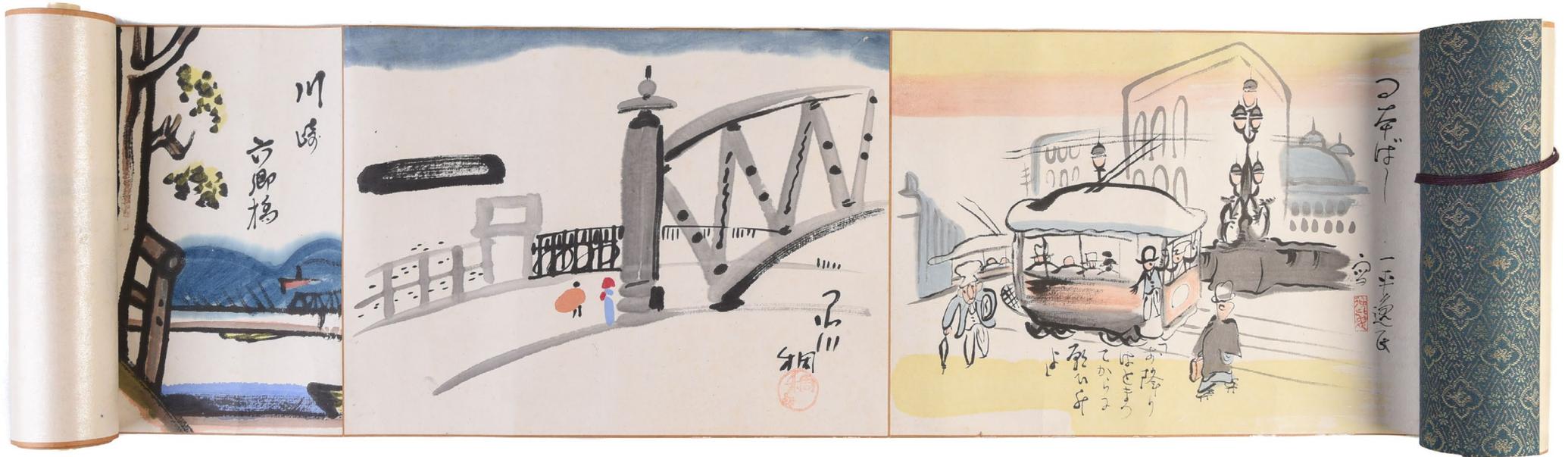
£2,500

A humorous, manga interpretation of the 53 stations of the Tokaido, compiled around a century after Hiroshige. Each of the stations was hand painted by a group of 18 artists of the Tokyo Manga Association.

Okamoto Ippei (1886-1948) was a member of the Tokyo Mangakai and the Tokyo Chuo Bijutsukai. Together with 17 leading cartoonists, he compiled this playful edition of 53 stations of the Tokaido. They departed from Nihonbashi On May 1, 1921, where strict precautions were being taken on May Day. The resulting scrolls have been extensively researched by the Ohio State University: “The manga artists hoped to raise the social standing of their craft by indirectly comparing their work to that of venerated woodblock printmakers of the past. Although the style of the scrolls’ watercolors differs considerably from what one might recognize as a “manga” today, the artists’ quick, spontaneous work somewhere on the edge of caricature was an undeniably important steppingstone toward the popular, modern manga style” (Nicholas Castle, OSU University Libraries website).

Okamoto Ippei was the father of Okamoto Taro, one of Japan’s most famous artists of the 20th century. Alongside publishing popular manga books, Ippei contributed comic strips to the Asahi newspaper. The present scrolls convey a lovely sense of a changing Japan, depicting familiar scenery populated with modern technology and fashion.







An extraordinary collaboration between master and student

**6. OTANI (Sonyu). IGUCHI (Kashu).
Tokaido Gojusan-tsugi emaki.
[Handscrolls of the 53 Stations of the Tokaido].**

First and only edition. Complete set of eight hand-scrolls with woodblock colouring over collotype, the total length exceeds 50m, with light blue brocade covers and original gold-leaf title-slips. Faint foxing and minor creasing to scrolls, but overall in very good condition. Preserved in original black lacquer box and wooden outer box, with protective cotton furoshiki. Kyoto, Nakamura Taikan, dated Taisho 11, [i.e. 1922]

£9,500

A superb collaborative effort translating the traditional scenes of the famous road into modern 20th century impressions. Each of the scenes is painted alternately by Otani Son'yu (1886-1939) and Iguchi Kashu (1880-1930) making for a subtle contrast and yet achieving surprisingly harmonious viewing experience. Iguchi, a professional painter from Kyoto and Otani's teacher, had a long-standing friendship with Otani and the two decided to travel along the road from Kyoto to Tokyo in 1919 and collect their impressions in a series of sketches. However, in printing the scroll they reverted to the traditional arrangement of starting the journey from Nihonbashi and going west to Kyoto. The first scroll opens with three calligraphic prefaces by Otani Kozui (1876-1948, Son'yu's elder brother and the abbot of Honganji Temple in Kyoto), Tomioka Tessai (1837-1924, a famous painter), and Hashimoto Dokuzan (1869-1838, a Zen monk and a student of Tessai).

The beautiful opening scene shows Nihonbashi bridge during the night, with cars and electrical trams rushing across and stone buildings of the Ginza in the background. This is followed by 54 scenes between Tokyo and Kyoto, exploring not only different landscapes and seasons but also a variety of weather and light conditions. Furthermore, the scroll is charming for documenting the rapid modernisation of Japan, with



shipyards, air-planes, trains, and cars making their way into the otherwise rural atmosphere.

The publisher Nakamura Taikan decided to publish Sonyu and Kashu's paintings in a limited edition - unfortunately we do not know the number of copies. The base of the painting (shita-e) is printed in collotype allowing for subtle calligraphic variations of black and grey. On top of that colour was added on individual sections with woodblock prints. The publisher hired a printer from Tokyo, Motohashi Sadajiro, to facilitate this laborious process which due to the nature of the essentially manual process meant that each scroll is slightly different. Only the finest mineral colours were used (including gold dust around the scene of Mt. Fuji) and the resulting colour scrolls give the extraordinary illusion of being hand-

Painted. All of this resulted in enormous production costs and inevitably the publisher went bankrupt over the project. The imprint at the end of the last scroll states that the set of scrolls was sold for Yen500, an enormous amount at the time and only a very small number of rich clients could or would have purchased a set.

An English-language piece of calligraphy at the end by the American anthropologist Frederick Starr (1858-1933) reads: "A great Highway is an Artery through which pulses the Life-blood of a Nation", a statement that appears to be slightly at odds with the reality of the Tokaido during the 1920s. Starr appears to have been highly regarded in Japan and when he died in Tokyo in 1933 there were plans to have a monument erected in his honour.





The gourmand's guide to the Tokaido

7. IMAI (Ichinosuke).

Tokaido gojusantsugi meibutsu

[Delicacies of the 53 Stations of the Tokaido].

First edition. 56 colour woodblock printed plates tripped in, printed frontispiece. Green paper covered boards, fukurotoji binding with original printed paper title slips, wear to title slip and loss to upper edge (not affecting contents), internally bright, overall a good copy. [28]pp. Osaka, Momijiya, Showa 5 [i.e. 1930].

£400

The first (and likely only) edition of this culinary and craft take on the 53 Stations of the Tokaido.

Carefully mounted in groups of four to a page, each of the 56 woodblock illustrations depict delicacies and crafts specific to the Tokaido stations. The book opens with Nihonbashi (the bridge one crosses to leave the city of Edo), where travellers can try *tobiuo* flying fish caught from a local river. Other delicacies include *katsobushi* (dried bonito fish) from Numazu, *suppon* (turtle meat) from Mitsuke and *warabi mochi* (bracken root cakes) from Numazu. Some of the stops highlight local crafts, such as bamboo woven goods from Fuchu, as well as Arimatsu tie dyed cloth in Narumi and red safflower dye in Kyoto.

It is unclear whether Imai Ichinosuke produced other books. OCLC lists one other book published by Momijiya; a poetry anthology by Miyagawa Kiichi, who who appears to be similarly obscure. Rare. No copies in OCLC.



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