

MANUSCRIPT MANGA



FAR EAST DEPARTMENT
MAGGS BROS. LTD.

A short list of 7 items celebrating
19th and early 20th century Japanese
manga, playfulness and humour

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Humour set against dramatic landscape

1. SCHOOL OF HOKUSAI.

Tokaido goju-san 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].

£18,000



¶ Twelve humorous scenes along the Tokaido.

The artist has distilled the stations of the Tokaido into comical vignettes that show the essence of what a traveller might expect on the road.

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 absurd imagination of Sakai Baisai

2. SAKAI (Baisai). [Caricature album]

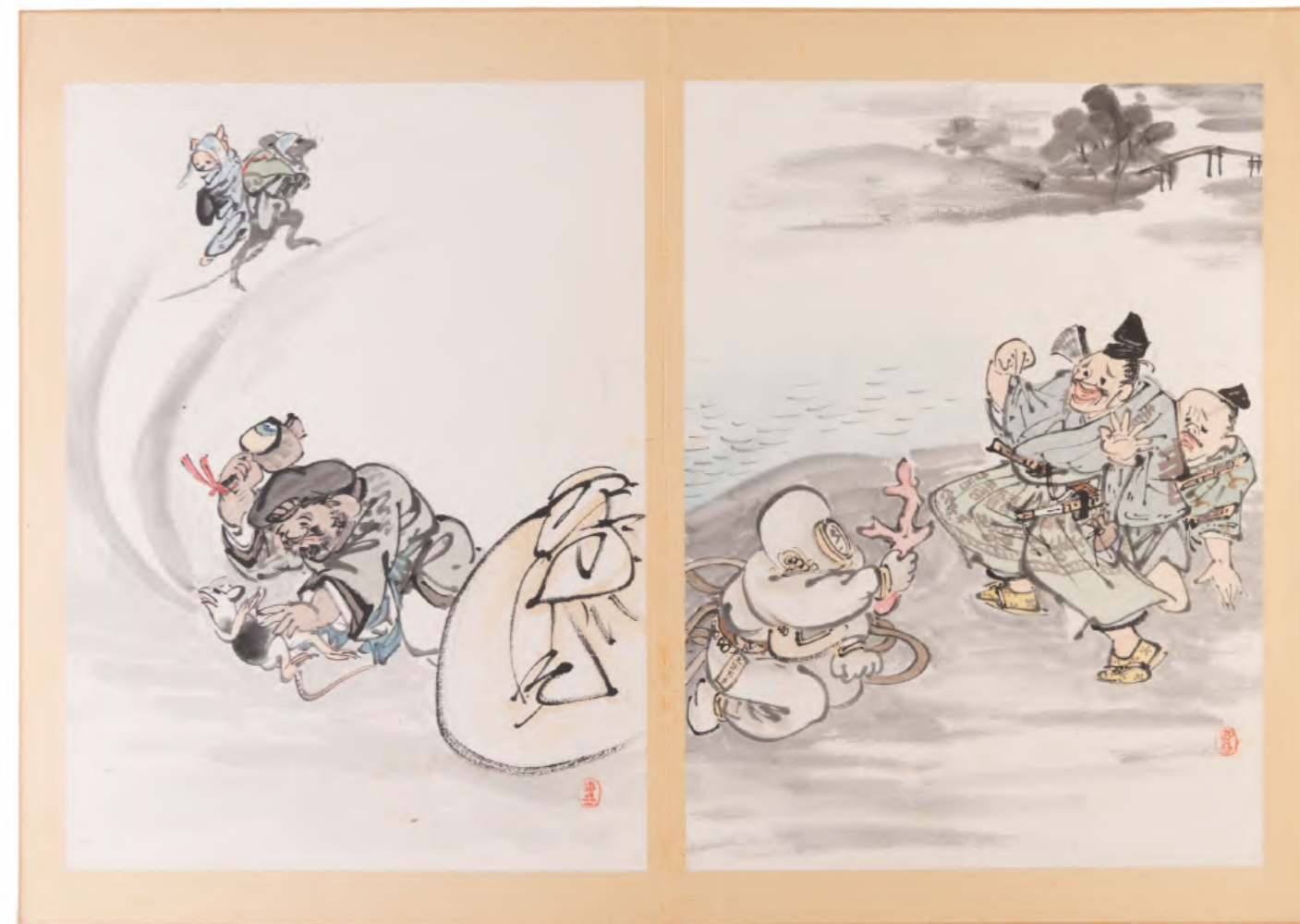
An album of 41 mounted watercolour paintings. Folio, measuring 352 by 249mm. Orihon binding, original silk cloth covered boards, blank title slip, wear to binding and very minor worming affecting only the first plate, faint occasional foxing but mostly very crisp, overall very good. Unpaginated [41]pp. N.p., privately produced, n.d., [but Meiji 28, i.e. 1895].

£3,500

¶ A rare and abundantly charming album of humorous watercolours by Sakai Baisei (1828-?). Made in the Meiji period, it contains recurring themes of tradition and modernity, and early interactions with Westerners.

Relatively little seems to be known about the artist, Sakai Baisei. He was born in Osaka during the Edo period, in 1828, and studied under the painter Maeda Handen (1817-1878) and spent time working in Wakayama as an artist before moving to Tokyo. A few of his works are visible in major collections, including a set of prints at the Tokyo Metropolitan Library (object no #4300745491) and wonderful hanging scroll in the Museum of the Imperial Collection, Sannomaru Shozokan (object no #SZK000586). His most well-known work is of a monkey blowing bubbles, each of which containing a human silhouette – a reference to the character of Sun Wukong (Monkey King) in the Chinese classic *Journey to the West*. This painting is held in the Tekisuiken Memorial Foundation collection, and has been loaned to themed exhibitions across Japan.

Sakai's works are often very humorous and have been labelled by some as *kyoga* – a form of satirical art named after Kawanabe Kyosai (1831-1889). The present album contains 41 original watercolour paintings, each showing a different



comical scene. We see a scuba diver surprising some passers-by, a group of artists fighting by flinging their inks and brushes at one another, as well as Westerners getting into sticky situations. Sakai concludes the album by picturing his own death: three horned figures (oni demons) pay their respects by kneel before a hanging scroll, lighting incense and clutching prayer beads. The scroll in the picture is dated December, Meiji 28 (1895). It is unclear whether that is the date that Sakai drew the picture, or whether it is a future date he has written, as there is no indication of the date elsewhere in the album. However, from the themes of the pictures, it is very clear that it was a Meiji-period production.

Unique. We have not been able to find the same images by Sakai Baisei elsewhere.





Male friendship in the form of an onsen trip

3. UNKNOWN ARTIST ['MIMIZU' & 'KONRO'] [A trip to Hakone].

Handscroll. Ink and watercolour on paper, measuring 333 by 8230mm. Single closed tear to lower margin (40mm) but overall in near fine condition. Signed: Mimizu [Earthworm] & Konro [Stove]. [Tokyo], dated: Meiji 43 [i.e. 1910].

£5,000

¶ A beautifully evocative account of a group of male friends making an autumnal trip to an onsen (hot spring) near Hakone.

The story opens with six men wearing trench coats and Fedora hats gathering in a station waiting room. Together they travel by train to Hakone, go to an onsen, take long walks and have a merry time drinking, eating and playing pool at the ryokan (inn). This scroll is more than a humorous account of a group of friends on a trip. It vividly documents the lifestyle changes that became to dominate Japan in the late Meiji period.

The scroll ends with the following words: "While the two, Earthworm and Stove, were out buying souvenirs, they came back to find the station eerily quiet and stared about in astonishment, then hobbled to and fro searching for the train carrying the rest of their party. We should have liked to illustrate this as the concluding scene of the scroll, but since, after a great journey of a day and a half, both legs and brush were exhausted, we declined. So, the writing too shall end here."

It is difficult to identify the artist who illustrated this scroll. 'Mimizu' and 'Konro' were popular pen names at the time which were used by a number of artists and writers. We have not been able to find a comparable scroll on the



same subject matter.

Provenance: From the collection of *nihonga* artist Maeda Seison (1885-1977). Stamped "Maeda bunko" (exlibris Maeda) with a manuscript note on the binding which reads "Seidon sensei shiryo no nai" ("among Maeda Seison materials").



The Tokaido by 18 manga artists

4. OKAMOTO (Ippei) and 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 sets. 2 vols. 55 original watercolour scenes, each measuring 243 by 330mm mounted as two handscrolls. Original silk brocade binding, manuscript title slips and two extra slips included, signed original wooden box, a fine set. Tokyo, Tokyo Chuo Bijutsukai, Taisho 10 [i.e. 1921].

£2,500

¶ A fine set of scrolls with original watercolours, complete with two extra manuscript title slips.

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 and as a result no two scrolls are identical. In fact, some of the artists made substantial changes to the compositions of their scenes.

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.





The original manuscript for a manga artist's book on bunraku puppets

5 (i). MIYAO (Shigeo)
Manuscript for Bunraku ningyo zufu
 [Illustrated book of Bunraku Puppets].

Manuscript on paper. Copiously illustrated in ink. Measuring 258 by 185mm. Coptic binding in three signatures, sarasa patterned paper wrappers, manuscript title slip pasted to upper, housed in a green cloth covered chitsu folding case, wear to edges, toning and staining in places internally, in good condition. Unpaginated [190]pp. N.p., n.d. [but Tokyo, Taisho period i.e. 1912- 1926].

£2,500

¶ The original manuscript for Miyao Shigeo's important book on *bunraku* puppets.

Miyao Shigeo (1902-1982) was most known as a manga artist. At the age of 17 he started training under artist Okamoto Ippei (1886-1948) and worked at the Tokyo Mainichi newspaper, later moving to the Tokyo Maiyu (evening) newspaper in 1922. Here he made his debut serialised comic called *Manga Taro*, and later created a popular humorous manga for children called *Dangokushisuke manyuki* (The Adventures of Dangokushisuke) outside of his work with the Maiyu newspaper.

Miyao was also well known as a researcher of Edo-period customs. He wrote several books and articles on the topics of Edo-period theatre, folklore, toys and more. The present work is the original manuscript for Miyao's *Bunraku ningyo zufu* - 'illustrated book of bunraku puppet dolls'. Bunraku is Japan's traditional puppet theatre which originated in Osaka. The puppets themselves are highly technical to craft, with all sorts of clever features to allow different expressions and movements on stage when handled by master puppeteers. Miyao's book

is a detailed, illustrated introduction to these puppets including the heads, hands and feet, wigs, props, puppeteers, and backstage scenes of puppets.

Provenance/publishing : a loosely inserted piece of paper in the beginning of the book explains that Miyao wrote this manuscript in the Taisho period (1912-1926) and it was later published in the Showa period. The first edition was published by Jidaisha in 1942, and it is also explained that this manuscript was deaccessioned by the publisher. A later, posthumous edition was published by Kano Shobo in 1984.

5 (ii). MIYAO (Shigeo)
Bunraku ningyo zufu
 [Illustrated book of Bunraku Puppets].

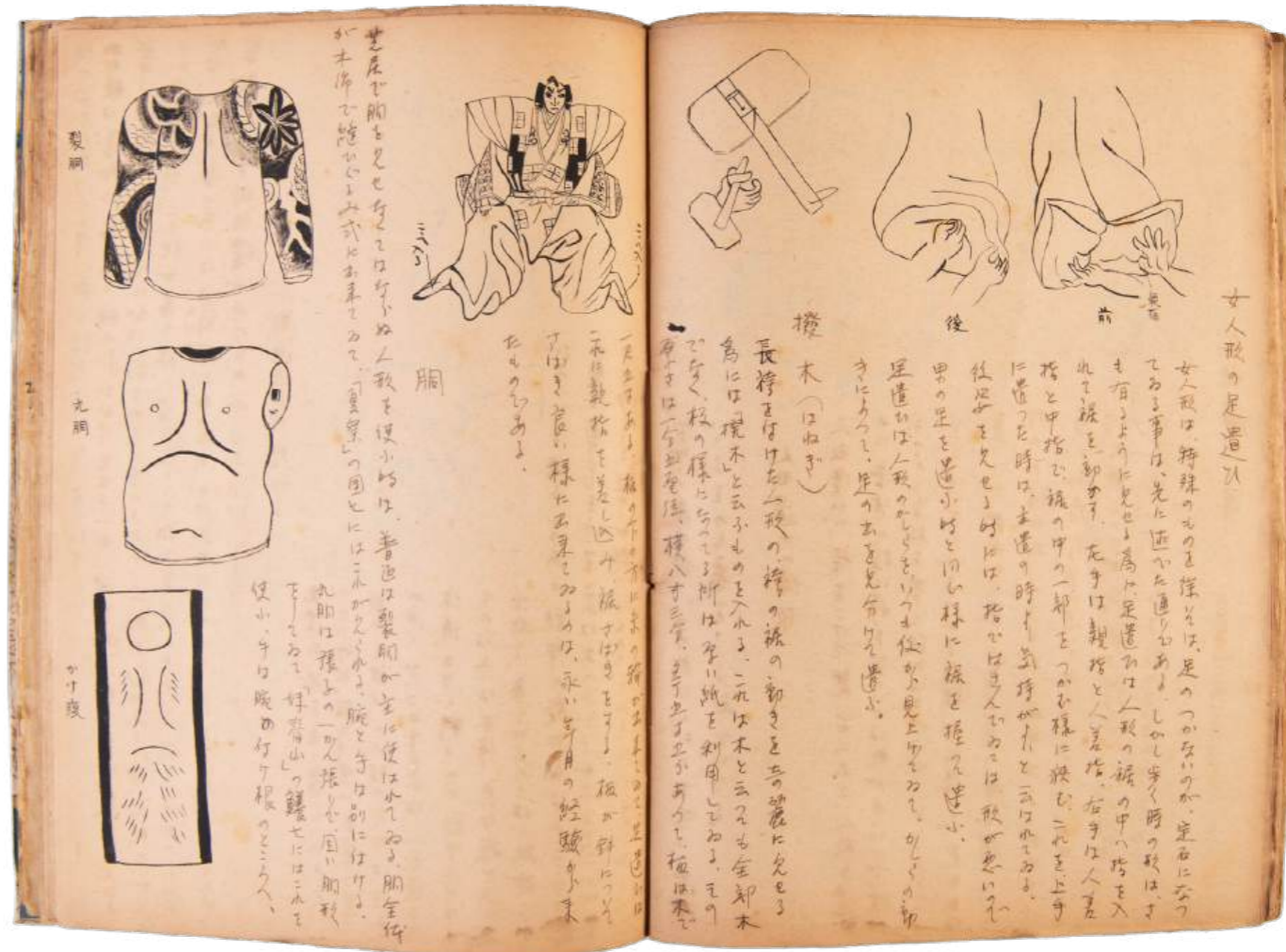
First edition, no.39 of a limited edition of 50 copies, signed. One fold-out plate followed by copious illustrations. 8vo. Original indigo dyed cloth covered boards with printed title slip to upper, housed in a printed paper covered slipcase with colour print pasted to upper and title to spine, one signature loose (pp.385-395), toning to paper, a good copy. [4], 16, [2], 3-412, [colophon]pp. Tokyo, Jidaisha, Showa 17 [i.e. 1942]

£250

¶ One of only 50 special copies of the first edition of manga artist Miyao Shigeo's book about *bunraku* dolls.

In the foreword, Miyao explains how, while there are important, historical books on *bunraku* dolls, there was room for a more recent, Showa-period study. What he uncovered was extremely technical and took him 15 years of research before publishing this book.





2,500 years of Japanese history, illustrated by over two dozen artists

6. CHUO BIJUTSU KYOKAI
[CENTRAL ART ASSOCIATION].
Nikuhitsu manga kenkoku 2500-nenshi zue [Illustrated History of the 2500th Anniversary of the Founding of Japan in original cartoons].

One of an unspecified limited edition. 2 vols., each containing 50 [i.e. 100 in total] original hand-drawn watercolour plates. Oblong folio, measuring 300 by 420mm. Original brocade covered boards with title-slips in blue cloth chitsu. Gold-flecked endpapers. Unpaginated. Tokyo, Chuo Bijutsu Kyokai, dated: Showa 3 [i.e. 1928].

£4,500

¶ A beautifully humorous and irreverent look at 2,500 years of Japanese history by over two dozen members of the Central Art Association.

This was a collective that included some of the most outstanding cartoonists of the first half of the 20th century, including Kitazawa Rakuten (aka. the father of Modern Manga), Okamoto Ippei, Nakamura Fusetsu, Hozumi Iten, Morishima Chozo, and Kobayashi Katsumi. Opening with the dance of the foundation myth involving the gods Izanagi and Izanami creating the Japanese islands and closing with the ritual suicide of members of the White Tiger Unit (Byakkotai) on Imori Hill during the Boshin War (1868-69), this is a fascinating catalogue of the characters and events that shaped Japanese history prior to the Meiji Restoration: Genji, Shotoku Taishi, Tobo Sojo, Minamoto Yoritomo, Tokugawa Ieyasu, St. Xavier are interspersed with images of Todaiji, Byodo-in, Ginkakuji, Kinkakuji, the Dutch in Nagasaki, arrival of Perry's Black ships, etc. Each plate is hand-painted, making every set slightly different in its brushwork. There is no information in the



book about the number of copies that were produced, but estimates range from between 50-100 copies.

Very rare. Only one set in OCLC. (National Library of Australia).



A rare lithograph edition of Aso's original manga drawings of Ginza

7. ASO (Yutaka). The Restoration of Ginza - A Picture Scroll - Ginza Fukko emaki.

First and only edition. No. 32 of an unspecified limited edition. Mounted hand-scroll with 3 colour lithograph prints together with a printed bi-lingual introduction. A fine copy, preserved in the original wooden box, signed and titled by the artist. Tokyo, [Privately Printed], n.d. [but ca. 1957].

£3,500

¶ A comical take on the reconstruction of Ginza after the War by manga artist Aso Yutaka.

Aso Yutaka (1898-1961) was born in Yoko-yama village (Oita Prefecture). After graduating from elementary school he studied mechanical engineering with the aim of becoming a pilot. After witnessing an aircraft training accident he changed his mind and enrolled in the Hongo Bijutsu Kenkyujo to study Western art. In 1920 he joined the Manga Korakukai school run by Kitazawa Rakuten and in 1922 joined the Hochi Newspaper as a caricaturist. There he became famous for a series entitled 'Nonkina Tosan [Easygoing Dad]' which was published from 1923 onwards and ran for over 600 episodes. He was drafted into the army in 1938 and posted to Northern China and Manchuria working for the military press corps.

After the war he established a studio in Ginza and drew a series of 20 panoramic paintings of the reconstruction of Ginza, the first three of which were privately published in the present scroll. No other sections were subsequently printed. The scroll is composed of three panoramic scenes amongst the rubble of the Ginza, the first of which opens with a small



Communist demonstration held in front of the Bunka-do shop [Hall of Culture]. The second feature demobilised soldiers, friends meeting for the first time and orphans playing amongst wrecked cars, while the third shows GI in front of a Cabaret, as well as an open fish-market and shoe cobblers.

The introduction states: "The war ended in utter defeat. In the dark depth of my prostration, I grew thin as I pondered: 'I must do something. Surely, there must be something I can do?' It was then that I thought of painting a picture scroll depicting the gradual restoration of Ginza. Practically all the cities of Japan, that could be called cities, lay in devastated ruins. Physically and mentally, the people lay crushed. What lay ahead? Even a minute could not be wasted. Time marched inexorably on, second by second [...] The reason for my choice was my realization that Tokyo was the center of Japan and Ginza, in turn, the center of Tokyo [...] The original painting was begun in 1946 and painted on three panels, each measuring one and a half feet in width and six feet in length."

No copy in OCLC.







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