

Bibliotheca Japonica: A Review of Five Catalogs of Premodern Japanese Books and Manuscripts in Western Collections

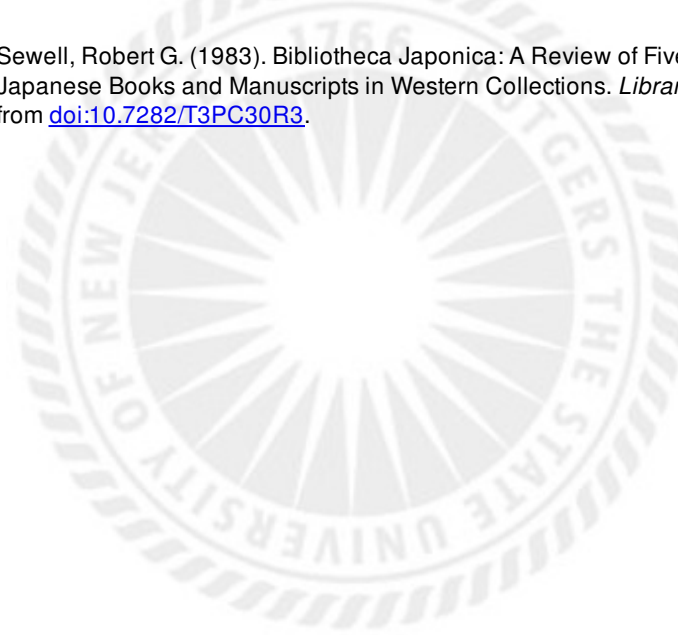
Rutgers University has made this article freely available. Please share how this access benefits you.
Your story matters. <https://rucore.libraries.rutgers.edu/rutgers-lib/23923/story/>

This work is the VERSION OF RECORD (VoR)

This is the fixed version of an article made available by an organization that acts as a publisher by formally and exclusively declaring the article "published". If it is an "early release" article (formally identified as being published even before the compilation of a volume issue and assignment of associated metadata), it is citable via some permanent identifier(s), and final copy-editing, proof corrections, layout, and typesetting have been applied.

Citation to Publisher Sewell, Robert G. (1983). *Bibliotheca Japonica: A Review of Five Catalogs of Premodern Japanese Books and Manuscripts in Western Collections*. *Library Quarterly* 53(1), 39-52.
Version: Japanese Books and Manuscripts in Western Collections. *Library Quarterly* 53(1), 39-52.

Citation to *this* Version: Sewell, Robert G. (1983). *Bibliotheca Japonica: A Review of Five Catalogs of Premodern Japanese Books and Manuscripts in Western Collections*. *Library Quarterly* 53(1), 39-52. Retrieved from [doi:10.7282/T3PC30R3](https://doi.org/10.7282/T3PC30R3).



Terms of Use: Copyright for scholarly resources published in RUcore is retained by the copyright holder. By virtue of its appearance in this open access medium, you are free to use this resource, with proper attribution, in educational and other non-commercial settings. Other uses, such as reproduction or republication, may require the permission of the copyright holder.

Article begins on next page

BIBLIOTHECA JAPONICA:
A REVIEW OF FIVE CATALOGS OF PREMODERN JAPANESE
BOOKS AND MANUSCRIPTS IN WESTERN COLLECTIONS

Robert G. Sewell¹

A Descriptive Catalogue of the Pre-1968 Japanese Books, Manuscripts, and Prints in the Library of the School of Oriental and African Studies. By D. G. CHIBBETT, B. F. HICKMAN, and S. MATSUDAIRA. London Oriental Bibliographies, vol. 4. London: Oxford University Press, 1975. Pp. 185.

Catalogue of the Nordenskiöld Collection of Japanese Books in the Royal Library. By J. S. EDGREN. Acta Bibliothecae Regiae Stockholmiensis 33. Stockholm: Norstedts Tryckeri, 1980. Pp. 388.

Illustrierte Handschriften und Drucke aus Japan, 12–19. Jahrhundert. By EVA KRAFT. Ausstellung der Staatsbibliothek Preussischer Kulturbesitz. Wiesbaden: Franz Steiner Verlag, 1981. Pp. 112.

Catalogue of Japanese Illustrated Books and Manuscripts in the Spencer Collection of the New York Public Library. By SHIGEO SORIMACHI. Rev. and enlarged ed. Tokyo: Kobunso, 1978. Pp. 134.

Japanese Illustrated Books and Manuscripts of the Chester Beatty Library, Dublin, Ireland. By SHIGEO SORIMACHI. Tokyo: Kobunso, 1979. Pp. 105.

In the last few years there has been a surprising growth of interest in traditional Japanese bibliography and in collections containing premodern Japanese books and manuscripts in the United States and Europe. Since 1975 several articles and books have been published in English on these and related topics² and 5 catalogs detailing the holdings of one U.S. and four European collections of premodern material have been issued. Several other catalogs are in production.³ Many of the treasures

1. 224-M Library, University of Illinois, 1408 West Gregory Drive, Urbana, Illinois 61801.
2. For some recent works in English on premodern Japanese books and bibliography, see references [1–5]. For some recent studies which have made use of premodern Japanese works in original formats, see references [6–8].
3. Catalogs of premodern Japanese materials in the West are being prepared at the Library of Congress, which has the largest collection of this type of material in the West,

[*Library Quarterly*, vol. 53, no. 1, pp. 39–52]

© 1983 by The University of Chicago. All rights reserved.

0024-2519/83/5301-0003\$01.00

revealed in these catalogs have been buried in Western libraries, unknown to all but a few scholars and librarians in Japan and the West. With the publication of these 5 catalogs under review, our knowledge of the riches of these collections has been expanded and the scholarship of Japanese bibliography in the West has been advanced.

Premodern or traditional Japanese bibliography refers to works produced before the Meiji period (1868–1912), or those published afterward in traditional format. That great watershed in Japanese history, the Meiji restoration, marked an abrupt change in many aspects of Japanese culture, and bookmaking was no exception. The traditional methods of printing from woodblocks and of binding were rapidly eclipsed by mechanized Western methods of book production. Many of the important texts published before 1868 are now available in standard, often annotated, editions printed from clear, modern-style, movable type. As a result, many contemporary scholars shun the difficult-to-decipher premodern works often appearing in a cursive, calligraphic style even when printed. There are, however, several reasons why scholars are now turning to the books and manuscripts produced before 1868.

The most obvious reason is that not all such works are available in modern editions. The historian often has no other choice than to consult the original, especially as the interest in local and popular history increases. Art historians are also looking to premodern books and manuscripts because illustration is such an important part of bookmaking in Japan. Most of the remaining examples of *Yamato-e* and *Nara-e* style painting survive in the form of scrolls and codexes. The great artist of the *Ukiyo-e* school published more in the form of book illustration than in *ichimaie* (single sheet format). Some literary scholars have discovered that the reading of a premodern work in its original format can produce an esthetic experience different from reading a modern transcription. In the original format, there is an integration of visual and literary esthetics in which the meaning of the text is framed and perhaps augmented by type or calligraphic design, arrangement of the text on the page, and especially by illustrations. Other scholars have become interested in the book itself as a significant cultural artifact. Besides being an example of the development of certain technologies at a particular time, a commodity in an economic system, and in some instances a folk

by Shojo Honda and will be published in a series of separate subject catalogs; at Cornell University, where the *Griffis Collection Catalogue* will be issued in the *Cornell University East Asian Papers* series; at the Staatsbibliothek Preussischer Kulturbesitz in Berlin by Eva Kraft; and at the British Library where a project is underway to update the British Museum catalogs of 1898 and 1904.

talisman, the book also represents a mode of communication peculiar to a culture at a specific time. Reading and viewing a fifteenth-century *emakimono* (a narrative picture scroll) or *ukiyo-zoshi* (illustrated novel of the late seventeenth and early eighteenth centuries) is the most direct way to transport oneself into Muromachi Japan (1333–1573) or the great bustling cities of Osaka and Edo during the Tokugawa period (1600–1868).

It is indeed fortunate that, as scholars of Japanese culture from the West and Japan are beginning to use these premodern sources in their original formats, bibliographic scholars in Japan and the West are making the Japanese materials held in the Western collections accessible through the production of library catalogs.⁴

The compilation of catalogs of premodern Japanese books and manuscripts in a Western language for an audience of both Japanese and Western scholars is an especially onerous task. Not only does the compiler have to master the arcana of traditional Japanese bibliography, one must also decide on how to present the cataloging information in a bibliographic idiom so different from Japanese. J. S. Edgren, one of the compilers of the catalogs, points out “That there are not yet established norms for cataloguing older Chinese and Japanese books by means of Western language and terminology merely emphasizes the deviations from the norms of Western bibliography and librarianship” (p. x). The 5 catalogs under review represent several different approaches to this problem, each of which have merit. The compilers of *A Descriptive Catalogue of the Pre-1868 Japanese Books, Manuscripts, and Prints in the Library of the School of Oriental and African Studies* (1975) (hereafter the SOAS catalog) made it their “aim in the compilation of this catalogue to formulate a system for cataloguing antiquarian Japanese books” (p. ix). Their noble effort will be compared with the other catalogs.

Before going into these matters of systematic bibliography and bibliographic description, the nature of the holdings and the origins of each of the collections represented in the 5 catalogs will be described. The Nordenskiöld collection at the Royal Library in Stockholm detailed by

4. These are not the first catalogs of premodern Japanese collections in the West. During the end of the late nineteenth and early twentieth centuries several catalogs listing the holdings of European collections were published (see references [9–14]). Catalogs of such collections in the West were not published again until the 1970s. A catalog which predates those under review by a few years but which is similar in character is Mitchell's *Biobibliography* (1972) [15]. This catalog distinguishes itself from the earlier published ones by its new approach to cataloging premodern Japanese materials. It gives highly detailed collation and description statements and makes extensive use of cross-references and indexing. These features are also found in the catalogs under review. Mitchell's work differs from those under review because at the time he compiled it, it represented for the most part his private collection, whereas the other catalogs represent public collections.

Edgren in *Catalogue of the Nordenskiöld Collection of Japanese Books in the Royal Library* (1980) (hereafter Nordenskiöld catalog) is one of the largest and oldest European collections of premodern Japanese materials. The collection was purchased at one time by Adolf Erick Nordenskiöld (1832–1901) during a two-month stay in Japan in 1879 in the course of his sea voyage from Sweden through the Northeast Passage to Japan, and back to Sweden via the southern route and on through the Mediterranean.⁵ With the aid of a French-speaking Japanese, Mr. Okuchi, Nordenskiöld purchased a collection of over 1,000 titles in approximately 6,000 volumes, almost all of which were printed or published before 1859. The collection was donated to the Royal Library in 1881. A catalog of the collection was prepared by the French orientalist, Leon de Rosny, *Catalogue de la bibliothèque japonaise de Nordenskiöld* (hereafter Rosny catalog) published in 1883 [9]. Rosny's catalog was based on a list prepared by Mr. Okuchi for Nordenskiöld and compared with works known to Rosny in Paris, and on specimens sent to him in Paris. Rosny never traveled to Stockholm to see the collection firsthand. The fact that Rosny's catalog has been out of print for nearly a century and contained many errors prompted Edgren to publish a new catalog.

The Nordenskiöld collection contains works on practically all branches of knowledge, with particular strengths in literature,⁶ history, the fine arts, and religion. Of special interest to bibliographic scholars are specimens of early *Kōya-ban* (books printed at Kōya Temple), *Goza-ban* (books printed in the five Zen temples before the seventeenth century), *Nara-ehon* (sixteenth- to early eighteenth-centuries illustrated literary manuscripts), and *kokatsujibon* (books printed from movable type from 1590 to 1650).

The collection of Japanese materials at the Chester Beatty Library, a separate facility in Dublin, was also collected by one man, but not all at once. Chester Beatty (1875–1968) was an Irish American, a mining engineer, and a collector of illustrated books from all over the world. He began collecting Japanese illustrated books and manuscripts in 1917 during his first visit to Japan. He continued to acquire books from a Japanese agent at a fast pace for another year and then added to his Japanese collection only sporadically until the 1950s. The Chester Beatty Library was built for his collection in 1954, and he bequeathed his entire collection to Ireland in 1968.

The collection is exclusively devoted to illustrated books and manuscripts from the eighth to the twentieth centuries. The collections con-

5. For an account of this journey, see [16], which devotes 3 chapters to Nordenskiöld's stay in Japan.

6. See [17] for a description of the illustrated literary works in the Nordenskiöld collection.

tain one of the largest concentrations of *Nara-ehon* (codexes of medieval tales with hand-painted illustrations of the *Nara-e* type) and *Nara-emaki* (the same in scroll form) in the world. Because of this large collection of fine specimens of *Nara-ehon* and *Nara-emaki*, the Beatty library became one of the focal points of the International Workshop-Conference on Illustrated Medieval Japanese Literary Texts, which took place from August 1978 to August 1979 in London, Dublin, New York, and Tokyo.⁷ The catalog of *Japanese Illustrated Books and Manuscripts of the Chester Beatty Library* (1979) (hereafter Chester Beatty catalog) was produced in connection with this workshop-conference. The collection also has many examples of illustrated printed works from the Tokugawa period. The subject matter of these works is heavily concentrated in literature, but there are also works on Buddhism, travel books, portraits of actors, and illustrated albums of fauna and flora.

The Chester Beatty catalog is not a complete representation of all the Japanese material at the library. It records 212 items (124 manuscripts and 88 printed works) of the finest specimens in the collection. This handsome catalog in large format (29.5 × 21 cm) with numerous color and black-and-white photos was prepared by Shigeo Sorimachi, an antiquarian bookdealer and bibliographic scholar from Tokyo.

Sorimachi also published another catalog in the same style again in connection with the international workshop-conference—*Catalogue of Japanese Illustrated Books and Manuscripts in the Spencer Collection of the New York Public Library* (1978) (hereafter Spencer catalog). This catalog is a new and enlarged edition of his 1968 catalog of the same title, then out of print. The 625 items in the Spencer catalog were primarily selected and purchased by Karl Kup, curator of the Spencer collection from 1934 to 1968. These 625 represent the entire Japanese collection in the Spencer library except those from the C. H. Mitchell collection purchased for the Spencer collection during the mid-1970s.⁸ The collection represented in the Spencer catalog dates from the eighth to the twentieth centuries, and covers a range of subjects such as literature, popular culture, crafts, guide books, portraits, and landscapes.

Eva Kraft's *Illustrierte Handschriften und Drucke aus Japan, 12–19 Jahrhundert* (1981) (hereafter Kraft's catalog) is an exhibition catalog of illustrated Japanese works on display in the Staatsbibliothek Preussischer Kulturbesitz in Berlin from March 19 to May 8, 1981. The books

7. A book containing a collection of essays written in Japanese on various aspects of *Nara-ehon* and several reproductions of complete scrolls and codexes of *Nara-ehon* and *Nara-emaki* held in Western collections is one of the results of this international workshop-conference (see [18]).
8. The Spencer collection library uses Mitchell's *Biobibliography* [15] as a guide to this part of its collection.

and manuscripts are from the Staatsbibliothek and its various divisions—Kunstabibliothek, Kunstabibliothek-Lipperheidesche Kostümbibliothek, Museum für Völkerkunde, and Museum für Ostasiatische Kunst. The 100 items in this catalog, each of which is represented in one or more color or black-and-white photos, were selected as some of the finest examples from these collections. The subject matter ranges from Buddhism and Shinto to literature and drama, gazetteers, picture books of plants, and anatomy.

The premodern collection at the School of Oriental and African Studies (SOAS) is comprised of 268 books and manuscripts and prints by fifty-four illustrators. Most of this material was acquired through donations by people in Japanese studies at SOAS. The books cover a wide range of subject matter, with no particular strengths. The print collection has a good representation of portraits of kabuki actors, useful in kabuki research.

With the holdings of these various collections having been characterized, we can proceed to an examination of the bibliographic description and arrangement of each of the catalogs. While not major, the SOAS collection does contain a large variety of examples of printing during the Tokugawa period, and the SOAS catalog is an important contribution to bibliographic scholarship. The compilers of the catalog, D. G. Chibbett (author of *The History of Japanese Printing and Book Illustrations* [1]), B. F. Hickman, and S. Matsudaira, as was noted before, made it their aim to formulate a system for cataloging antiquarian Japanese books. Their catalog in many ways is a bibliographer's delight with its thorough and detailed descriptions, indexes, and glossary—features often missing in catalogs published in Japan. The general arrangement of the material and the lack of an adequate introduction are, however, significant drawbacks.

The SOAS catalog is divided into 2 sections, distinguished by types of materials: title catalog (books and manuscripts) and print catalog. The title catalog is arranged alphabetically by title, and the print catalog, of single sheet prints, is arranged alphabetically by artist's name. The alphabetical arrangement by title is arbitrary and easiest for the compiler, but for the reader it does not provide any information in the way a classified or chronological arrangement does. This problem is compounded by the fact that the half-page preface to the catalog does not describe the nature of the collection or inform the reader how to use the catalog.

The real contribution made by the compilers of the SOAS catalog is in the area of bibliographic description. Each entry consists of the following items:

Romanized title in capital letter; call number (not classification numbers but location or "press" numbers); title in Japanese; author, family name in capitals, personal name in parentheses, dates, all romanized; illustrator, if any, with same treatment as author; publication information in romanization, place, publisher, Japanese date, that is, *nengo* or reign period, and Western date in brackets; description, a collation statement consisting of number of volumes, location of folio (abbreviated as ff) within volumes, size (printing frame), existence of title page or colophon, state of impression note on title slips, and if a *kambun* text, that is, Chinese text, number of characters per line, lines per page; binding statement on type of gathering and color of binding; notes, giving brief bibliographic history of book, a summary of contents and other details not provided in description section; citations to other bibliographies and reference works where item appears (see fig. 1).

The entries in the print catalog section follow a more traditional, and less innovative, pattern. For this reason, and since the other catalogs under review do not contain prints, I will not describe the characteristics of the print catalog.

The SOAS catalog has 7 indexes, a glossary of Japanese bibliographic terms, a bibliography of works consulted in the compilation of the catalog, and a list of Edo-period reign dates with corresponding Western dates. The index of authors gives the names in romanized form, in Japanese characters, and birth and death dates. There is also an index to the illustrators and the printmakers for both the book section and the print section. The entries are in romanized form and in Japanese. A so-called index to publishers is provided listing the names of publishers both in romanization and in Japanese characters and locations. This

26 DAI NIHONKOKU KAIBYAKU YURAI-KI

EF.DB 913.56
58234

大日本国開闢由来記

Author: HIRANO (Shigemasa) fl. mid nineteenth century

Illust.: UTAGAWA (Kuniyoshi) 1797-1861

Pub.: n.p., Man'en 1 [1860]

Description: 6 *maki*, 6 vols. Vol. 1, ff. 9, 12; vol. 2, ff. 21; vol. 3, ff. 22; vol. 4, ff. 18; vol. 5, ff. 25; vol. 6, ff. 28, 8, 3. No title page. Colophon without publisher. Fine impression. Original title slips.

Illustrations: vol. 1, 6 polychrome; vol. 2, 4 polychrome, 5 *sumizuri*; vol. 3, 6 polychrome; vol. 4, 6 polychrome; vol. 5, 6 polychrome; vol. 6, 16 polychrome.

Binding: FT, with cobalt blue covers. Embossed flowers and birds.

Notes: The first edition of this *yomihon* by Shigemasa was published in Ansei 3 [1856] and there was another in 1858. This edition was engraved by Asakura Ihachi.

1. *KS* vol. 5 p. 463

index could have been extremely useful, except for the fact that the publishers are not matched up to entries in the catalog. Because several different publishers and locations are often given in the colophons of printed works of the Tokugawa period, the proper identification of the publisher is problematic and is sometimes left out completely in cataloging. It is, therefore, useful merely to have a list of publishers properly identified and represented in the catalog. But matching the list up to catalog entries would have enhanced the utility of the index significantly. There are indexes exclusively for the print catalog by series/individual titles, Kabuki actors appearing in the prints, Kabuki roles mentioned in notes to the prints, and to Kabuki plays mentioned in notes to prints. The glossary of Japanese bibliographical terms in romanized form is most welcome, though by no means complete.

The SOAS catalog is a good example of what Western bibliographic scholars can do in the way of descriptive bibliography and indexing of premodern Japanese materials. The main shortcomings of the catalog are the lack of a general introduction and the arrangement of books alphabetically by title.

Eva Kraft's catalog of illustrated Japanese books and manuscripts in German collections sets a standard of excellence for combined exhibition catalog and bibliography which will be hard to match. It begins with a foreword describing the collections from which the material for the exhibition selected and the circumstances surrounding the exhibition which took place in Berlin March 19–May 8, 1981, and Bonn, July 26–August 9, 1981. The introduction gives a brief history of the book in Japan through the identification of four general categories—*kohanpon* (old block-printed books), *kokatsujiban* (old movable-type books), *koshahon* (old manuscripts—pre-1600), and manuscripts of the Tokugawa period. References are given to items in the catalog and exhibition corresponding to these categories. The catalog, following the layout of the exhibition, is divided into 17 headings reflecting format or subject matter such as old manuscripts, old movable-type imprints, Buddhist manuscripts, literary works of the Heian and Muromachi periods, technology, medicine, and maps.

The bibliographic description for each item is similar to those in the SOAS catalog: romanized title; title in Japanese; call number; romanized author and illustrator; publishing statement of place, publisher, and date (in Western style followed by Japanese date in romanization); the collation, size, content notes, binding statement, and further bibliographic notes; and a citation to other bibliographies and reference works which contain the same item (see fig. 2).

Having arranged the entries by subject and/or format, Kraft then provides 2 indexes of romanized title and illustrators, and one by

49 MOROKOSHI KINMŌ ZUI

唐土訓蒙圖彙

SB 552 104 R-OA

Verfasser: HIRAZUMI Sen'an

Illustrator: TACHIBANA Morikuni

Ōsaka, Hōbundō Ōnoki Ichibee 1719 (Kyōhō 4)

15 Bände, 7 bis 23 Blatt, 22,2 x 16 cm, Vorworte 1718 und 1719, zahlreiche Illustrationen

Bilderlexikon über Land und Leute in China, nach chinesischen Vorbildern erarbeitet.

Aufgelegt: Band 9 Blatt 8v/9r

Geräte zum Spinnen und Weben. Neben der chinesischen Bezeichnung steht die japanische Lesung und eine Kurzerklärung.

509; Toda 318

FIG. 2

chronological arrangement of dates of publication. Through references to catalog items in the introductory material and by arrangement of entries and the indexes, practically all possible approaches to the cataloged material are offered. In addition, the bibliography of 35 titles cited in the catalog and a list of the five collections and the items selected from them complete this catalog.

Eva Kraft's catalog is a shining example of bibliographic scholarship and catalog production. The exhibition catalog has the same love of detail that is evident in the SOAS catalog, without its deficiencies.

Both the SOAS catalog and Kraft's catalog have the advantage of dealing with a relatively small quantity of material, 268 and 100 titles, respectively. In compiling the Nordenskiöld catalog, J. S. Edgren had to work with and bring under control a collection of 1,082 titles. He could not give the tender, loving care to each item that Kraft and the compilers of the SOAS catalog did. But given the dimensions of his task, Edgren has come up with remarkable results in his 388-page catalog, which testifies to the depth of bibliographic knowledge and intelligence of its compiler.

In the creation of the Nordenskiöld catalog, Edgren did have some things to start with: Rosny's catalog, references to the books in Nordenskiöld's writings, and the purchasing list prepared by Mr. Okuchi for Nordenskiöld. Edgren's work is more than a revision of the Rosny catalog; it is a completely new work. Rosny made many mistakes, since he never actually viewed the collection and only identified 1,036 titles,

whereas Edgren lists 1,082. Furthermore, Edgren has completely reorganized the material and found a much more thorough method of describing the material. Rosny's entries consist only of the title in Japanese (and in a form of romanization no longer used), number of volumes, the date in Western form, and a one-line content note.

The Nordenskiöld catalog begins with an exemplary introduction. Edgren describes the historical circumstances surrounding the origin of the collection and of the Rosny catalog. He discusses many of the difficulties confronted in Japanese bibliography itself and in trying to convey this information in a language other than Japanese. His discussion of the problems of dating Japanese wood-block books is especially good. In the introduction, mention is made of some of the information the compiler decided to include which is not usually found in such catalogs of premodern Japanese works, either in the West or Japan. This information includes provenance when there is a legible owner's seal mark, the presence of *kashihonya* or rental copies indicating ex-library or worn condition, and prices for each item noted on the original purchase list in order to provide scarce data for the economics of the Meiji book trade.

The Nordenskiöld catalog is organized by subject matter, imitating the classification system of the catalogs of the Naikaku bunko (Cabinet Library) collections in Tokyo. This consists of seventeen categories: general, Shintoism, Buddhism, language, literature, music and drama, history, geography, government, law and economics, education, physical science, medicine, industries, fine arts, amateur arts, military arts, sinology, and Chinese works. Each of these general categories is subdivided; literature, for instance, has twenty genre types. All items are consecutively numbered (see fig. 3).

Edgren's complete entry consists of the title, author, and illustrator in romanized form; date in Western form; price; size (page size, not printing frame); corresponding Rosny catalog item number; references to standard bibliographies where the item appears. The next section in Japanese gives title, number of volumes, author, illustrator, date, as well as ownership seals if any. The last element of the entry is "comments" providing further descriptive notes, variant title, condition, nature of impression and other matters. Mention of binding is made only when it is unusual. What I find particularly praiseworthy about this arrangement is the full bibliographic statement in Japanese. In Kraft's catalog only the title is given in Japanese, and in the SOAS catalog only the title is given in Japanese in the entry and one must consult the index for the characters for the illustrator's and author's names as well as for the publisher. Edgren's comments are quite lean compared with those in the Kraft and SOAS catalogs. They lack the content information and

Bibliography

Title: Shojaku mokuroku taizen 3 vols.

Author: Yamada Kibei

Date: 1681 *Price:* 15 sen *Size:* 11.9×18.9 cm.

Rosny: 850/268 *Ref.:* KS 4-572

(新撰)書籍目錄大全 三卷

山田喜兵衛 天和元版

Comments: The title may be read *Shoseki mokuroku taizen*. Title-page has *Shinsen shojaku mokuroku taizen*. Extensive list of books (many priced) published during the first three-quarters of the 17th century. Original covers and title labels, worn. Fine impression. Oblong format.

FIG. 3

bibliographic history provided in the other catalogs, but they do contain adequate information to characterize the particular item.

There are two crucial pieces of bibliographic information which Edgren consistently leaves out and offers no explanation as to why he has done so: place and publisher. This omission of fundamental bibliographic information seems impossible to justify. It is true that author, title, and date are key elements needed to identify a work, and one can check the citations the compiler supplies to standard bibliographies to obtain this information. The inclusion of this information would have greatly expanded this already lengthy catalog of 388 pages. But to leave out place and publisher without any explanation is a major flaw in the Nordenskiöld catalog.

The compiler includes 2 indexes, book title index and personal name index, and a concordance between Rosny's catalog item numbers and Edgren's. The 2 indexes are alphabetically arranged and give cross-reference to variant titles and forms of personal names. Because of the large amount of material Edgren was dealing with, he did not have the luxury to make separate indexes for authors and illustrators with their dates and characters, but this information is to be found in the entry itself.

These 3 catalogs I have been discussing thus far are all fine examples of works by European scholar-librarians well versed in Japanese and Western bibliography, and each has tried to make intelligent accommodations between these two bibliographic traditions. The last two catalogs

to be considered are the work of Shigeo Sorimachi, a Japanese bibliographic scholar and antiquarian book dealer, and represent a very different approach to cataloging and presenting premodern Japanese material to a Western audience.

The Spencer catalog and the Chester Beatty catalog have the same large format with many luxurious illustrations, the same organization of the material and style of entries, and they are bilingual (English and Japanese). Both catalogs have introductions describing the origins of the collections and characterizing the nature of the material. This information is given both in English and Japanese. The 1978 Spencer catalog also contains an introduction from the first edition (1968), written only in Japanese and giving a detailed account of Sorimachi's investigation of premodern Japanese materials in Europe and the United States, as well as description of similar collections in Japan. In both the Spencer and Beatty catalogs, the instructions to the reader appear only in Japanese.

The two Sorimachi catalogs have the same overall arrangement: 2 parts—illustrated manuscripts and picture schools, and old printed books with illustrations. (For some reason in the Beatty catalog old Buddhist manuscripts are included in the second part.) There is consecutive numbering throughout the 2 sections, and items within each section are arranged chronologically. There are no indexes in either Sorimachi catalog.

The entries in both catalogs follow a similar pattern: each item has a Japanese section written horizontally in the left column and an English section in the right. The English section gives the romanized title with an English translation (something not provided in the other 3 catalogs), date in Western fashion, and a collation statement consisting of only the number of scrolls or volumes. The Beatty catalog gives the call number and size of each item, details missing in the Spencer catalog. The authors are identified in the notes. The English notes in the Spencer catalog were prepared by Sorimachi and refer to those which appeared in the *Dictionary Catalogue and Shelf List of the Spencer Collection* (1971) [19]. The English notes in the Beatty catalog were prepared by Yoshiko Ushida,

66-1 帝鑑の図 寛文頃写 奈良絵本 12冊

六半本。明の帝鑑図説の和訳に、奈良絵を挿入したもの。挿絵の数多く、1ページのもの61、見通し2ページのもの58。精写刷欄で、図様は版本のそれに似て居るが、部分的にはかなり相違がある。粗紙に金銀泥描の表紙絵は変化に富み、鑑賞に値する。図版66-1参照。

66-1 TEIKAN NO ZU

(Exemplary Conducts of Emperors in Ancient China, by Cho Kyosei. Translation of T'i Chien T'u Shuo, by Chang Chu-cheng, a 16th cent. Ming official) m. of 17 c. 12 vols.

Nara-e-bon manuscript with 61 single page and 58 double page illustrations. Each in original gold-decorated covers. For printed ed. see no. 274. Reproduction on page 31

FIG. 4

72 宇治拾遺物語絵巻 天明寛政頃 1巻

大型の大巻。挿絵は土佐派、図の数は8面、それぞれに長大。詞書は金泥の草花の下絵があり、文字も落ちついて品格がある。内容は宇治拾遺の中の5話を抜萃して絵巻に仕立てたもの。その第20話、静観僧正祈雨の事にはじまり、以下第159話・第119話・第123話・第137話の順に配列し、中では摂津国の淡路六郎の海賊談が長い。総じて品の良い出来、画家・筆者の名は不明。住吉具慶筆として名高い「宇治拾遺絵巻」を、その門流の人が写したのもでもあろうか。保存良。

72 UJI SHŪI MONOGATARI EMAKI

(Picture Scroll of Buddhist Tales)
CBL Ms. 113 1 scroll beginning of 18 c.
30 × 205.8 cm

The *Uji Shūi* is a collection of 197 short stories concerning Buddhism and folklore. Five stories from the *Uji Shūi* which are particularly interesting and eight long pictures make this scroll. This long scroll has an unusually large portion of illustrations in the *Tosa* style which show some influence of the *Kanō* school.

FIG. 5

assistant Japanese curator at the Beatty library, and are more elaborate than those in the Spencer catalog. The Beatty notes are especially expansive in the areas of content and literary and historical context. This kind of information does not appear in the Japanese notes, which contain more technical bibliographic and artistic information than the English notes. Details in the Japanese section include such information as the type of paper; the pigmentation used in the paper and paint for illustration; the style of illustration, writing, and printing. There are, however, no detailed collation statements (see figs. 4, 5).

These two Sorimachi catalogs represent quite a different approach from those taken by the European scholar-librarians. Sorimachi seems quite consciously to be addressing two audiences at once: Westerners with little or no knowledge of Japanese who need basic bibliographic information and introductory material, and the Japanese reading public (which does include some Westerners) who want and need technical details written in Japanese. Sorimachi seems to feel, and perhaps quite rightly, that to be privy to this kind of information and to become an expert in the field it is necessary to learn Japanese.

One must, however, admire the Europeans' more systematic approaches and the zeal with which they faced their difficult tasks. Besides giving us a clear record of the items in their collection, their catalogs have an almost evangelical and pedagogical element to them. The compilers of these catalogs are attempting to introduce the subject of Japanese bibliography and provide a transition to the original sources for those curious about Japanese books in traditional format.

All 5 of these catalogs greatly advance our knowledge of the collections of premodern Japanese materials in Europe and the United States, as well as of traditional Japanese bibliography. Clearly, no single set of standards has emerged yet in the cataloging of antiquarian Japanese books. The methods and approaches which compilers of catalogs of other, similar collections in the West will utilize will be a subject of interest in the future.

REFERENCES

1. Chibbett, David. *The History of Japanese Printing and Book Illustration*. Tokyo: Kodansha, 1977.
2. Kornichi, P. F. "Notes on Some Former *Kashihonya* Books in the Library of the School of Oriental and African Studies." *Bulletin of the School of Oriental and African Studies* 48 (1980): 544-47.
3. Makino, Yasuko. *Japanese Rare and Old Books: Annotated Bibliographical Guide of Reference Works*. Tokyo: Hobundo, 1977.
4. Sewell, Robert G. "Japanese Printing." In *Encyclopedia of Library and Information Science*. Vol. 24. New York: Marcel Dekker, 1978.
5. Sewell, Robert G. "Old and Rare Japanese Books in U.S. Collections." *College and Research Libraries* 39 (May 1978): 197-206.
6. Araki, James T. "Otogi-zoshi and Nara-ehon: A Field in Flux." *Monumenta Nipponica* 36 (Spring 1981): 1-20.
7. Hiller, Jack. *The Art of Hokusai in Book Illustration*. Berkeley: University of California Press, 1980.
8. Mason, Penelope. "The House-bound Heart: The Prose-Poetry Genre of Japanese Narrative Illustration." *Monumenta Nipponica* 36 (Spring 1981): 21-43.
9. Rosny, Leon de. *Catalogue de la bibliothèque japonaise de Nordenskiöld*. Paris: L'Imprimerie Nationale, 1883.
10. Serrivier, L. *Bibliothèque japonaise. Catalogue raisonné des livres et des manuscrits japonais enregistrés à la bibliothèque de l'Université de Leyde*. Leyden: E. J. Brill, 1896.
11. Douglas, Robert Kennaway. *Catalogue of Japanese Printed Books and Manuscripts in the Library of the British Museum*. London: British Museum, 1898.
12. Douglas, Robert Kennaway. *Catalogue of Japanese Printed Books and Manuscripts in the Library of the British Museum Acquired during the Years 1899-1903*. London: British Museum, 1904.
13. *Livres et albums du Japon; réunis et catalogués par Théodore Duret* (Bibliothèque Nationale). Paris: E. Leroux, 1900.
14. Toda, Kenji. *Descriptive Catalogue of Japanese and Chinese Illustrated Books in the Ryerson Library of the Art Institute of Chicago*. Chicago: R. R. Donnelley & Sons Co., 1931.
15. Mitchell, C. H. *The Illustrated Books of the Nanga, Maruyama, Shijo, and Other Related Schools of Japan: A Biobibliography*. Los Angeles: Dawson Book Shop, 1972.
16. Nordenskiöld, A. E. *The Voyage of the Vega Round Asia and Europe*. London: Macmillan Publishers, 1881.
17. Edgren, J. S. "Illustrated Early Japanese Fiction in the Nordenskiöld Collection." *Biblis* (1977-78), pp. 9-62.
18. *Gaizai Nara-ehon (Nara-ehon Abroad)*. Nara-ehon Kokusai Kenkyū Kaigi Hen. Tokyo: Kadokawa, 1981.
19. "Shelf List of Manuscripts and Oriental Printed Books." In *The New York Public Library's Dictionary Catalog and Shelf List of the Spencer Collection of Illustrated Books and Manuscripts*. Vol. 2. Boston: G. K. Hall, 1971.