Treasures from Japan
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Treasures from Japan

イェール大学図書館所蔵日本関係資料
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Asakawa with several friends, before leaving Japan to study in the United States
October 23, 1895
Photograph, 16 x 11.5 cm
Manuscripts & Archives, Yale University Library

Asakawa as a young man ca. 1890–1915
Photograph, 16 x 11.5 cm
Manuscripts & Archives, Yale University Library
Foreword

Yale University Library is fortunate to hold one of the few major collections of pre-modern Japanese books and manuscripts outside Japan. It is luckier still that the holdings include so many unique items of extraordinary literary, historical, and artistic importance. The present exhibition in the Beinecke Rare Book & Manuscript Library provides a glimpse of these treasures, works drawn primarily from two collections now in the Beinecke: the Japanese Manuscript Collection, acquired in 1907, and the Yale Association of Japan Collection, donated in 1934. These collections, as well as important holdings in Yale’s East Asia Library, exist at Yale today primarily because of the vision of a scholar named Asakawa Kan’ichi (1873–1948) and the relationships he nurtured for Yale in his country of birth.

Asakawa, son of a former samurai from Nihonmatsu, left Japan in 1895 to enroll at Dartmouth College and went on to receive a doctorate in history from Yale in 1902. After teaching briefly at Dartmouth, Asakawa spent his career at Yale, becoming known as an eminent scholar of Japanese pre-modern institutional history and curator of Yale’s East Asian collections. In 1905, the year before Asakawa was appointed at Yale, he began contacting prominent American scholars about his idea

序文

前近代日本の書物や手書き文書に関する国外の大きなコレクションは限られるが、イェール大学図書館はその一つを所蔵する幸運に恵まれている。さらにありがたいことに、その所蔵品のなかには、文学的・歴史的・芸術的にきわめて重要なものが数多く含まれている。バイネキ稀覯本・手稿図書館において開催されるこの展覧会は、元来は二つのコレクションに由来し、現在バイネキに保管されているこれらの貴重品の一端を紹介するものである。二つのコレクションというのは、一つは1907年に入手した日本文書コレクションであり、もう一つは1934年に寄贈された日本イェール協会コレクションである。これらのコレクションや東アジア図書館に保管されているその他の貴重品が今日イェールに存在しているのは、朝河貫一(1873–1948)という一人の学者の見識と、彼がイェールのために育んだ彼の母国との関係のおかげである。

朝河貫一は二本松の元藩士の子に生まれ、1895年日本を出てダートマス大学に入学し、1902年にはイェール大学から歴史学博士号を取得した。朝河は短期間ダートマスで教えた後は、キャリアのほとんどをイェール大学で過ごし、前近代日本史の優れた教授として、また東アジア図書館のキュレーターとして名が
知られるようになった。イェールに着任する前年の1905年、朝河は、日本研究のための総合的なコレクションを有する一大日本図書館・博物館の構想について、主だったアメリカの学者たちと連絡を取り始めた。しかし積極的な賛同を得る事ことができず、朝河の計画はアメリカのいくつかの図書館から日本資料の収集を請け負うことへと縮小された。

最終的に、朝河は議会図書館とイェール大学図書館の二つの図書館から、日本において図書を収集する依頼を受けた。1906–1907年の帰国中、彼は幅広い人脈を活かして大量の資料の購入と受贈を実現した。彼は20人の若手研究者を写字生として雇い、寺院や個人のコレクションや図書館の中から見出した史料を複製させた。十八か月の日本滞在の間に、朝河はイェールの宝となる貴重な資料を収集した。8,120点(21,520冊)の書物のほかに地図・巻物と数百に及ぶ手書き文書の原本と写本である。

朝河はしかし、独立の図書館の夢をあきらめなかった。二回目の帰国の間(1917–1919)に、朝河は日本イェール協会から彼の計画への賛同をとりつけることに成功した。イェール日本協会は、日本人のイェール留学生の同窓会組織であり、1897年に設立された。協会は、母校へ寄附するコレクションの選定を、東京帝国大学（現在の東京大学）史料編纂所の黒板勝美に依頼した。史料編纂所は今に至るまで、前近代に関す
史料編纂のための最も重要な機関であるが、黒板のためにコレクション選定の便宜をはかった。朝河はイェール大学がコレクションのために独立の建物を用意することを期待していたが、結局1934年に到着したコレクションは、新設のスターリング記念図書館中の特別室に置かれることになった。

近年また、朝河関連のコレクションが研究や教育のために注目されるようになった。黒板の貢献を思い起こさせる学術交流により、史料編纂所のチームが5年にわたってこの貴重資料を再調査した。この調査によって、このコレクションについての重要な新しい発見があった。この調査活動は一方でこれらの資料をイェール大学のカリキュラムの中で活用する成果もたらし、資料は学生の研究対象となり、またしばしば授業にも貸し出されるようになった。これらの活動は、アメリカ人による日本文化、日本史研究を促進するために日本図書・文書・芸術品を一所に集めた大図書館をつくりあげるという朝河の構想によって生み出された成果である。この展示は彼の夢と業績に対するさらなる感謝の印である。[ハモンド]
Right: Hyakumantō darani
百萬塔陀羅尼
764–770
4 wood stupas
containing handscrolls
Stupas, each ca. 21.5 x 10.5 cm
(diameter)

Far right: Infrared (x-ray)
image of the bottom of a
stupa

Below: Muku jōkōkyō
konpon darani
無垢浄光経根本陀羅尼
764–770
1 handscroll, 2.5 x 60 cm
Before Gutenberg

The *Hyakumantō darani* (“the One Million Dharani Stupas”) are of enormous significance for our understanding of the history of printing globally. These small wooden stupas are about 21.5 cm in height, and consist of a hollow body and a removable finial. Small printed scrolls containing *dharani* (Jp. *darani*), Buddhist spells in Sanskrit recorded phonetically in Chinese characters, were inserted into the central cavities. (Currently, the scrolls are preserved separately from the stupas.) It is not known whether wooden blocks or metal plates were used to print the scrolls, but according to eighth-century chronicles, the *Hyakumantō darani* were created between 764 and 770 on the orders of Empress Regnant Shōtoku (r. 764–770) and distributed to temples in what are now the cities of Nara, Kyoto, and Osaka. Many examples, including all of Yale’s, bear inscriptions on the stupa bottoms listing names of artisans and dates of completion, corroborating the chronicled dates. The associated *dharani* scrolls are thus the oldest printed objects that can be reliably dated anywhere in the world. Yale owns five of these remarkable artifacts and their accompanying *dharani.* [JF]

百万塔陀羅尼は、印刷史にとってももっとも貴重な資料の一つである。塔部分は各高さ21.5 cmで、空洞の本体と外せる相輪からできている。空洞の中には印刷された巻物である陀羅尼が入れられていた。（現在は、塔と陀羅尼が別々に保存されている。）印刷の方法については、銅版であったか木版であったか、不明である。『続日本紀』には、百万塔陀羅尼は称徳天皇（在位764–770）の勅により、764年の藤原仲麻呂の乱で亡くなった兵士達の魂を鎮めるために作られたと記録されている。その名の通り、百万個が製作され、東大寺、興福寺などの十大寺に分置されたが、今日まで伝えているのは法隆寺のみであり、それ以外では博物館や図書館が収集品として所蔵しているにとどまる。現存する塔の多くは底面に銘があり、764年から770年に作られたことが確認できる。したがってこの陀羅尼は、年代が判別できる印刷物としては世界最古のものということになる。イーダル大学には5基の百万塔陀羅尼が所蔵されている。 [フライドマン]
Records of a Great Temple

The Tōdaiji monjo are a collection of documents from the great temple of Tōdaiji, an institution first established in the eighth century to stand at the center of Japanese Buddhism. Two documents from the collection, which have been mounted next to each other on a scroll, are shown here. The first (on the far right) is a receipt for tax rice issued by the temple in the year 1056. The second (at right), from 1095, records the sale of a parcel of land that had formerly been part of the Imperial capital of Heijō-kyō (Nara), but was now being used for agriculture. That this document later came to be held by Tōdaiji suggests that the land in question subsequently fell under the temple’s control. [KS]
Unfolding Treasure:
A Precious Record from a Dismantled Screen

From the time of its establishment in the eighth century, Tōdaiji (see previous entry) had been the archipelago’s most important center of state-sponsored Buddhism, but in 1180, as war broke out between the Minamoto and Taira clans, much of the temple complex was burned to the ground. By 1185, as the war entered its final stages, rebuilding efforts began to get under way. Minamoto-no-Yoritomo’s newly emerging warrior government in Kamakura was, of course, the most important sponsor of the project, but the Imperial Court in Kyoto, which remained a significant political force, also played a key role.

One of the ways in which the Imperial Court supported the rebuilding effort was by granting Tōdaiji control over a tax-exempt estate (shōen), called Ōbe, in Harima Province. The document shown here was compiled at the time of this grant in 1192. It subsequently came into the possession of Chōgen (1121–1206), the priest responsible for rebuilding Tōdaiji, who had it made into a scroll with other related documents. In order to ensure that the scroll could be reassembled should it ever come apart, Chōgen wrote his personal mark (kaō) across the back edges of each of the...
いる。重源は中国に3度渡って修行した活動的な僧侶であったが、60歳で東大寺再建事業の監督者に指名されてから85歳で死ぬまで東大寺再建のために全力を尽くし、その功績は今日でも知られている。

しかし重源が巻物にして遺した大部庄に関する文書は、いつ、どのような経緯でかは一切不明であるが、廃棄され、ただ不幸中の幸いは、そのうちの数通がただの紙として、建具の材料に再利用されたために遺ったことであり、数百年を経て再発見されることになった。

イェール日本協会が、1934年に日本の伝統文化を紹介する目的で、相当数の古文書を寄贈したが、そのうちにこの文書は含まれている。しかしこの文書は相当に痛んでいたためか、他の文書ほどの価値を認められず、他の雑多な文書と一緒に屏風に貼られた。部屋の調度に用いて鑑賞するに適当と考えられたのであった。

その後さらに80年が経過し、屏風が傷んで貼付された文書への悪影響が懸念されたため、文書を屏風からはずして保存することになった。2010年7月に屏風を東京大学史料編纂所に運び、文書を屏風からはずして、一点ずつ補修した上で、2012年7月にバイネキに返却された。

その結果、重源は中国に3度渡って修行した活動的な僧侶であったが、60歳で東大寺再建事業の監督者に指名されてから85歳で死ぬまで東大寺再建のために全力を尽くし、その功績は今日でも知られている。

 Photograph of the now dismantled Komonjo harimaze byōbu 古文書張交屏風 ca. 1932, with documents from 1192–1747 2 two-panel folding screens, each 190 x 164 cm constituent documents. The left-hand portion of his mark can be seen here on the folded edge at the right-hand side of the document.

Chōgen was one of the leading Buddhists of his era and is said to have traveled to China three times. From the age of sixty until his death twenty-five years later, he devoted himself entirely to the task of rebuilding Tōdaiji, and to this day he continues to be remembered in Japan for his efforts.

At some point, however, the Ōbe estate documents, which Chōgen had kept in the scroll, were discarded. We know nothing of the circumstances, but as was often the case in pre-modern Japan, a number of the documents were reused as backing paper for screens and doors, and were eventually rediscovered centuries later.
In 1934, when the Yale Association of Japan presented the University with a large collection of materials intended to represent the history of pre-modern Japanese society and culture, this document was among them. Perhaps because it was in poor condition, however, it was not recognized at the time as having particular value, and as a result it was pasted onto a folding screen, or byōbu, together with other miscellaneous historical documents. Presumably it was thought that pasting the documents onto a screen in this way would help to facilitate their public display once they reached New Haven.

Some eighty years later the screen had fallen into a state of disrepair, and in 2010, in order to ensure that the documents on it were properly preserved, it was sent to the Historiographical Institute at the University of Tokyo, where each of the documents was carefully removed from the screen and restored using the best available techniques. The documents were safely returned to the Beinecke in 2012. As a result of the advances in historical research that have taken place in the intervening decades, moreover, it is now clear that the importance of this particular document is far greater than was understood in the 1930s. [KS]
応永三十二年具注暦
ca. 1425
1 handscroll (front),
29 x 865 cm

元徳二年後宇多院七回忌
曼荼羅供記
after 1425
1 handscroll (back),
29 x 865 cm
A Repurposed Almanac

This scroll, consisting of a total of twenty-two sheets of paper pasted together, originally served as an almanac for the year 1425. After it had served this purpose, however, the blank backs of the almanac’s pages were also used to copy records of the mandaraku services that had been performed in 1330 to mark the sixth anniversary (shichi kaiki) of the death of the Retired Emperor, Go-Uda (1267–1324), father of the famous Emperor Go-Daigo (1288–1339).

In addition to providing information about changes of season, lucky and unlucky days, and so on, almanacs of this kind (guchūrekis) were also used as diaries. In the case of this particular almanac, diary entries have been made by a Shingon priest with connections to the Ninnaji and Daigoji temples in Kyoto (both registered as World Heritage Sites today). Judging from the circles in which he moved, the priest was of fairly high rank, and seems to have received news about developments at the Imperial Court remarkably quickly. He also used the almanac to keep records of regular religious services.

The records of the mandaraku services held for Go-Uda, which were copied on the backs of the almanac pages, were originally compiled by the priest Dōi (1290–1356), who was head of the Shōhōin sub-temple 応永三十二年 (1425) の具注暦であり、裏面には元徳二年 (1330) に後宇多院 (1267–1324) の七回忌仏事として行われた曼荼羅供の記録が写されている。具注暦として使用された後、裏側の白紙が曼荼羅供記録写の用紙として利用されたものである。全22紙からなる。

具注暦とは季節や日の吉凶などの注を付した暦で、日記の料紙としても利用された。本史料にも、仁和寺・醍醐寺などと関係を有した真言宗の僧侶による日記が記されている。この僧侶は、その交際範囲からある程度身分の高い僧侶と考えられ、朝廷内部の情報についてもいち早く入手している。また日常的な仏事についても記されている。

裏面は、後宇多院七回忌曼荼羅供で大阿闍梨を勤めた仁和寺勝宝院主道意 (1290–1356) の記録を写したものです。道意のもとに後醍醐天皇 (1288–1339) らの依頼の繍旨が届いた6月18日から曼荼羅供当日である15日までの記事が記されている。もとの記録は断簡となっていたらしく、記載の順序が整っていない。但し、記事の脱落は無く、全体像を復元することができる。[西田]
at Ninnaji, and responsible for making the necessary arrangements. They cover the brief period between Dōi’s receipt of orders conveying Go-Daigo’s wish for the services to be held and their actual performance eight days later. The original records must have been in fragments at the time they were copied because they are not reproduced in proper order. The copies do form a complete record, however, and allow us to understand what was involved in preparing for an important Buddhist service of this kind in this period. [NT]
A Warrior and His Land

In 1350, soon after the founding of the Ashikaga Bakufu, the new Shōgun, Ashikaga Takauji (1305–1358), issued a document to confirm the landholdings of a warrior named Akamatsu Norisuke (d. 1351). Later, in 1411, when some of the same lands were donated to Nanpōin, a sub-temple of Tenryūji, in Kyoto, this copy of the original document was made and kept by the temple to serve as evidence of its lawful ownership. A statement written on the back attests that it is a true copy carrying the same legal force as the original document. [KS]

Tenryūji tatchū Nanpōin monjo
天龍寺塔頭南芳院文書
15th century
1 handscroll, 31 x 338 cm

Right: 1411 copy of original document from 1350, confirming landholdings

Opposite: Back of the document
Heishi monjo
平氏文書
1470–1546
1 handscroll, 32 x 884 cm

Top: 3rd document on the scroll
Bottom: 13th document on the scroll
戦乱の世に身を立てる

「平氏文書」は中級貴族高倉家の家臣である粟津氏に伝えられた文書である。計14通の文書が1巻に仕立てられている。14通の文書はいずれも戦国時代のもので、粟津氏の代々の当主に対して朝廷が官職を与えた文書と、その関係文書で構成されている。粟津氏に伝えられた文書は日本にも残っており、その写しは東京大学史料編纂所にも所蔵されている。それらとあわせて検討することによって、「平氏文書」の内容をよりよく理解することができる。

「平氏文書」の3通目にあたる文書は、1470年、朝廷が粟津清式に対して「筑前守」という官職を与えた文書で、「口宣案」という書式で書かれている。当時、京都では全国の武士を巻き込んだ戦乱である応仁の乱が繰り広げられていた。その戦火から守るために、朝廷は天皇が即位式で用いるための重要な衣服（「礼服」）を京都近郊の農村である山科郷に避難させていた。ところが1470年、その山科郷が戦乱の中心になってきた。危険を感じた朝廷は、「礼服」を山科から内裏に戻すことを高倉家に命じた。高倉家は天皇や将軍の装束を管理することを任務とする貴族だったからである。粟津清式はもともと山科郷に住む小さな武士だったが、高倉家の指示を受け、「礼服」を山科郷から内裏まで無事に届けることに成功

Finding Favor in an Age of War

The *Heishi monjo* are a set of fourteen documents originally owned by the Awazu family, who served as retainers to the Takakura, an aristocratic house of middling rank. All fourteen documents, mounted together onto a single scroll, date from the turbulent Warring States era of the late fifteenth and sixteenth centuries, and are either notices from the Imperial Court confirming the official position of successive heads of the Awazu, or materials related to those appointments. Various documents formerly in the possession of the Awazu have also survived in Japan, and copies are available at the University of Tokyo’s Historiographical Institute. By referring to these other materials we are able to reach a better understanding of the content of the *Heishi monjo* at Yale.

The third document on the *Heishi monjo* scroll is a note of investiture in the kuzen’an (“memorandum” or “verbatim”) style. Compiled in 1470, it conferred upon Awazu Kiyonori, then head of the family, the position of Chikuzen-no-kami. Following the outbreak of the Ōnin War in 1467, the Imperial capital of Kyoto was engulfed in fighting, and as a precaution the Court had arranged for the special garments (raifuku) worn by emperors at their enthronement ceremonies to be
した。その功績を褒めて、朝廷では清式に官職を与えたのである。
この1470年の清式の行為は、その後も長く粟津氏の地位を保証することに役立った。清式の子の清久、その子の季清、その子の通清に対して官職を与えた口宣案も「平氏文書」の中に残されている。そして13通目にあたる文書は、通清が官職を与えられたときに、時の後奈良天皇（在位1526–1557）が高倉家に書き送った手紙で、そこには応仁の乱のときの清式の功績を称えるために、その曾孫である通清に従五位下（じゅごいのげ）という官位を与えられたと述べられている。この官位は貴族の仲間入りをしたことを意味する官位である。後奈良天皇の手紙は、「女房奉書」という書式で書かれている。ほぼ全文がひらがなで書かれているが、芸術性を重んじた書体で書かれているうえに、特殊な順序で読まなければならないので、習熟しないと読みにくい文書である。
「平氏文書」からわかる粟津氏の歴史はここまでであるが、ほかの貴族の日記には粟津通清がその後も高倉家の重臣として活動していたことが記されている。また日本に残っている文書から、通清の子孫たちもまた朝廷から官職を受け、高倉家の重臣として江戸時代まで生き続けていたことを知ることができる。[桖原]

moved to Yamashina-gō on the outskirts of the city for safekeeping. By 1470, however, the center of fighting had shifted to the area around Yamashina-gō. As a result, the Takakura, whose formal duties at Court included the care of ceremonial clothing, were instructed to retrieve the enthronement garments. Awazu Kiyonori was at this time the leader of a small warrior band based in Yamashina-gō and, acting on orders from the Takakura, he was able to secure the safe return of the garments to the Imperial palace. It was in recognition of this deed that Kiyonori was granted an official position by the Court.

Kiyonori’s success in 1470 ensured that successive heads of the Awazu family would also be recognized by the Imperial Court. The Heishi monjo collection includes kuzen'an documents granting official positions to Kiyonori’s son (Kiyohisa), grandson (Suekiyo), and great-grandson (Michikiyo). The thirteenth document in the collection, moreover, is a letter sent to the Takakura on behalf of Emperor Go-Nara (r. 1526–1557) at the time of Michikiyo’s appointment. It announced that in recognition of Kiyonori’s service during the Ōnin War his great-grandson was to be granted the courtly rank of Jugoi-no-ge (junior fifth rank), which meant that the Awazu family were now recognized as aristocrats in their own right. Emperor Go-Nara’s letter
provides an example of the *nyōbō hōshō* style, which was used in Imperial communications.

Although the documents on the *Heishi monjo* scroll do not allow us to trace the history of the Awazu beyond this point, the diaries of other courtiers in this period reveal that Michikiyo continued to serve as a leading retainer of the Takakura house. Other surviving documents in Japan also allow us to confirm that Michikiyo’s descendants continued to receive appointments from the Imperial Court and serve as retainers to the Takakura up until the Edo period.  [EM]

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Detail, *Heishi monjo*
平氏文書  
(see p. 24)
Nishi-Kamo kenchō
西加茂検地帳
1586–1706
2 handscrolls: v.1, 28 x 250.5 cm;
v.2, 28 x 298 cm
Surveying Land for an Age of Peace

The documents shown here are records of the famous cadastral surveys conducted by the military hegemon Toyotomi Hideyoshi in the late sixteenth century. They pertain to a parcel of land in the village of Nishi-Kamo in Yamashiro with an assessed value of 38 koku of rice, which was held in fief by the Kamo Wakeikazuchi Shrine, one of the oldest and most important shrines in Kyoto.

In 1585 and 1589 Hideyoshi’s administration conducted surveys of the area around Kyoto, including Nishi-Kamo, focusing mainly on the fiefs held by aristocratic households and religious institutions. In addition to assessing the productive capacity of the lands, the administration also awarded new fiefs and moved others around, all with the goal of creating a new order of aristocratic and temple landholdings. The documents shown are examples of the reports on these two surveys compiled by Hideyoshi’s officials and issued to the relevant proprietary lords.

In the case of the Nishi-Kamo lands, a shrine official (ujibito) named Okamoto Shimotsuke-no-kami Ujisato was recognized as proprietary lord. From other shrine records we know that on the same day that the first of these survey reports was issued in 1586, Ujisato...
prepared a document guaranteeing delivery of funds for the purchase of fuel for the shrine lamps, suggesting that the Nishi-Kamo lands were intended to provide income for this specific purpose. We also know that throughout the Edo period, ownership of the lands surveyed in Nishi-Kamo at this time was guaranteed by the warrior state under charters that were distinct from those issued for the shrine’s main landholdings. Notes by Ujisato’s great-grandson, Ujiyo, pasted into each of the two scrolls in which the documents are stored, indicate that they were originally folded up into booklets, but that he had them mounted on the scrolls to ensure their safekeeping.  

Detail, Nishi-Kamo kenchichō  
西加茂検地帳  
(see p. 28)
Tekagamijō
手鑑帖
8th–early 17th century, double-sided album
1 v., 40 x 25 cm
(65 double-sided pages, altogether 1625 cm)

Right: Calligraphy by Empress Kōmyō

Far right: Calligraphy by the Nun Abutsu
Models of the Hand and Brush

Albums of exemplary calligraphic styles such as this *Tekagami* ("A Mirror of Skilled Hands") pose a paradox: they assemble segments of what once were complete manuscripts that, in various stages of circulation and exchange, were subdivided by collectors and copyists, but thus also preserved. The Yale album, which may have been assembled by the connoisseur and authenticator Asakura Shigeire (or Mon’yū, 1572–1662, identified by his seal on the colophons naming each original calligrapher), includes 139 samples of varying length and type (Buddhist sutra passages, poems, official and personal correspondence, etc.); the named calligraphers date from the eighth through the seventeenth century, and are presented in categories arranged hierarchically from emperors and other members of the Imperial family to regents and other court officials, scions of traditional schools of poets, ecclesiastics, and unranked notables. Most of the model hands are those of male writers, but five examples are by women, among them the Empress Kōmyō (701–760) and the poet known as the Nun Abutsu (1225–1283). Paintings decorating the inside front and back covers are the work of the Shogunal court artist Kanō Masanobu (or Tōun, 1625–1694). All evidence suggests that the album was created for very high-ranking personages in Edo – possibly female.  

古筆の鑑賞

手鑑は模範となる書を集めたものであるが、もともとは一体であった文書が、譲渡と収集の過程で、一旦裁断されて断簡となり、その断簡がまた集められて編成されるという、相矛盾する手当の結果として作成されている。イェール所蔵の手鑑帖は、古筆のそれぞれに付された極書の落款によれば、古筆家の朝倉茂入（1572–1662）によって作成された可能性があるが、139の古筆が貼り込まれており、それぞれの大きさも種類もさまざまである（仏典の断簡、詩歌、公私の書状など）。手跡は8世紀から17世紀にわたる著名な書家のもであり、天皇・皇族から摂関や他の廷臣、歌人、僧侶、無位無官の著名人と階層別に配列されている。大部分が男性の手跡であるが、5例ほど女性によるものがある。その中には光明皇后（701–760）や阿仏尼（1225–1283）として知られる歌人のものも含まれる。表裏の表紙の内側に描かれた絵は徳川幕府の御用絵師狩野益信（1625–1694）によるものである。この手鑑帖は、その特徴によって、江戸の相当高位の貴人におそらくは女性のために作成されたと考えられる。  

[ ケーメンズ ]
Konoe Nobutada hitsu waka shikishijō
近衛信尹筆和歌色紙帖
Konoe Nobutada 近衛信尹 (1565–1614)
late 16th–early 17th century,
double-sided album
1 v., 26 x 21.5 cm
(12 double-sided pages,
altogether 300 cm)

Right: Kokin wakashū #171
Far right: Kokin wakashū #220

Transcriptions and transliterations appear below the images.

わがせこが衣のすそを吹返し
うらめづらしき秋のはつ風
wagaseko ga
koromo no suso wo
fukikaeshi
uramezurashiki
aki no hatsukaze

あき萩のしたば色づく今よりや
ひとりある人のいねがてにする
akihagi no
shitaba irozuku
ima yori ya
hitori aru hito no
inegate ni suru
A Master Calligrapher

Konoe Nobutada (1565–1614) stands out in the history of Japanese calligraphy as one of its most innovative practitioners, particularly noted for visual designs devoted entirely to the blending of large- and small-scale characters in both large- and small-scale screens, scrolls, and albums such as this one, in which he copied twenty-four poems selected from various sections (on topics including “Love,” “Autumn,” and “Parting”) from the *Kokin wakashū* (“Collection of Ancient and Modern Poems”), the first Imperial anthology of vernacular Japanese verse compiled in the early tenth century. (See previous entry for the Nun Abutsu’s selection of poems from the same anthology.) Most likely the notebook served as a sampler or model demonstrating and preserving Nobutada’s unique handling of these poem texts and others like them. The two examples here, brushed on finely decorated papers (*shikishi*), are both anonymous “autumn” poems (*Kokin wakashū* #171 and #220). [EK]

書道の名人

近衛信尹 (1565–1614) は日本の書の歴史の中で、最も革新的な書家の一人として突出している。特に大小のサイズの文字を混合して用い、キャンバスにもまた屏風や掛け軸や帖など大小さまざまなものを用いる視覚デザインが注目される。この色紙帖もその一つであるが、これは信尹が、古今和歌集すなわち10世紀初頭に撰集された最初の勅撰和歌集のさまざまな部立て（「恋」、「秋」、「離別」等を含む）から24の和歌を選んで書写したものである（前出の「手鑑帖」には阿仏尼が同じ古今和歌集から選んだものが見える）。おそらくこの色紙帖は、信尹の和歌の本文に対する独特な扱い方を表現し保存するための見本ないしは手本としての役割を果たしたと思われる。ここに示した二つの例は、すばらしく装飾された色紙に書かれているが、いずれも読んで人知らずの「秋」の和歌である（古今和歌集 171、220）。[ケーメンズ]
Ōmi hakkei
近江八景
Paintings by Yamamoto Soken 山本素軒 (fl. 1683–1706), calligraphy by various court officials, 1691–1693, illustrated handscroll
1 handscroll, 29 x 604 cm

Top: “Dusk Glowing at Seta”

Bottom: “Descending Geese at Katada”
Late in the sixteenth century, Japanese poets and artists began to carry out creative programs with a new topos, “Eight Views of Ōmi,” that had roots in both Chinese and domestic traditions. The Chinese template was “Eight Views of Xiaoxiang,” an area of lakes and legends that had served as the subject of both poetry and painting since the Tang period and had long been familiar to Japan through importation and imitation; the Japanese sources included canonical poems dating to the eighth century celebrating specific sites in Ōmi, a region around the shore of Lake Biwa in central Japan (modern Shiga Prefecture) which briefly, in the seventh century, had been the site of an Imperial capital and which, in later times, was the location of several important religious institutions, including the Buddhist monastery complex of Onjōjī (Miidera); Ishiyamadera, an important pilgrimage destination; and the Karasaki Shrine, closely allied to the powerful Hiyoshi cult based in the nearby Heian capital. And, since the mid-ninth century, Ōmi had been selected for the honor of representing the provinces to the east of the capital as provider of tribute goods — including rice, sake, songs and song performers, and, at a later stage, screen paintings, celebratory poems, and, of course, screen paintings, celebratory poems, and, of course, screen paintings, celebratory poems, and, of course, screen paintings, celebratory poems, and, of course, screen paintings, celebratory poems.
and other ritual accoutrements—for the sacred harvest ceremonies and banquets (Daijōe) celebrated at the beginning of each new Imperial reign. The inventors of the new “Eight Views of Ōmi” topos drew upon all of these resources to delineate a creative menu modeled on its Chinese template but distinctively marked as a naturalized Japanese translation; their paintings and poems in Chinese (kanshi) and Japanese (waka) paid homage to these traditional roots while also fashioning a fertile new space for literary and visual creativity.

Scholars agree that Konoe Nobutada (see previous entry) was most likely the formulator of the eight specified four-character topic tags (dai) that have constituted the “Eight Views of Ōmi” program (with occasional variations) throughout most of its subsequent history. Each combines the name of one of the historic sites in the region with evocative scenic elements: “A Storm Clearing at Awazu” (Awazu no seiran), “Dusk Glowing at Seta” (Seta no sekishō), “Evening Snow at Mount Hira” (Hira no bosetsu), “Evening Bell at Miidera” (Mii no banshō), “Descending Geese at Katada” (Katada no rakugan), “Returning Sails at Yabase” (Yabase no kikan), “Night Rain at Karasaki” (Karasaki no ya’u), and “Autumn Moon at Ishiyama” (Ishiyama no shūgetsu).
The Yale scroll, painted by the artist Yamamoto Soken (fl. ca. 1683–1706) with poems inscribed by eight high-ranking Imperial Court officials (named with their titles in the final section of the scroll), closely resembles other late seventeenth-century renderings, including a version by Soken’s teacher Kano Tan’yū in the Freer Gallery of Art and Arthur M. Sackler Gallery, Washington, D.C.  [EK]
Visions of Ōmi II: The Political

Shown here is a mid-seventeenth-century map of the province of Ōmi (the same area of the country that inspired the artistic creations discussed in the previous entry). As part of its effort to solidify political control, the Tokugawa Bakufu ordered the preparation of official maps of each province in the country. This later inspired the production of similar maps of the provinces for circulation among the general population. In addition to roads, fortifications, and basic topographical information, the map shows the location and productive capacity of every village in the province. [KS]

描かれた近江一統治の場として

17世紀中葉の近江一国（その風景と歴史が芸術家の創造力を刺激して前出作品を産み出したのと同じ地域）を描いた絵図。徳川幕府は、全国統治の強化策の一環として、一国単位の絵図の作成を全国に命じたが、これに刺激を受けて民間でも国単位の絵図が作成された。絵図には地形の特徴と道路や城郭などが描かれている上に、国内のすべての村の位置と石高が書き込まれている。[近藤]
Right: Ōmi no kuni ezu
近江国絵図
mid-17th century
1 map, 121 x 130 cm
Opposite: Detail
Taketori monogatari
竹取物語
17th–18th century,
illustrated book
2 v., each 24 x 17.5 cm

Two scenes from the
“Fire Rat” episode
A Sumptuous Edition of a Classic

_Nara ehon_ are hand-copied and colorfully illustrated luxury editions of literary texts, produced in the sixteenth through eighteenth centuries primarily for wealthy female readers drawn to tales involving romantic adventures, marriage quests, supernatural encounters, and other themes common to the classical genres of prose narrative. _Taketori monogatari_ (“The Tale of the Bamboo Cutter,” also known as “The Tale of the Shining Princess”) was one of the tenth-century classics reproduced frequently in this format; the Yale example (which is incomplete, with only two fascicles containing about half of the full text) includes illustrations similar in style and content to those in several examples in Japanese collections, but its two scenes depicting the episode in which a nobleman tries but fails to win the heroine Kaguyahime’s favor by acquiring and presenting a magical coat of fireproof rat’s fur appear to be relatively unusual in _Nara ehon_ versions. [EK]
The Artistry of the Woodblock

Yale University Library holds around 1,000 woodblock-printed books from the Edo period. Two noteworthy examples are introduced here. The first is a single volume in the large ōhon format titled *Fuji no hitoana monogatari* ("The Tale of the Fuji Caves"). Published in 1627, the book contains illustrations in a classical style and text in a mixture of hiragana and Chinese characters. Yale’s copy features handwritten annotations in red ink; an inscription inside the back cover reveals these to have been added in 1836 based on an older manuscript version owned by Ryūtei Senka, a writer of popular fiction and student of the well-known author Ryūtei Tanehiko. The narrative itself is of medieval origin (an *otogizōshi*) and recounts the twelfth-century warrior-hero Nitta no Shirō Tadatsuna’s exploration of the “human caves” at the foot of Mount Fuji and subsequent encounter with the Great Asama Bodhisattva, who leads him on a tour of hell. The story combines legends about the historical Tadatsuna (also known as Tadatsune), as found for example in a passage in the thirteenth-century chronicle *Azuma kagami*, with traditional tales of tours of the underworld; these are additionally imbued with the qualities of the *honjimono*, or medieval narratives recounting the previous lives of temple or shrine deities.
The second item shown here is Toriyama Sekien’s *Sekien gafu* ("Album of Illustrations by Sekien"). This work was originally published in 1773 as two extra-large-format volumes (30.7 x 22.0 cm); the Yale copy preserves the original dark-gray covers, but has been rebound as a single volume of 34 leaves (*chō*), or 68 pages. The illustrations are richly colored and

*Fuji no hitoana-zōshi*
富士の人穴草子
19th-century edition of a 1627 illustrated book
1 v., 26 x 19 cm
skillfully employ a variety of techniques, among them the use of thin black ink for shading; printing without outlines (*mokkotsu*); and brushed color (*hissai*). The technique of wiping the woodblock to create soft shading, known as *fukibokashi*, is taken to an especially high degree of sophistication. The level of detail is remarkable throughout, as is clearly seen, for instance, in the depiction of fine hair. There is, moreover, great variety in the subject matter, with illustrations ranging across Chinese and Japanese classics, familiar stories and legends, Buddhist and Daoist figures, landscapes, flora and fauna, and scenes of everyday life and fashion. The stylistic influences on Sekien’s work are just as diverse: they include the Kanō school and the Chinese painting manual *Jieziyuan huazhuan*, *ukiyo-e* prints by Hishikawa Moronobu and others, and the everyday scenes of the painter Hanabusa Itchō. At the same time, Sekien’s individual quirks and sense of humor are evident throughout. Judging from the quality of the impression, the Yale copy appears to be a first printing, rather than the more common later printing by the publisher Enshūya Yashichi. The illustration of a peacock that appears over multiple two-page spreads is especially striking, and given its scale it seems likely that the design was originally produced for a sliding screen or similar context. [SJ]
Sekien gafu
石燕畫譜
Toriyama Sekien 烏山石燕
(1712–1788)
1773, illustrated book
2 v., 30.7 x 22 cm
Collecting History

In the 1740s the prominent scholar and official Aoki Kon’yō began efforts to compile and study old documents scattered across different parts of Japan. This two-volume collection of copied documents is thought to have been produced in conjunction with that effort. The documents included in the collection date mainly from the Warring States period and, at the time of compilation, were all located in the provinces of Kai and Shinano. An identical collection is held at Waseda University under a different title. The images shown here are of documents presented to a Japanese embassy by Ming dynasty officials in the Chinese port town of Ningbo in the year 1547. [NT]

歴史を集める

江戸時代中期に甲斐・信濃両国に所在した、戦国時代を中心とする古文書を収集した古文書集。乾・坤 2 冊からなる。石田清左衛門喜慈の旧蔵本。寛保元年(1741)の青木昆陽による調査をきっかけに成立したものと考えられる。同内容の書物として『筑摩安曇古文書』（早稲田大学中央図書館所蔵）がある。写真は嘉靖26年（1547）に明の寧波府が日本の使節に与えた文書。[西田]
Narazaki-ke kiroku
楢崎家記錄
18th century
11 v., each 25 x 24.5 cm
The Rise of an Edo Merchant

The Narazaki-ke kiroku is an eleven-volume collection of records from the Narazaki family, bamboo merchants in Edo, who came to serve as official purveyors to the Tokugawa Bakufu and several Daimyō houses. The collection was compiled in the eighteenth century by the third-generation head of household to help mark the centennial of the birth of his predecessor, Narazaki Shōemon I, in 1656. Shōemon I was born in the town of Hagi, in Nagato Province, but moved to Edo in 1668. The collection documents the subsequent history of the family up until the year 1768, drawing upon material from accumulated household diaries to lay out the family genealogy, detail official services performed for various warrior houses, and so on. Shōemon I learned the bamboo trade with a relative in the Kyōbashi district who served the Daimyō of Nagato. He later established his own business in the Sumi-chō neighborhood using the trade name Nagato-ya and from 1683 became official purveyor of bamboo to the Daimyō of Owari, while also providing services for the Daimyō of Satsuma. As an official supplier of the wood and bamboo needed to erect the scaffolding used on building sites, the Narazaki house also came to assist with numerous

江戸で竹商売に従事し、幕府や大名の御用を勤めた楢崎家の記録で、11冊から成る。1656年に長門国の萩で生まれ、1668年に江戸に出た楢崎庄右衛門の出生100年を機に、その2代後の正右衛門が先年の日記から書き出すなどして家系や御用の内容などをまとめたもので、1768年頃までの記事がある。萩藩に出入する京橋の親戚で竹商売を習った庄右衛門は、独立して長門屋と号し炭町で商売を始めたが、1683年から尾張藩の竹御用を勤めることとなり、薩摩藩などにも出入した。作事の際に足代として必要な竹木を納めるという御用を通じて、江戸城の門の再建（1693年）や日光東照宮の修復（1711年）など幕府の作事にもしばしば関わったことから、8代目庄右衛門は1850年に町方に居住しながら町方人別を離れて作事方支配の足代師となり、炎上した西丸の再建（1852年）にもあたっている。支配替えの後、作事方役所の指示で旧記11冊を持参したところ、旧家であるとの御賞があり、補修を施したというのがこの記録である。居町や竹仲間との関係を示す内容ももつ本書は、近世前期の記事を含む江戸町方の史料としても貴重である。

[杉森]
Narazaki-ke kiroku
楢崎家記錄
18th century
11 v., each 25 x 24.5 cm
Bakufu projects, including the reconstruction of the gates of Edo castle in 1693 and repairs to the Nikkō Tōshōgū Shrine in 1711.

In 1850, on the basis of this record of service, the eighth Narazaki household head to succeed to the Shōemon name was removed from the jurisdiction of the Edo Town Governors and appointed scaffolding supervisor under the direct authority of the Shōgun’s Officer for Construction. Soon afterward, in 1852, he was tasked with helping to rebuild the Nishinomaru precinct of Edo Castle after its destruction in a fire. These changes effectively meant that the family had been promoted out of the commoner population into the lower ranks of warrior officialdom. When the family was subsequently directed to submit the eleven-volume collection of records documenting its early history to superiors at the Construction Office, the records helped win it formal recognition as a household of long standing, and the collection was repaired and restored. Containing material related to local chō neighborhoods and the bamboo trade guild, as well as other information from the early part of the Tokugawa period, the collection constitutes a precious resource for understanding the history of the city of Edo. [SR]
Kyoto: An Imperial Procession

This illustrated booklet provides a record of the dress of the courtiers, and various other aspects of a procession that took place in Kyoto in 1790, when the Emperor Kōkaku returned to the Imperial palace, newly rebuilt after its destruction in the great fire that had engulfed the city two years earlier. The booklet contains three diagrams showing arrangements outside the Emperor’s temporary palace and the newly rebuilt palace, as well as the route taken by the procession between the two. The pages reproduced here depict the Emperor’s palanquin (hōren), topped with a golden phoenix, together with the clothes worn by high-ranking courtiers. [ST]

京都：天皇の行列

天明8年(1788)の京都大火で焼失し、寛政2年(1790)に再建された禁裏への還幸行列における公卿らの装束等を描いた冊子。これに、「御遷幸仮皇居庭上之図」 「御遷幸御道筋之図」「御遷幸新内裏庭上之図」の3つの図が付いている。掲出したのは鳳輦および大臣等装束の部分。[佐藤]
Kyoto: A Commoner Celebration

Among the materials Asakawa Kan’ichi brought with him to Yale when he took up his position here in 1907 is a set of original documents pertaining to the history of the city of Kyoto during the Tokugawa period. The oldest items in the Kyoto komonjo collection date from the mid-seventeenth century, but by far the most visually impressive is an early nineteenth-century scroll, almost seventeen meters in length, bearing the title Taibun saikan iwai (“Celebration of the Return of the Revered Documents”). The scroll depicts a procession that took place one night in early 1819 following the conclusion of a prolonged legal battle, in which an alliance of the city’s neighborhood councils (chōkumi) successfully challenged the position of a group of commoner officials known as the chōdai, or “neighborhood representatives,” who had come to serve as intermediaries between the people of Kyoto and their samurai governors. The victory of the neighborhood councils led to significant changes in the structure of urban government in Kyoto; and particularly in the post-World War II period, historians in Japan have pointed to the case as an important example of the city’s traditions of self-rule and local autonomy.
絵巻の冒頭に置かれた筆者不明の序文は、行列が通った道筋を示し、またここに至るまでの出来事を叙述し、釜座町年寄石黒光徳が訴訟を始めるに際してたした役割を強調している。絵巻の末尾には、石黒自身による1821年の識語が見え、序文に述べた出来事が正確に記憶されることを期して、絵巻を描かせたことが説明されている。絵巻は「台文」が保管される御池之町と近隣の二つの町の住民が行列の到着を待ちうけているところから始まる。下古京の町組の提灯を持った男たちのうしろに、「台文」が細かな彫刻に装飾された櫃に入れられて、4人の白装束の男たちに運ばれてくるのが描かれる。もう一人の白装束の男が朱色の傘を差し掛けていて、「台文」の発給者の地位が高いことを示している。「台文」のすぐうしろには、釜座町の役人が見え、おそらく石黒であるが、訴訟に加わった他の町組の年寄たちの長い行列を率いている。
documents” are then shown being carried in an ornately decorated chest by a group of four men dressed in white, with a fifth man holding a vermilion umbrella over them to indicate the high status of their authors. Immediately behind the documents we see an official from Kamanzacho, presumably Ishiguro, leading the long procession of representatives from other neighborhood councils that had participated in the case. [DB]
Navigating the Warrior Bureaucracy

The *Shūsho mondōshū* is a compilation of records concerning various matters handled by the Tokugawa Bakufu’s Inspectors (*metsuke*). The Inspectors’ main responsibilities included policing the behavior of the Shogun’s direct retainers, overseeing ceremonies performed at Edo castle, and ensuring that the castle and other Bakufu facilities were properly maintained. In the late Edo period they also played an important role in the management of foreign relations and, together with the Senior Councilors (*rōjū*) and Governors of Accounts (*kanjō bugyō*), increasingly came to exercise real control over the affairs of the warrior state.

The compilation was prepared by Ōi Nobumichi, who served as Inspector from 1858 to 1863, taking on responsibilities for finances and foreign relations. According to an explanatory note pasted into the text, Ōi copied the information in the compilation from documents stored at Edo castle while serving on night duty.

The information is presented in the form of responses to a wide variety of questions posed by Bakufu retainers. The questions concern such matters as the appropriate number of retainers for a warrior to bring with him when reporting for duty at the castle, the proper etiquette to follow, procedures to ensure
succession of a new household head, and even such things as how a warrior should respond if a fight broke out near his residence. It is, thus, a valuable source for understanding various aspects of late Edo period society and the principles guiding the Tokugawa Bakufu’s approach to governance. [AH]
安政の大地震

2011年3月11日、東北地方太平洋沖を震源とする大地震が発生し、東北から関東地方にかけて大津波に襲われ、未曾有の大災害をもたらした。この東日本大震災を遡ること250余年前の江戸時代末期にも、日本列島は連続した大地震に見舞われた。安政元年11月4日（1854年12月23日）と5日に発生した安政東海地震と安政南海地震、それに翌年10月2日（1855年11月11日）に発生した安政江戸地震である。これら一連の大地震に関係する史料は、日本国内には厖大に残されているが、ここではイェール大学に所蔵された2点の安政江戸地震関係の史料を紹介する。

1点は、バイネキ図書館所蔵日本関係資料のなかにある「なゐ記」と表題の付いた冊子である。「なゐ」（ない）とは大地が揺れ動くこと、すなわち地震のことである。本史料は、次の5つの部分からなっている。

第一は、連歌師の法橋寂樵による記録で、安政2年10月2日に慈眼大師（天海）の追悼連歌会に出席した帰途に大地震に遭遇した寂樵が、地震とそれに伴って発生した火災の被害について記したものである。これに、寂樵が地震に対する感想を述べた10月3日付の「なけ木の落葉」と題された切紙が挟み込まれている。第二は、「江戸大震災並出火細鑑」と題された切紙が挿入されている。
たもので、江戸を26か所にわけて地震とそれに伴う火災の被害を詳しく記している。前文に「遠国の縁者」へ知らせるために纏めたとあるが、寂樵によるものかは不明。第三は、「御入国以来大地震と唱へ伝え候分」と題された、徳川家康の関東入国以来の大地震、具体的には寛永4年（1627）以降の大地震の沿革を調べたものである。文末に「乙卯（安政二年）十月三日、燈下にて記す、耕翁」とあり、耕翁なる人物の執筆によるものである。第四は、「営中御沙汰書 安政二年」と題された幕府による震災対応を示す申渡書等の記録である。第五は、町奉行や江戸の町役人等によって作成された震災への対応を示す書付類を収録したものである。ここに掲出したのは、第二のうちの部分。

もう1点は、東アジア図書館所蔵の「萬歳楽 安政見聞誌」という表題の付いた冊子で、これも安政江戸地震の記録である。上・中・下の3冊からなり、安政末年頃に刊行された版本である。被害状況等を図によって視覚的に示しており、描いたのは歌川芳綱等である。本史料は、版本として広く流布したと思われ、日本国内はもちろん欧米のいくつかの大学にも所蔵されているが、イェール大学所蔵の本史料はこれまで広く知られてはいなかった。イェール大学には、「萬歳楽 安政見聞誌」が二組所蔵されている。
noted until now, however, and there are, in fact, two sets here. A Yale bookplate pasted in the final volume of one of the sets indicates that it was presented to the library by Myra Higgins in 1868, making it one of the first documented examples of a Japanese book to be added to the Yale collections. [ST]
Far left: Manzairaku Ansei kenmonshi
萬歳楽安政見聞誌
Utagawa Yoshitsuna 歌川芳綱
(fl. 1848–1868) and others
ca. 1855
3 v., each 24.5 x 17 cm

Left: Bookplate noting the gift of this book to Yale in 1868
Top: Commodore Perry and his “Black Ship” ca. 1853–1854
1 painting: pen and ink, watercolor, and gofun on paper
55.9 x 90.2 cm, in frame
71.6 x 105.4 cm

Bottom: Portraits of Matthew C. Perry (left) and Samuel Wells Williams (center)
Shimazu-ke monjo, Amerika shisetsu Peri hoka shōzō
島津家文書、アメリカ使節ペリー他肖像
2 of 6 painted portraits, each 15.2 x 10.6 cm; in groups of 3
on 2 sheets, 28.6 x 44.7 cm
Historiographical Institute, University of Tokyo

Bottom, far right: Samuel Wells Williams, professor of Chinese language and literature
ca. 1877–1884
Photograph, 15 x 10 cm
Manuscripts & Archives, Yale University Library
Even before Asakawa Kan’ichi’s arrival at Yale, the University had begun to develop significant connections with Japan. No single item in the collections better illustrates this than a 160-year-old letter that has survived among the papers of the University’s first professor of Chinese, Samuel Wells Williams (1812–1884), in Sterling Memorial Library’s Manuscripts & Archives collection. A native of Utica, New York, Williams had, from the 1830s, become a core member of the small group of Protestant missionaries then active in China. Because of his linguistic abilities, in 1853, when the Perry expedition arrived in East Asia on its mission to “open” Japan, he was appointed chief interpreter. In April 1854, soon after the signing of the U.S.-Japan Treaty of Peace and Amity, he was awakened in the middle of the night to interview two Japanese men who had managed to find their way aboard Perry’s flagship. One of these men was Yoshida Shōin (1830–1859), a young samurai whose vision for Japan’s future was to help inspire the Meiji Restoration.

Following the arrival of Perry’s “Black Ships,” Shōin and his companion, Kaneko Shigenosuke, became convinced that they needed to learn more about the
は日本人の海外渡航を禁じており、ベリーは条約締結直後の状況に鑑み、彼らの要求を拒否した。しかしウィリアムズは、この書状を含む松陰らとの面会に関する記録を保存し、1870年代に職を得たイェール大学に、これらの記録をもたらしたのである。松陰自身の手になるこの書状は、市木公太（金子）と瓜中万二（松陰）という偽名で記されている。意思疎通を助けるべく片仮名が振られた簡潔な候文で、彼らが「世界見物」を望んでいることを率直に説明している。日付は、彼ら自身がベリーの船に乗り込むと試みて成功する数日前のものであり、柿崎村の浜辺まで迎えの伝馬船を寄こしてほしいという依頼が書かれているので、おそらくはベリー艦隊の乗組員が上陸した際にひそかに渡されたものと思われる。さらに、漢文で書かれた松陰の書状を、ウィリアムズの補佐役の広東人通訳ロシ（らしん）が写したものも2通、スターリング記念図書館に保管されている。

渡航の要求が拒絶された後、松陰と金子は下田奉行所へ出頭し、尋問のために江戸へ送られた。その後、彼らは故郷長州に送還されたが、そこで松陰は松下村塾を開き多くの若者に「草莽」の思想を授けた。松陰の教えを受けた者たちが江戸幕府を倒し明治政府の指導者となるのであるが、そのなかに伊藤博文

West. To this end, they hoped to convince Perry to grant them secret passage to the United States. Tokugawa laws prohibited Japanese from traveling abroad, and Perry rejected their request for fear of jeopardizing the newly signed treaty. Williams, however, kept careful records of the encounter, including the letter shown here, which accompanied him to Yale in the 1870s, when he took up his appointment here.

The letter, in Shōin's own hand, was signed with the two men's aliases, “Ichigi Kōda” (Kaneko) and “Kanouchi Manji” (Shōin). Written in simple, epistolary style (sōrōbun), with a gloss of katakana to facilitate comprehension, it provides a straightforward explanation of their desire to “see the world.” Dated several days before the men's successful attempt to board Perry's ship on their own, it also includes a request that the Americans send a launch to collect them, and was presumably slipped to one of Perry's crew during a shore visit. Copies of two other, more formal letters from Shōin, composed in classical Chinese, were made by Williams's Cantonese assistant, Luo Sen, and also survive at Yale.

After their request for passage to the United States was rejected, Shōin and Kaneko turned themselves in to the local authorities and were sent to Edo for
Japanese petition attributed to the hand of Yoshida Shōin

*Yoshida Shōin tōisho*
吉田松陰投夷書

Yoshida Shōin 吉田松陰 (1830–1859)
1854
1 letter, 10.5 x 10 cm
Manuscripts & Archives, Yale University Library

*Opposite: Portrait of Yoshida Shōin*

*Yoshida Shōin gazō*
吉田松陰画像
1 painted portrait, 95.7 x 25.8 cm
Historiographical Institute, University of Tokyo
questioning. They were later returned to their home domain of Chōshū, where Shōin imparted his vision for a movement of “grassroots patriots” to many of the young men who would go on to topple the Tokugawa and lead the new Meiji government. Among his students was Itō Hirobumi, who, in 1901, became one of the first Japanese to receive an honorary doctorate from Yale.

At the time of the Ansei Purge, Shōin’s activities again brought him to the attention of the Tokugawa authorities, and in 1859 he was executed in Edo.

One final link to Yale was recently discovered in our collections in the form of the records of the official executioner for this period, whose entry noting the beheading of Shōin (=Yoshida Torajirō), followed by several other prominent victims of the Ansei Purge, is also shown here. [DB]
Oshioki no mono oboechō
御仕置之者覚帳
1832–1859
6 v., each approx. 34.5 x 13 cm (varies with volumes)

Opposite: Entry noting the beheading of Shōin and other prominent victims of the Ansei Purge

Right: Cover of execution records

Far right: Detail, entry noting Shōin's execution
Acknowledgments

This catalog and the associated exhibition reflect the commitment and expertise of many people on both sides of the Pacific. Over a period of five years, scholars from the University of Tokyo’s Historiographical Institute have made regular visits to Yale to carefully survey and study the Beinecke Rare Book & Manuscript Library’s pre-modern Japanese collections. This would not have been possible without the leadership and support provided by former Institute Directors Ishigami Eiichi and Ebara Masaharu, and current Director, Kurushima Noriko, in addition to the generous financial support provided by Japan’s National Institutes for the Humanities. We owe a particular debt to the conservators Takashima Akihiko and Yamaguchi Satoshi for their meticulous restoration of the documents from the Harimaze Byōbu, an object symbolic of Yale’s close historical ties to the Historiographical Institute, where it was first assembled in the 1930s.

In addition, Suzuki Jun of the National Institute of Japanese Literature conducted a survey of the woodblock print books at Yale, and we are grateful to him for his willingness to share the fruits of his endeavors in this catalog. We thank William Fleming for his translation of Professor Suzuki’s contribution. We are also grateful to Tōdaiji and Nara National Museum for providing the image of the statue of Chōgen for the printed exhibition catalog.

Here in New Haven, we are deeply grateful to the Beinecke administration and staff for all they have done to facilitate our multi-year collaboration and ensure the success of the present exhibition. Director Edwin C. Schroeder has been unfailingly generous in his support of our efforts, as has Timothy Young, Curator of Modern Books & Literature. Ellen Hammond, Director of International Collections and Research Support in the Yale University Library, has guided this collaborative project from its inception.

The design expertise of Rebecca Martz, Publications Specialist in the Office of the University Printer, is reflected on every page of this catalog. David Baker, Hirokawa Waka, and Takeshi Watanabe edited the text with care and precision.

For their many contributions we also thank Michael Cummings, David Driscoll, Olivia Hillmer, Michiko Hughes, Karen Jutzi, Tomoko Korenaga,

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Nakamura Haruko
East Asia Library, Yale University Library

Designed and set in Yale and Hiragino Minchō typefaces by Rebecca Martz, Office of the Yale University Printer
Edited by David Baker, Hirokawa Waka, and Takeshi Watanabe
Printed by GHP in West Haven, Connecticut