

JAPANESE ILLUSTRATED BOOKS

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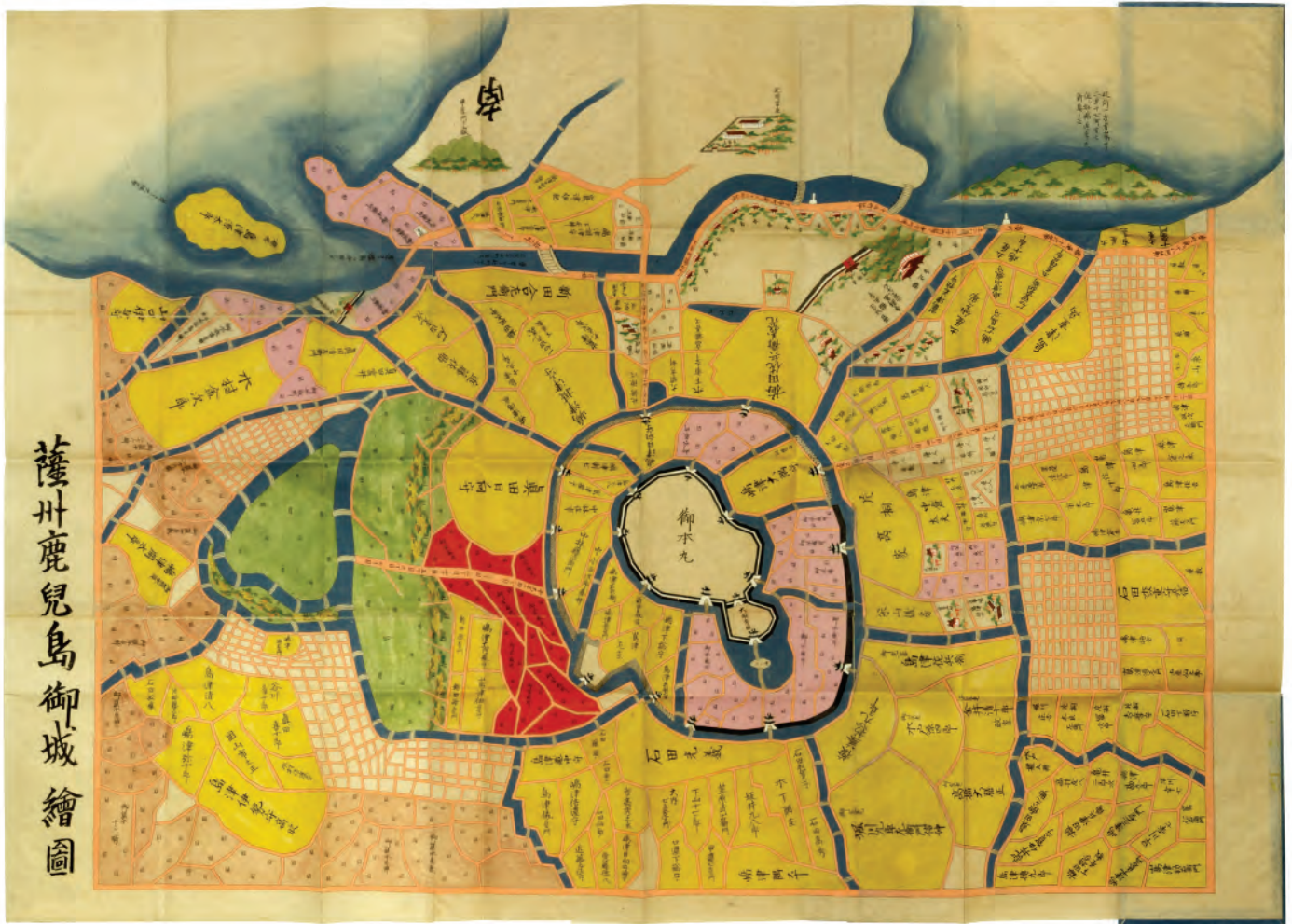
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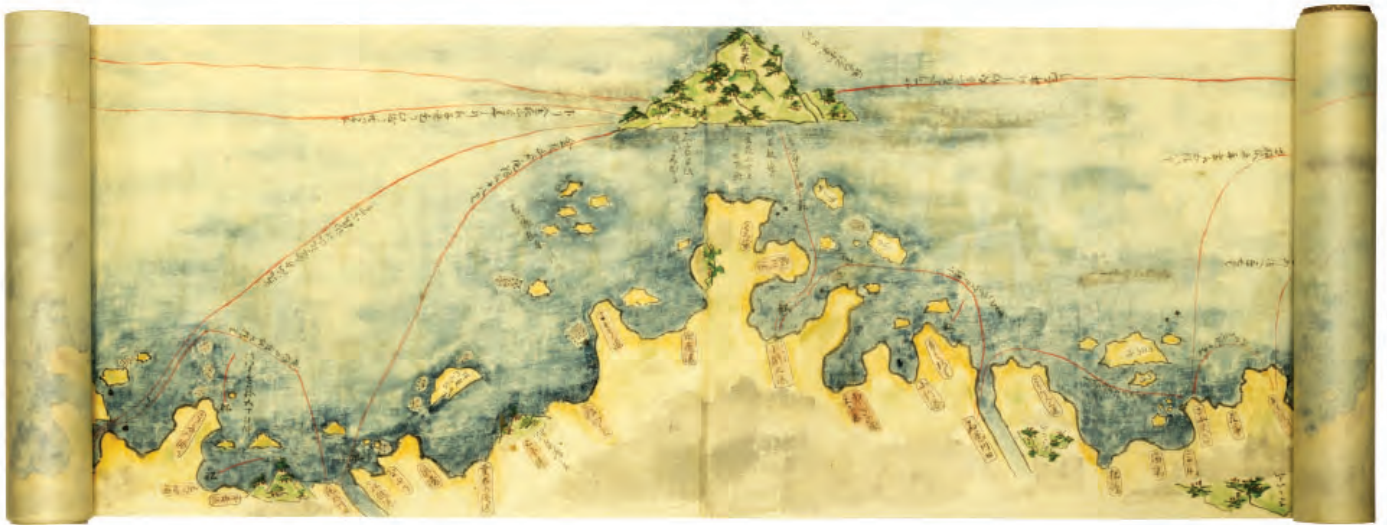
All prices are net.
Postage, packing and insurance are extra.

Cover: # **72. Kamisaka Sekka**, *Momoyogusa*.
Title Page: # **35. Japanese Stencils**, *Mondokoro Kirikata*.



1. *Sasshu Kagoshima Gojo Ezu. [Map of Kagoshima Castle.]*
 Manuscript map with color, 145 x 205 mm folded, 82.5
 x 115 cm unfolded, publisher's wrappers, in a new chitsu
 case. NP. ND. (#172832) **\$4500.00**

A cartographic masterpiece consisting of a splendidly co-
 loured manuscript map of Kagoshima Castle. The castle
 was built in 1600 and is now in ruins following a fire in
 1873, but has been designated a national historic landmark.



2. JAPAN. *Higashi Nihon Kaigan shosaizu*. Coloured manuscript map in the form of a scroll. Ca. 29.5 x 488 cm, with two foldouts extending ca. 17.5 x 29.5 cm, housed in a wooden box. NP. ND. (#172816) **\$8500.00**

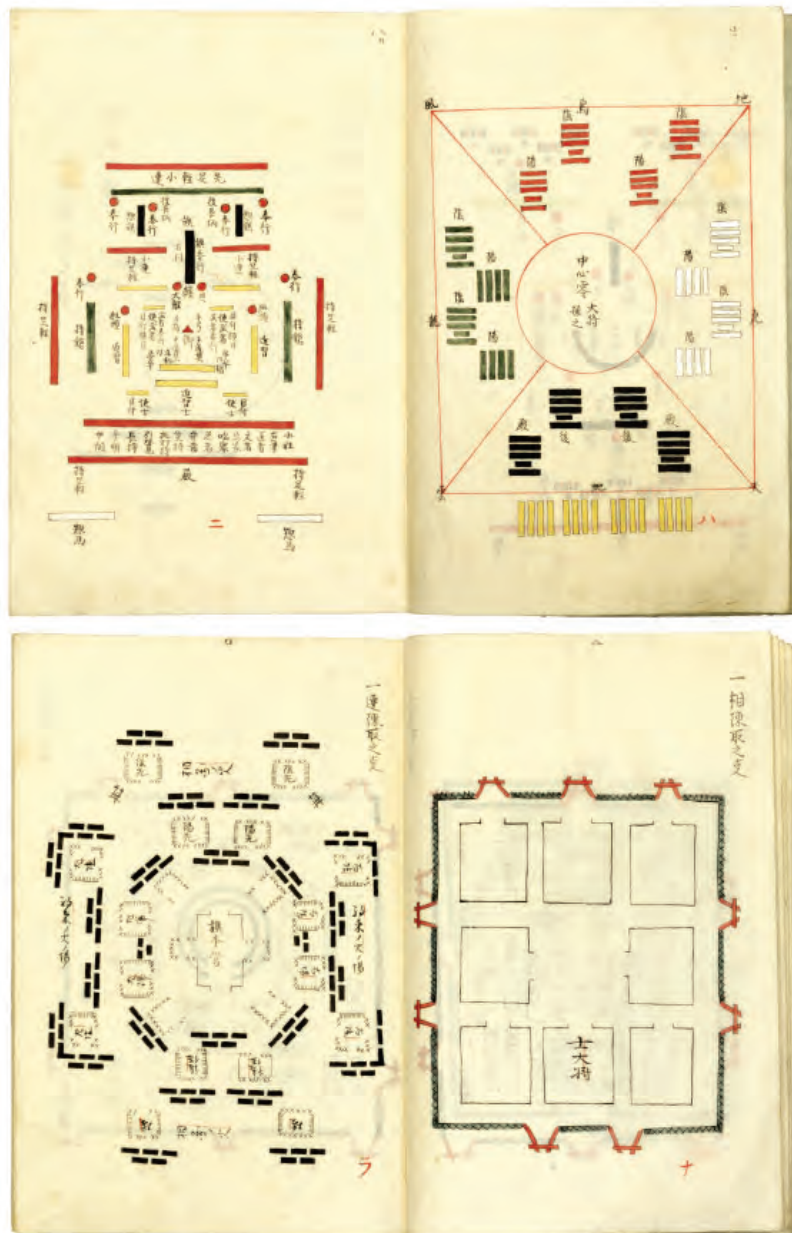
A detailed map of the east coast of Japan, depicting the coastline from the Mura Peninsula to the Boso Peninsula, and from the Sanriku Coast to Hachinohe in Aomori.



3 TOKUGAWA SHOGUNATE. *Edo sichu onari no fushi keibi no zu.* Edo inspection security map. Coloured manuscript map, 115 x 41 cm (map), mounted onto a hanging scroll, housed in a wooden box. Edo: NP, [1789-1818]. (#172877)

\$12,500.00

This beautifully drawn map was apparently created mainly as a security map for the Tokugawa shogun when he went out for falconry. Zojiji Temple, the family temple of the Tokugawa family, is depicted in large size at the top of the map. Below are the Oji Kinrinji Temple and the Nippori Jokoji Temple, which were the resting places of the Tokugawa shogun's family. Below, the map depicts about 26 security points in central Edo and its suburbs.



4. JAPANESE MILITARY MANUSCRIPTS. *Ushikubo Kageharu Castle Map*. By Ushikubo Kageharu, reworked by Yoshida Gizaemon. 2 ff, and folded map. 27 x 20 cm (folded), with a foldout 27 x 600 cm, wrappers, housed in a new chitsu case. ca. 1769-1777. (#172806)

AND

Kohyakujou-zu. Unpaginated, illustrated throughout in black and white. 28 x 40 cm, stab bound in wrappers.

AND

Chinjiyou-zukishu. Unpaginated, illustrated throughout in colour. 27 x 19.5 cm, stab bound in wrappers. NP. ND.

\$12,500.00

An extraordinary group of detailed eighteenth century maps and plans depicting castles, and related Paraphernalia".

Ushikubo Kageharu Castle Map shows the layout of a castle and an attack route.

Kohyakujou-zu 100 diagrams of an unknown castle. Oblong binding has been folded in half.

Chinjiyou-zukishu contains information on battle maps and castle secrets from the Warring States Period, as well as flags, banners, and horse banners used in battle. Contains two intact volvelles.



5. MANUSCRIPT MAP. *Shogunke Edo Junkou-zu*. Coloured manuscript map scroll. 17 x 830 cm, housed in a new chitsu case. [Edo]: NP, [1697-1774]. (#172809)

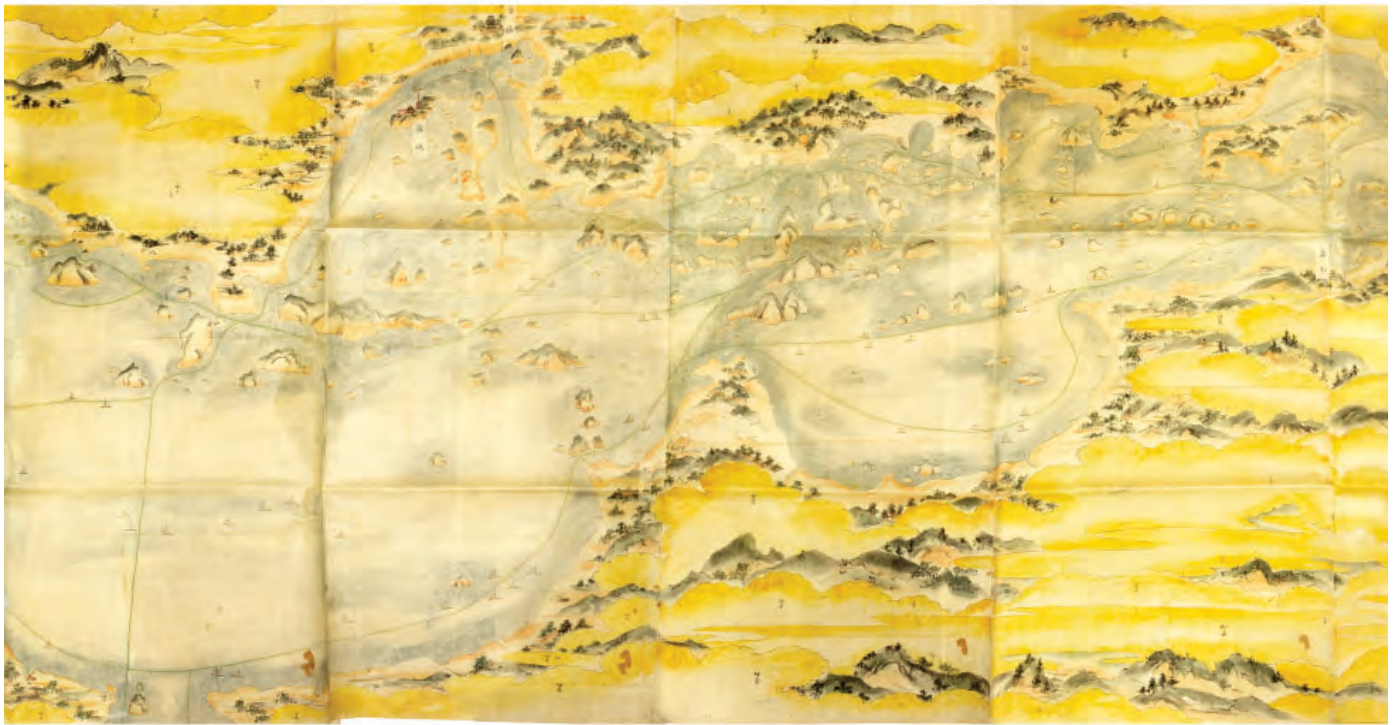
\$15,000.00

aters, commercial districts and residences, many of which are labeled with the names of their owners, including prominent feudal estates such as those belonging to the Matsudaira clan.

This rare and innovative portable strip map scroll provides a street-by-street, turn-by-turn route around central Edo, navigating the intricate layout of Edo's streets as one would encounter them while walking or riding through the city. It has been proposed that this map may have functioned as a city "inspection map" for the Shogun. A practical tool for navigating the densely structured and strategically designed city, its scroll format allows the **27 foot long map** to be easily referenced when on the road.

The mapped route begins in Asakusa, near the historic Senso-ji temple, before crossing the Sumida River and encircling Edo Castle via Oshiage, Nihonbashi, Shinagawa, Ichigaya, and Yanaka, ultimately returning to Asakusa. Along this approximately 15-mile circuit, the traveler encounters a wealth of urban landmarks: bridges, temples, shrines, the-

Internal evidence suggests a dating between 1697, after the construction of Eidai Bridge and before 1774, prior to the completion of the Azuma Bridge. The map captures a slice of Edo at a time when the city's urban design was deliberately labyrinthine, with its complex network of dead-end streets, alleys, and moated districts strategically constructed to deter direct access to the Shogun's castle. Over the centuries, Tokyo's topography has been dramatically altered by land reclamation projects and the lasting impact of World War II, making this map a valuable resource for visualizing Edo's historical urban layout. As a historical artifact, it holds particular significance to understanding Edo-period governance, property ownership and cartography and provides a striking view of 18th-century Edo's city plan.



6. SETONAIKAI. *Setonaikai Ooezu*. Coloured manuscript map. 35 x 47 cm (folded), 103 x 564 cm (unfolded), housed in a new chitsu case. NP. ND. (#172904) **\$15,000.00**

A very large, detailed and extremely attractive manuscript map of islands of the Seto Inland Sea, from Osaka to Nagasaki, including various castles.





7. TOKYO. *Konsaisu Tokyo-to 35-ku kubun chizucho: sensai shoshitsu kuiki hyoji.* By Nihon Chizu Kabushiki-gaisha. 27 double-page coloured maps, preceded and followed by a double-page outline map. Small 8vo, 180 x 88 mm., bound in publisher's illustrated boards. Tokyo: Nitchi Shuppan, 1946. (#165227) **\$475.00**

A fascinating atlas of Tokyo published shortly after the end of the war, and showing the areas which were bombed. Boards slightly rubbed.



8. MANSHUKOKU KOKUMUIN. [*Hsinking*]. *Kokuto shinkyo kensetsu no zenbo*. Colour printed sheet 540 x 780 mm with colour bird's eye view and panorama on one side; colour plan, smaller photo illustrations and text on verso. Preserved in a new blue cloth folding box. NP. 1936. (#164378) **\$1500.00**

A superb map of Changchun, which was the capital of the Japanese puppet state of Manchukuo from 1932 to 1945. Hsinking was a well-planned city with broad avenues and

modern public works. Under the Japanese the city underwent rapid expansion in both its economy and infrastructure. Many of the buildings built during the Japanese colonial era still stand today, including those of the Eight Major Bureaus of Manchukuo as well as the Headquarters of the Japanese Kwantung Army. The rear of the map has substantial text, which is accompanied by photographs and a design for how part of the city would look. Copies of the map are rare.



9. EAST ASIA. *An Official Guide to Eastern Asia. Trans-Continental Connections between Europe and Asia.* Vol. I: *Manchuria & Chosen.* Vol. II: *South-Western Japan.* Vol. III: *North-Eastern Japan.* Vol. IV: *China.* Vol. V: *East Indies.* Five volumes. I: [2], LXXXVI, 350 pp., illustrated with 17 colour folding maps, 16 black and white photographic plates, plus a folding map in rear pastedown pocket. II: [2], CCIV, 370 pp., illustrated with a colour reproduction of woodcut by Shimbi Shoin, 15 colour maps (of which 10 folding), and 5 black and white photographic plates. III: [2], X, 488 pp., illustrated with a colour reproduction of a woodcut by Shimbi Shoin, 27 colour maps (25 folding), and 5 black and white photographic plates. IV: [2], xviii, CXXIV, 414 pp., illustrated with a colour reproduction of unidentified woodcut, 22 colour maps (21 folding), 8 black and white photographic plates, plus a folding map in rear pastedown pocket. V: xxx, 519 pp., illustrated with 20 colour maps (14 folding), 6 black and white photographic plates, plus folding map in rear pastedown pocket. All volumes with additional photographic illustrations throughout text. 8vo., 105 x 158 mm, bound in publisher's terracotta limp cloth, title gilt on front cover and spine, top edge gilt, map endpapers. Tokyo: The Imperial Japanese Government Railways, 1913-1915, 1917. (#153804) **\$2500.00**

First Editions, a complete set. A series of thorough guidebooks in English printed at the Tokyo Tsukiji Type Foundry for travelers from Europe and America, tourists as well as "business men and capitalists" (Preface, vol. I). A newly opened trans-continental passage via Siberian and Manchurian Railways paved the way for this guidebook series, which began in 1908 with dispatches of "experts" to Chosen, China, Manchuria, India, and the South Sea Islands to gather information.

The guidebooks are filled with practical information; large folding maps; historical notes; directions from various locations like Australia, North America, and Suez; useful phrases in English, Russian, Chinese, and Japanese; and many illustrations of sites. Fifth volume ex-library with neat markings on spine, library bookplate, stamp on titlepage and first page of Preface, and library card at back. Hinge cracked in vol. IV yet a fine set.

PROVENANCE: Inscribed in vol. I, "Jan. 23, 1917/ To Roy from Earl, wishing him a very happy birthday/ Oakland, Calif." and with ownership signature on titlepage of vol. III.



10. SADAHIDE, Gyokuransai and Robun **KANAGAKI**. *Yokohama Miyage*. Two volumes 180 x 120 mm., original decorated wrappers, (worn but solid) with original printed label on the first volume and an old manuscript replacement on the second; Each with 25 folded leaves all with colour woodcuts. 8vo. wrappers. [Tokyo]: Gifuya Seishichi, 1860. (#173368) **\$3750.00**

This is an early survey of Yokohama, published shortly after it was opened as a foreign port in 1859. Gifuya Seishichi initially issued it in five parts in 1860. This version is a compilation of the five parts without title pages and colophon. This would appear to be as issued, divided exactly in half in the middle of part three. NIJL (National Institute

of Japanese Literature) illustrates the Yokohama City Library copy of the first volume identical to ours. Waseda has a copy in the same wrappers with parts four and five together. They also have parts one through three in the original form.

This an extremely appealing work, one of whose features is that many of the plates can be joined together to form panoramas. The wrappers are a little grubby, nevertheless this is a rare, important and visually attractive book on Yokohama. OCLC lists a copy at Stanford



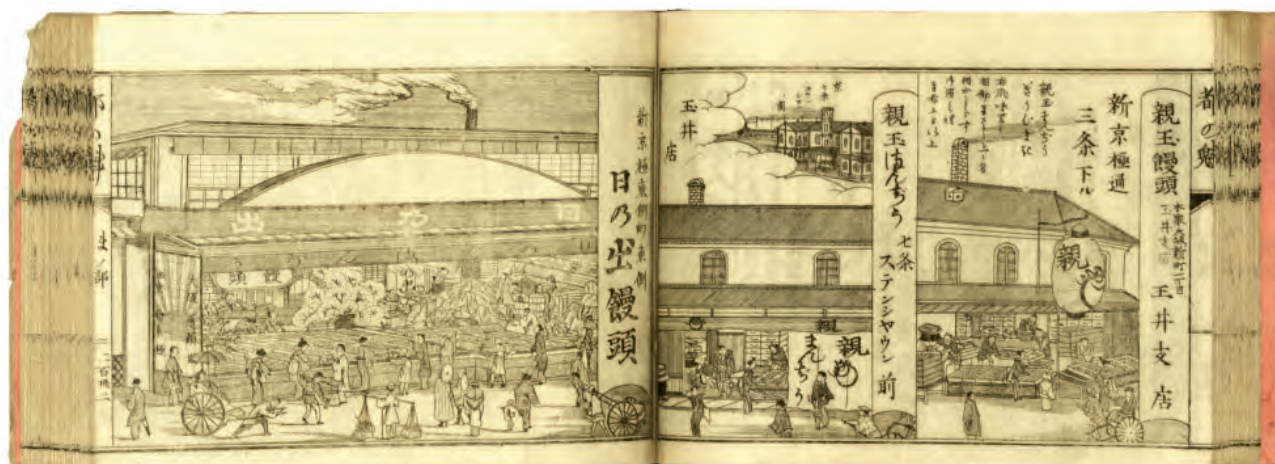
11. YAMAMURA, Seisuke. *Tokyo shin sokuryo ezu kubun ichiran.* [New Survey of Tokyo.] Coloured printed map. (folded) 123 x 83 mm, (unfolded) 375 x 492 mm. Folded into publisher's wrappers. Tokyo: Okura Shirobei, 1882. (#172919) **\$1500.00**

A charming pictorial map based on the results of a detailed survey of Tokyo. Extremely rare with OCLC listing only the National Diet Library.



12. EDO JAPAN. *Morioka ezu*. Hand coloured woodblock print map. 122.5 x 63.5 cm (unfolded), 217 x 160 mm (folded), folded with wrappers, in a new chitsu case. NP: Edo period [1603-1867]. (#172878) **\$7500.00**

A masterpiece of the cartographer's art with unique topographic details and magnificent colouring. The map is a detailed, colored diagram of the Morioka domain in Mutsu Province during the Edo period. Of the greatest rarity with no listing on OCLC.



13. ISHIDA Aritoshi. *Kosho Gijutsu: Miyako no Sakigake*. [Kyoto's Commercial and Industrial Enterprises]. 2 volumes. 350 ff., illustrated throughout with copperplate prints. 8vo, 110 x 145 mm, stab bound in publisher's original wrappers, preserved in a new chitsu case. Kyoto: Ishida Gojiro, Meiji 16 [1883]. (#172790) **\$5850.00**

A splendid and charming piece of bookmaking, this work garnered significant attention as a comprehensive directory of Kyoto's commercial and industrial businesses during

the Meiji era. Against the backdrop of Kyoto's economic resurgence following the Meiji Restoration, the numerous exquisite copperplate engravings provide a detailed portrayal of local merchants, craftsmen, and their establishments. Some wear to covers, stitching and extremities, with light water staining to margins of one of the volumes, but overall in very good condition. Extremely rare with OCLC showing copies only in the National Diet Library and Waseda.



14. KAI, Hirokawa. *Nagasaki bunkenroku*. 5 volumes. Profusely illustrated. 8vo, original wrappers in a new chitsu case. Osaka: Kawachiya Genshichiro, 1797. (#172808)
\$4500.00

A fine copy of this extremely important book on Nagasaki at the end of the eighteenth century. Not only do the illustrations depict the flora and fauna of Nagasaki, but it also depicts the products such as cinnamon that passed through Nagasaki in trade. OCLC lists copies at Princeton, Columbia, Yale, Duke, Brigham Young, Hawaii and Michigan.



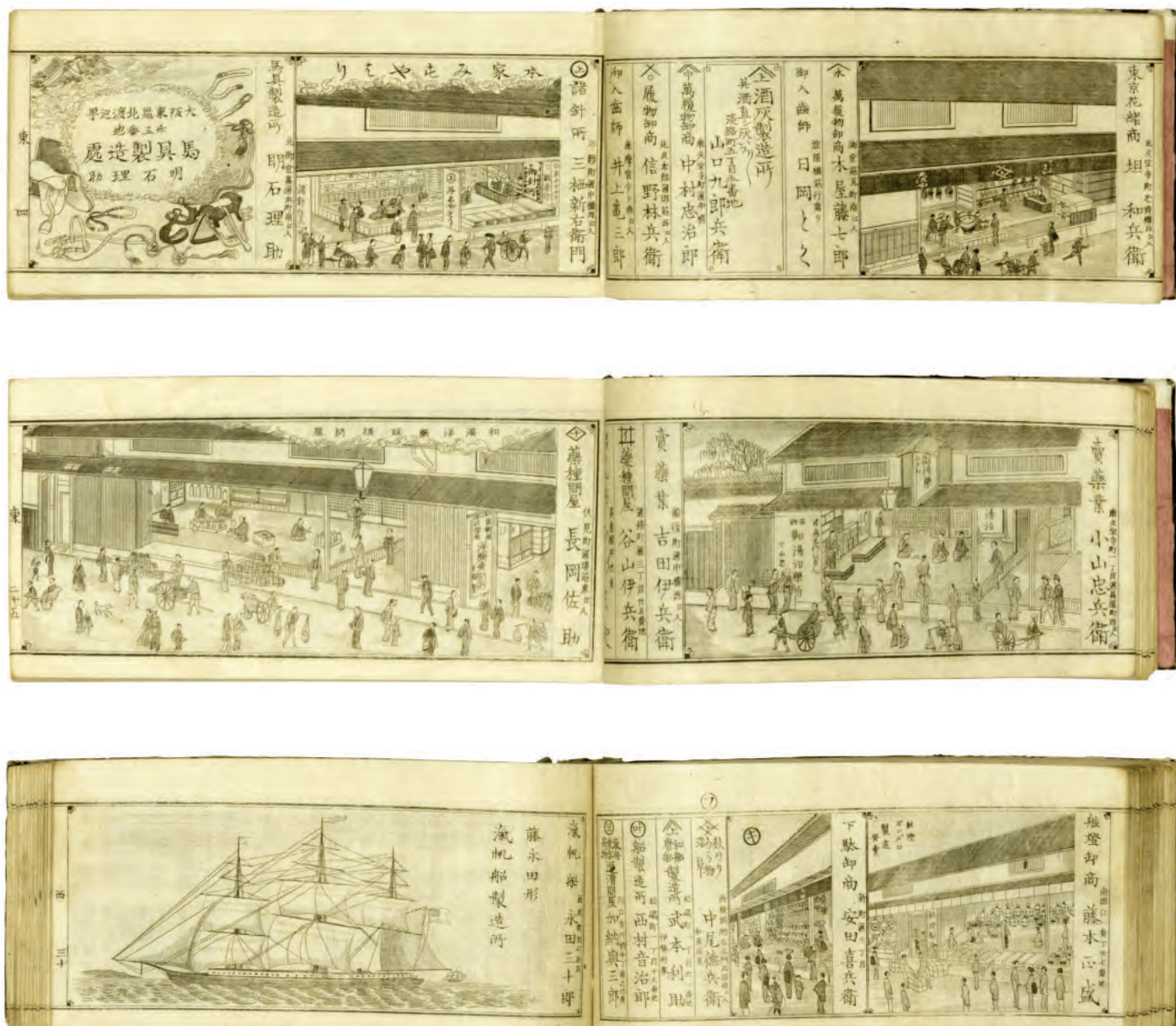
15. NAGASAKI. *Hizen Nagasaki-zu*. Woodcut map of Nagasaki. Coloured woodcut map with outer wrappers, the front illustrated. 620 x 860 mm, folded in a new chitsu case. Nagasaki: NP, [1802]. (#172810) **\$4750.00**

A masterpiece of the woodblock printer's art. This splendid and boldly coloured map of Nagasaki includes a distance chart and a table of navigable routes to Nagasaki. The map also depicts the lively maritime life in the Nagasaki harbour. The map also depicts the island of Dejima, the only place in which foreign traders were allowed to conduct business with Japan during the Edo period. Extremely rare with OCLC listing only the copies at Princeton, LC and Stanford in the U.S.



16. KANENARI, Akatsui. *Saisen Karaku Meisho Zue*. 8 volumes. Unpaginated, illustrated with woodblock printing throughout. 4tos, ca. 263 x 170 mm, stab bound in publisher's original wrappers with new thread, preserved in a new chitsu case. Kyoto: Shinoya Seibe, Genji I [1864]. (#172796) **\$8500.00**

An extremely charming and handsomely illustrated guidebook to the famous sites in the Higashiyama region of Kyoto. The work by Akatsui Kanenari, includes illustrations by Matsukawa Hansan and other artists. It serves as a continuation or revised edition of earlier works on the notable landmarks of Kyoto, focusing particularly on the eastern mountain region. Slight wear to covers, otherwise in very good condition. A rare work with OCLC listing copies in the US at only Berkeley, LC, Yale and Dumbarton Oaks.



17. ITAGAKI Ichiiemon (editor). *Naniwa no Sakigake*. Unpaginated, illustrated throughout in copperplate prints. 8vo, 80 x 170 mm, stab bound in publisher's original wrappers, preserved in a new chitsu case. [Osaka: Kakinuki Ichiiemon and Kakinuki Yohiro], Meiji 15 [1882]. (#172772)

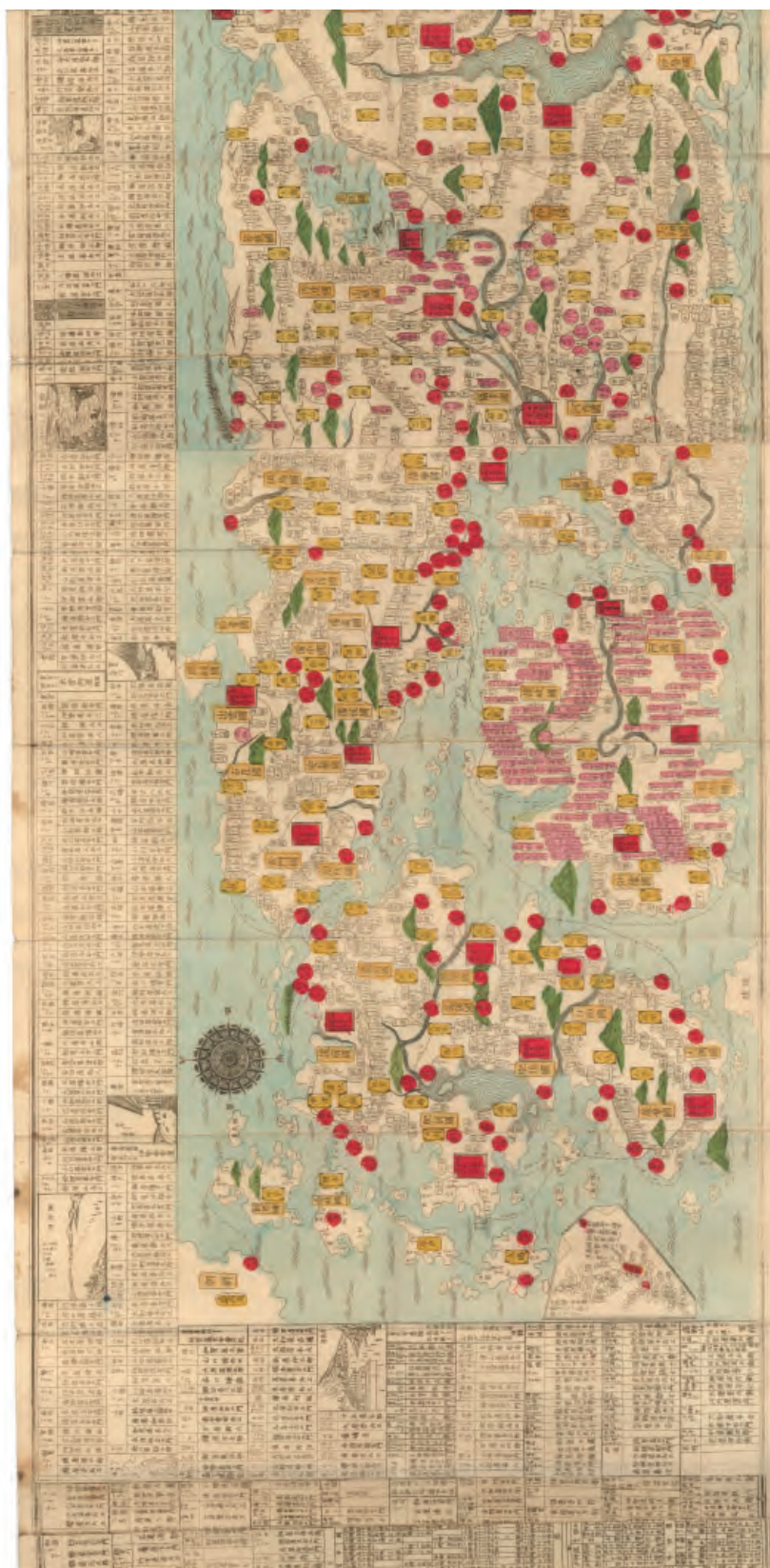
\$4750.00

A small jewel of a book. *Naniwa no Saki Gake* is a comprehensive guidebook to the commercial and industrial landscape of Osaka during the Meiji period. It is profusely illustrated with delightful and detailed copperplate prints of merchant houses showing activity and accompanied by the names and details of businesses organized by district. The wrappers are worn, but the book is otherwise impeccable. Extremely rare, with OCLC listing only the copy in the National Diet Library.



18. HATSUSABURO, Yoshida. *Chugai Sangyo Haku-rankai*. Colour illustrated card cover 190 x 120 mm with a 750 mm long folding colour birds-eye view by Hatsusubaro on one side and text and photo illustrations on the other. Cover also by Hatsusubaro. Kyoto (?): 1928 [Showa 3]. (#164387) **\$850.00**

An attractive panorama of, and brief guide to, the Chugai Industrial Expo held in Beppu in 1928. The panorama by Hatsusaburo Yoshida is one of some 3000 maps and views of Japan which he created, some with the help of a team of assistants. The panorama is laid into stunning art deco wrappers. In fine condition, and not surprisingly, apparently unrecorded.



19. KAWAKATSU, Tokujiro. *Dainihon dochu saikenzu: kai-sei.* Woodblock print with contemporary hand-colouring. 12mo, 150 x 80 mm., folded, opens up to 295 x 1345 mm. Bound in publisher's wrappers and paper label. In a new chitsu case. Tokyo: Tokujiro, Kawakatsu, 1884. (#165345)
\$975.00

A fine copy of this charming pocket map of Japan, which was first published in 1878.

20. KYOTO. *Miyako Meisho Zue*. [Collection of Pictures of Famous Places of the Capital]. 6 volumes. By Akisato Rito. Xylographically printed and illustrated with 72 full-page and 180 double-spread woodblock plates throughout by Takehara Shunchôsei Nobushige. Kyoto: Yoshinoya Tamehachi, An'ei 9 [1780].

PLUS:

Shûi-Miyako Meisho Zue. [Supplement to the Collection of Pictures of Famous Places of the Capital]. 5 volumes. Xylographically printed and illustrated with 21 full-page and 147 double-page woodblock plates by Takehara Shunchôsei Nobushige. 4tos, ca. 275 x 175 mm, stab bound in original publisher's Japanese paper wrappers with new silk thread, preserved in blue Japanese chitsu case. Kyoto: Yoshinoya Tamehachi, Tenmei 7 [1787]. (#172771) **\$17,500.00**

First edition of this **exceptional eighteenth-century guide to the famous sites of Kyoto** and the surrounding region. Akisato's guide documents the views of the Kyoto region through detailed and specific visual and textual information, via a total of 93 full-page and 327 double-page illustrations. Because of the devastating Kyoto fire of 1788, copies of this rare work that have survived are of the utmost historical significance.

The eleven volumes contain 420 woodblock prints pulled on hand-made mulberry paper by Takehara Shunchôsei Nobushige, who was active from 1772 to 1801. The illustrations record Buddhist and Shinto shrines and temples, religious ceremonies and funeral processions, New Year's celebrations, processions of the Emperor throughout Kyoto, portrayals of everyday life in the city such as merchant shops like the fan maker or the kimono seller, weavers, grain millers, loggers, etc.

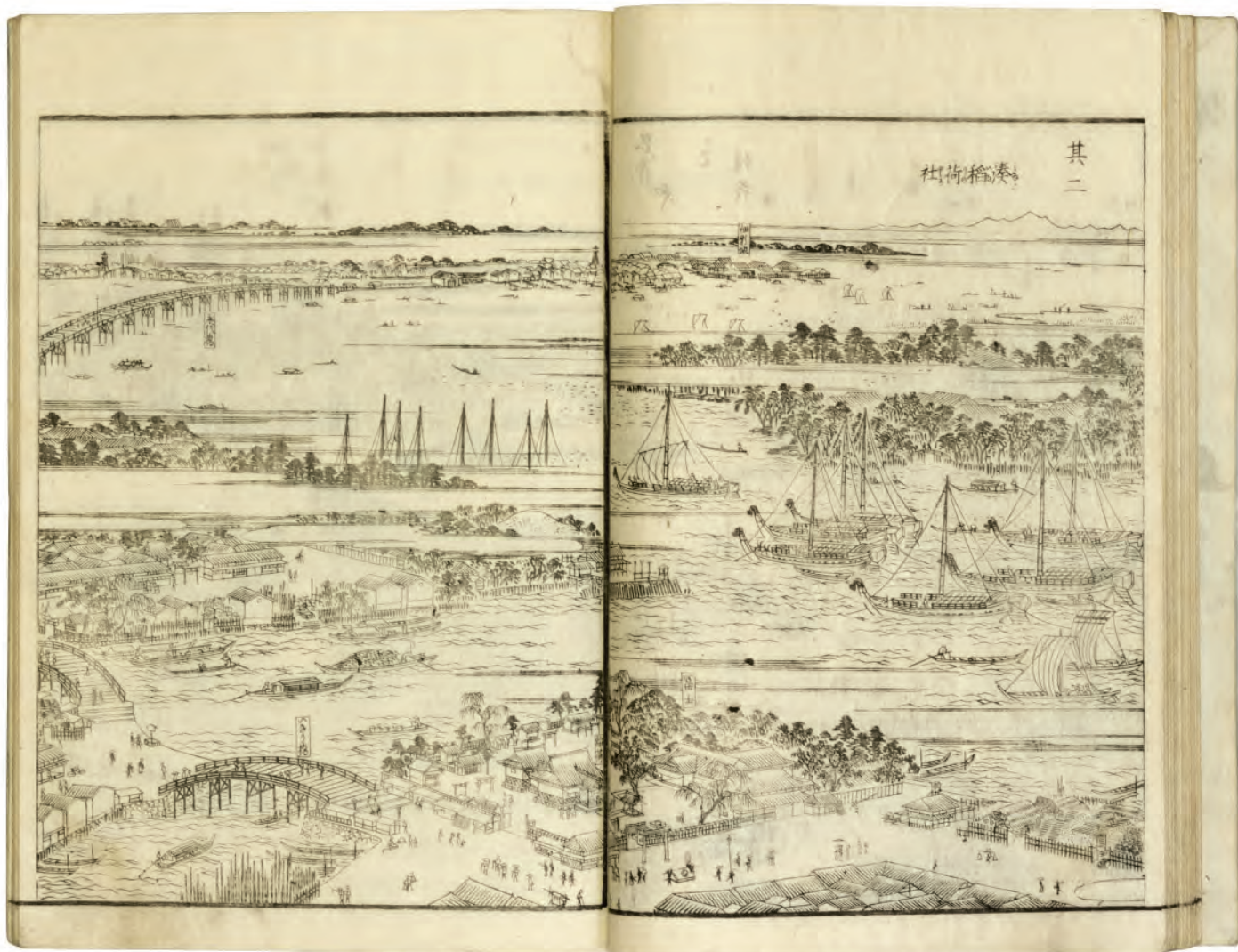
Also shown are establishments for various arts and crafts, refreshment houses, and numerous depictions of aristocratic and Imperial estates. Specific views of note include: the monastery of Honganji dating from the tenth century, the temple of Sanjûsaugendô with the 33 statues of Buddha, a luxurious Imperial cortege, the sub-temples of Daitokuji, and the Kinkakuji and Ginkakuji pavilions, to list but a few.

The success enjoyed by Akisato's *Miyako Meisho zue* was substantial, encouraging him to issue a five volume supplement a year later, with additional views and descriptive text entitled: *Shûi-Miyako Meisho Zue*, Tenmei 7 [1787]. The text in all volumes is a mixture of Chinese and Japanese; the legends to the illustrations appear in both languages as well. Often there are poetic or literary citations that accompany a particular view.

The Imperial Capital of Kyoto was the national symbol of pride and power in Japan for over a thousand years. Most of the Imperial City perished in the great fire of 1788; only the temples and gardens situated in the mountains surrounding Kyoto survived destruction. Hence, Akisato's descriptions and woodcut illustrations remain of paramount value in recording a city that mainly disappeared a mere two years after the book's publication. Akisato's *Meisho zue* reinvented an old genre of illustrated guidebooks in Japan; and within thirty five years most of the major cities and prefectures of Japan that attracted travelers had published similar guides to their celebrated sites, although with far fewer illustrations.

Akisato Rito (1776-1830) was responsible for the redesign and addition of the six new rocks in the Zen stone-garden masterpiece, *Ryoan-ji*, after the disastrous fire. In addition to the current publication, his other major works include a further *meisho-zue* or "guidebook": *Miyako Rinsen meisho zue* (Illustrated Manual of Celebrated Gardens in the Capital) 1799, and the *Ishigumi sonou yaegaki den* (Transmission of Rock Compositions, Live Gardens, and Eight Types of Fences) 1827. Some minor rubbing to extremities of bindings, some worming throughout, but overall clean and bright. Rare.

Kerlen, *Catalogue of Pre-Meiji Japanese Books and Maps in Public Collections in the Netherlands*, # 1065 & 1066. V. Béranger, *Recueils Illustrés de Lieux Célèbres (Meisho Zue); objets de collections, Ebisu, Maison Franco-Japonaise, Tôkyô*, 2002, n° 29, pp. 81-113. Chibbett, *Descriptive Catalogue of the Pre-1868 Japanese Books*, 199. Toda: *Descriptive Catalogue of Japanese and Chinese Illustrated Books in the Ryerson Library of the Art Institute of Chicago*, 334 (one volume only).



21. TOKYO. *Edo Meisho Zue.* [*Famous Sights in and about Edo.*] 20 Volumes. Illustrated with ca. 600 woodcuts by Hasegawa Settan. By Gesshin Saitō et al. Small 4tos, 255x 180 mm, bound in original Japanese pale blue paper with paper title labels on front covers, stab binding with original publisher's wraps and new silk thread, in new Japanese chitsu case. [Tokyo: Suharaya Mohe, Tenpo 5-7 (1834-1836)]. (#172770) **\$18,500.00**

Edo Meisho Zue describes the city of Edo and its surroundings, block by block, town by town, in a manner reminiscent of a walking tour with stops at famous sites along the way.

The subject matter includes agricultural farms, their labourers and equipment, merchants and their cargo, numerous double-spread views of religious temples and their elaborate Japanese gardens, monks visiting shrines, markets and store fronts of the various Edo shopping districts, crop harvests, military camps, and the noteworthy homes and estates of wealthy residents outside Edo. In addition to the economic life and notable locations of the city, *Edo Meisho Zue* includes depictions of the social and cultural life of Edo in scenes of street festivals and fairs, tea ceremonies, religious processions, performances at the theater, and scenes from the Yoshiwara quarter Geisha houses. A very scarce and important work. Overall, a fine copy in original condition.

Kerlen, Catalogue of Pre-Meiji Japanese Books and Maps in Public Collections in the Netherlands # 224.





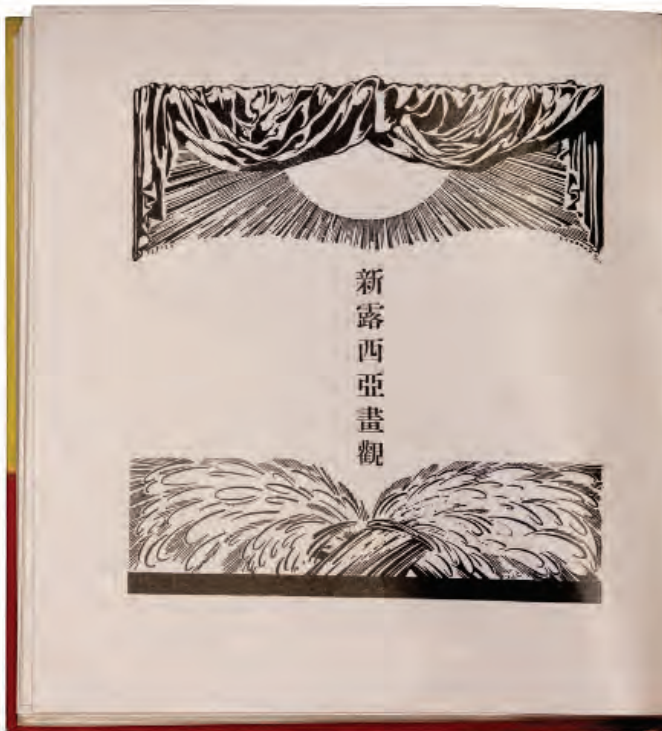
22. VIEWS OF JAPAN. Album of 20 etched plates, and one loose plate laid-in. Oblong 12mo, 104 x 160 mm., contemporary full flexible brown stiff paper over boards. [Tokyo, ca. 1900]. (#121391) **\$975.00**

A delicate and extremely unusual pocket album of finely etched views of the famous sites around Japan. Includes views of Mt. Fuji, Edo streets scenes during a festival, Shinto gates and shrines, imperial Shogun compounds, Japanese gardens, and views of Edo, Osaka and Kyoto. Prints mounted onto thicker silver-flecked paper. Boards very slightly worn, but generally a fine copy.



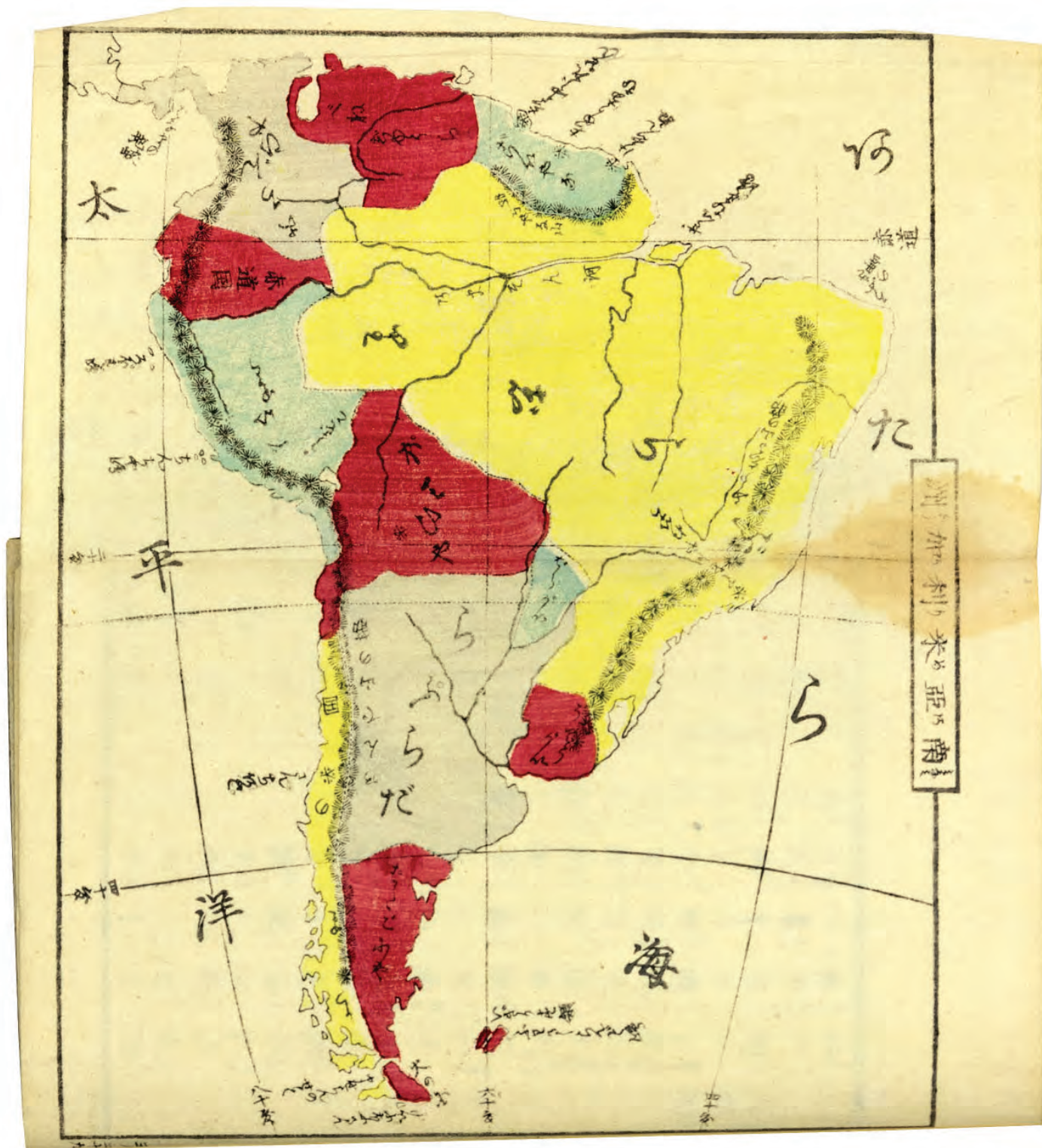
23. YASUI, Otsuyu. *Tokyo meisho annai: Eiri.* [Illustrated Guide Book of Scenic Beauty in Tokyo]. 2 volumes, illustrated with 60 plates and a folding map of Tokyo. 12mo, 93 x 54 mm., bound in publisher's wrappers in a modern chitsu case. Tokyo: Bunseido, 1883. (#165023) **\$850.00**

A charming guidebook to Tokyo at the beginning of the Meiji era.



24. OZE, Keishi. *Shin Rosia Gakan/Siluet Novoi Rossii*. [8], 155, [5] pp., profusely illustrated with photographs and reproduced drawings throughout. 8vo, 185 x 170 mm. bound in original illustrated boards and matching illustrated cardboard slipcase. Preserved in a dark grey folding box. Tokyo: ARS, Shôwa 5 [1930]. (#165562) **\$1750.00**

“Views of the New Russia” is an exploration of the new Soviet state. The binding and book design by Onchi is remarkable, capturing the constructivist aesthetic very effectively. Although Onchi later became known as an important printmaker and photographer, he initially supported himself as a book designer. A compelling symbiosis of Japanese book design and Russian constructivism. Very good in a slightly rubbed and soiled decorated slipcase.



25. MATSUYAMA, Toan. *Chigaku kotohajime*. Illustrated with 6 fold-outs and one double-page map. 3 volumes. 8vo. Original wrappers in a new cloth folding box. Tokyo: Keio Gijuku, 1870. (#170388) **\$875.00**

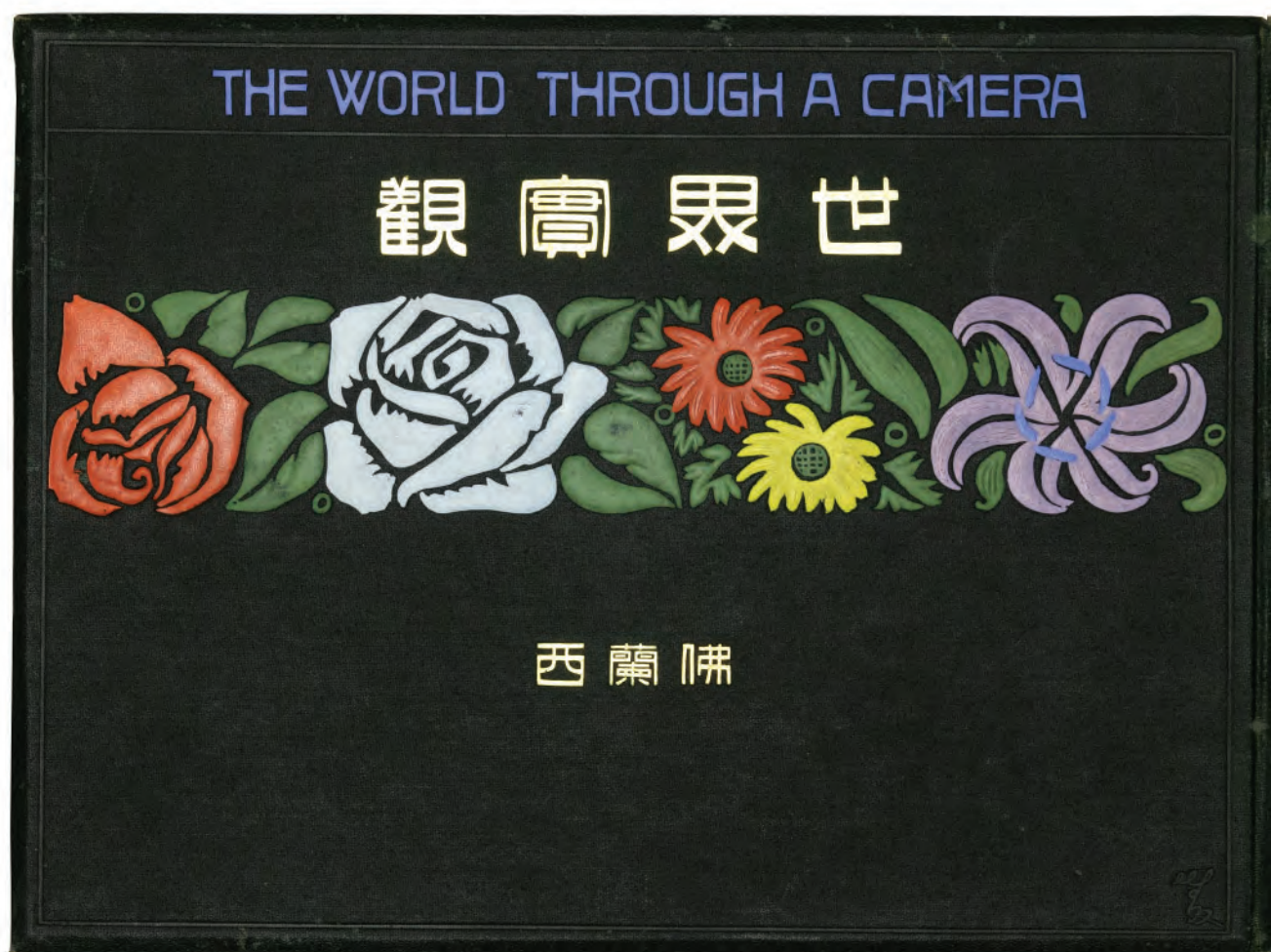
A charming introductory textbook to world geography was published in 1870 just as Japan was opening up. Volume 1 covers the world and Asia; Volume 2 covers Europe; Volume 3 covers North and South America and Oceania. In addition to the seven maps there are numerous coloured flags. The wrappers are worn, but the interior is clean. OCLC lists the Berkeley, University of Auckland and digital copies



26. AWOKI, T. and J. SUSUKA. *Sekai ryoko bankoku meisyo zue. Illustrated Guide Book for Travellers Round the World.* 5 volumes in 7. Illustrated with hundreds of woodcut illustrations including a volvelle, accompanied by a folding Map of the World in illustrated boards. 145 x 95 mm. each, bound in original publisher's cloth-backed illustrated paper over boards. Osaka: Sanyodo, 1885. (#169333) **\$4750.00**

A fine set of these scarce Japanese guides which offer a magnificently eccentric vision of the world at the end of the nineteenth century as viewed by the Japanese just as they were coming out of centuries of isolation. A very aesthetic object of great rarity.

OCLC lists only a set in the National Library of Australia.



27. NAITO, Tamiji. *The World Through a Camera. Paris*. Illustrated with 70 full page photographic plates. Oblong 4to., bound in publisher's illustrated boards, preserved in the original cardboard box. Tokyo: Nihon Fuzoku Zue Kankokai, 1918. (#170996) **\$1250.00**

Not listed on OCLC.



28. SUZUKI, Yoshikazu & Sohachi KIMURA. *Ginza Kaiwai.* With: *Ginza Haccho*. 2 Volumes. Square 8vo., embossed paper-covered boards with tipped-in illustrated plate on cover, in a rice-paper covered slipcase with labels on front and spine. Hardcover leporello in publisher's boards. Both in the publisher's original cardboard box with orange and black printed label. Tokyo: Toho-Shuppan Publishing, 1954. (#169766) **\$3750.00**

A legendary Japanese photobook whose fame rests largely on its being a precursor of Ruscha's landmark *All the Buildings on the Sunset Strip*. The first volume consists of Kimura's history of the Ginza. The second volume is similar to Ruscha's with panoramas of the Ginza running along the top and bottom of pages which fold out in the form of a leporello. Apart from faint marks on the binding caused by its fragility, this is a copy in close to immaculate condition.

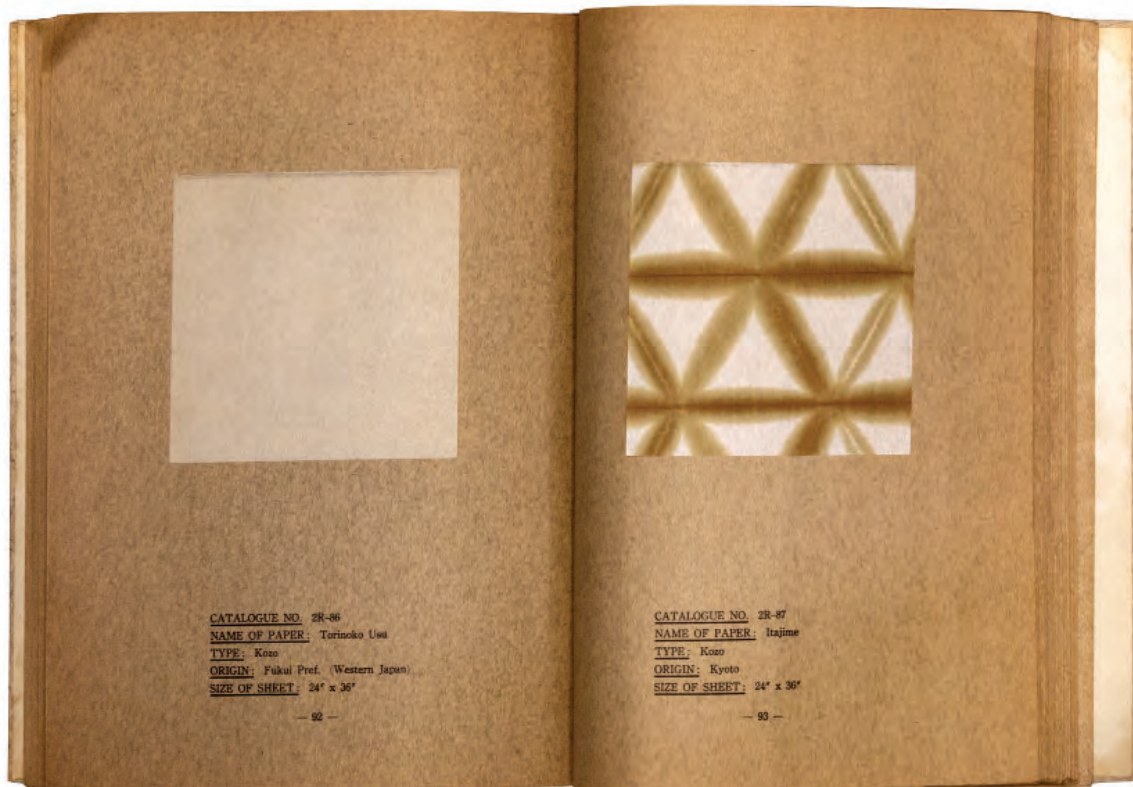
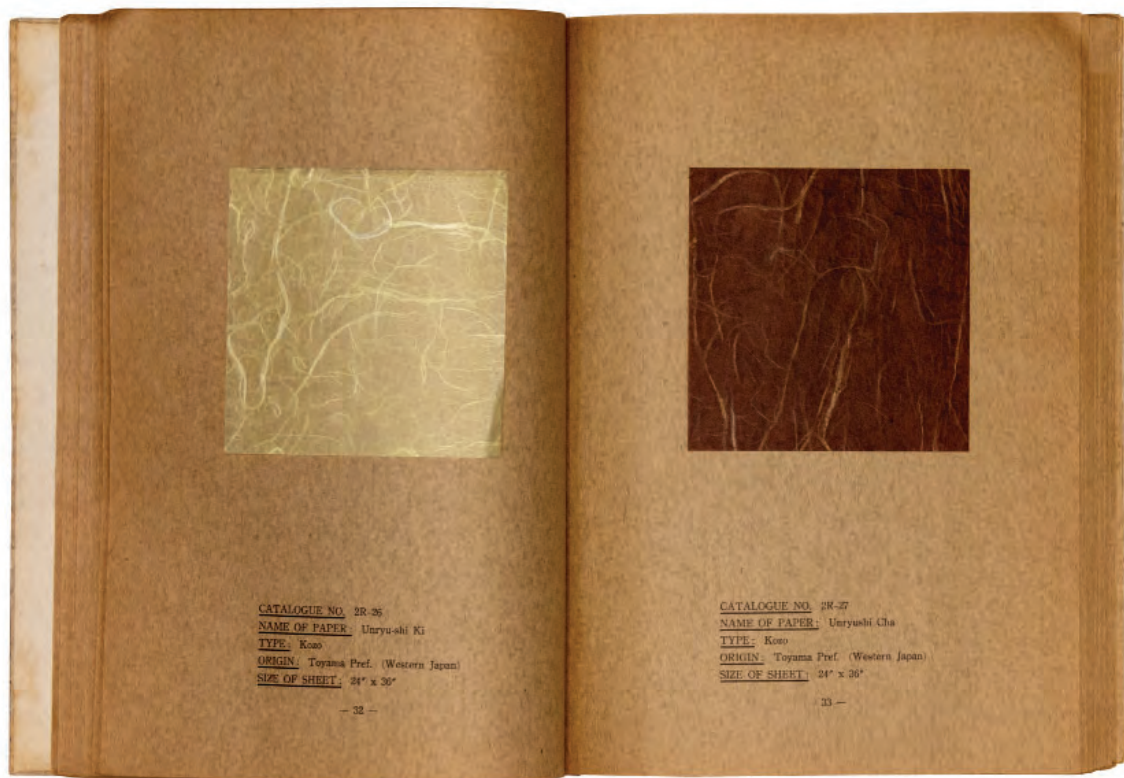
Parr and Badger, *The Photobook: A History, Volume III* p. 152.



29. SHINKYO TOKUBETSUSHI. *Kokuto shinkyo*. 28 Plates, several in colour and a folding map. 223 x 150 mm. Publisher's illustrated boards, slightly edgeworn. Hsin-King: Manshu Jijo Annaijo, 1940. (#167271) **\$375.00**

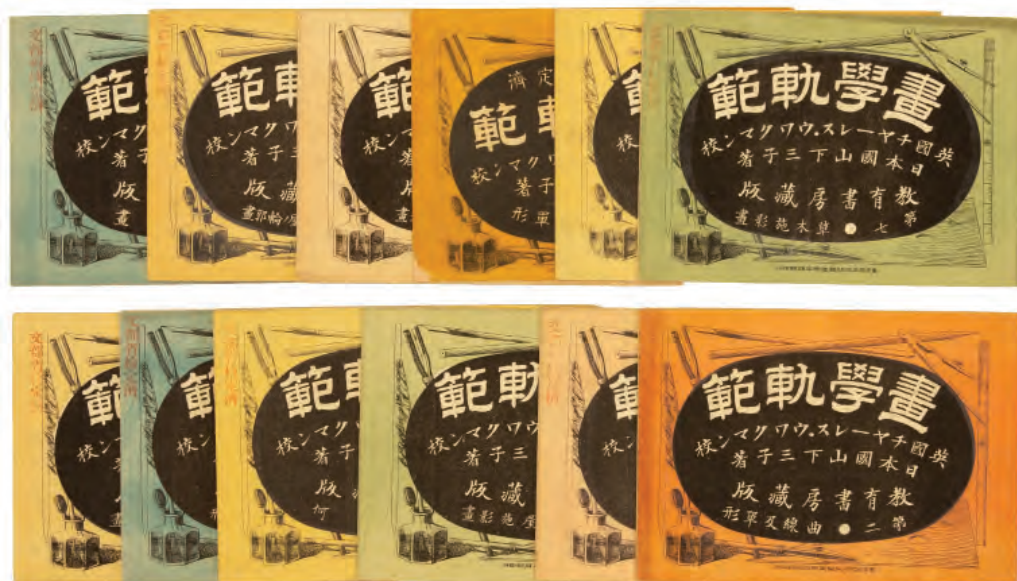
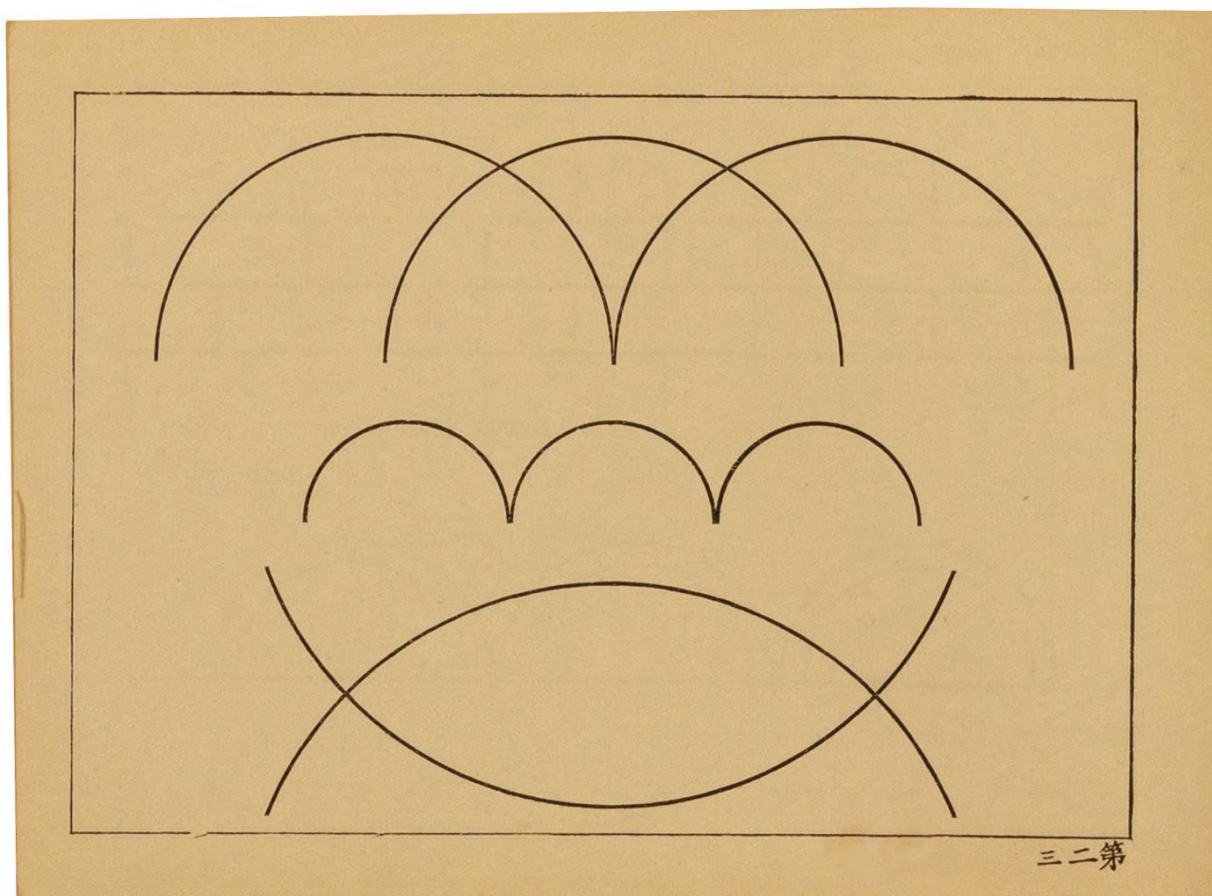
A scarce photographic survey of the capital of Manchukuo with an unusually elaborate layout. The photographs have captions in English as well as Japanese. OCLC records copies only in the National Diet Library and Waseda.





30. MITCHELL, C.H. *Handmade Papers of Japan*. 128 pp., with numerous tipped-in paper samples. 4to, 240 x 165 mm., publisher's Japanese style binding. Tokyo: IIS Crafts, 1963. (#171066) **\$2500.00**

An important contribution to the literature of Japanese papermaking. It includes an abridged reproduction of one of the classics of Japanese literature about papermaking by hand, *Kamisuki chohoki*, the handbook of papermaking, originally published at Osaka in 1798.



31. WIRGMAN, Charles and Minekichi YAMASHITA. *Gagaku Kihan*. 12 volumes, each with 12 lithographic plates by Yamashita. Small oblong 8vo, illustrated wrappers as issued in a contemporary chitsu case and modern wooden box. Tokyo: Bunseido, 1887-1888. (#171802) **\$9750.00**

This extremely attractive set of books constitutes one of the very first works whose objective was to teach the Western way of painting to a Japanese audience. It was

written by Charles Wirgman, an Englishman who lived in Japan and who had gone into business with the celebrated photographer Felice Beato. Wirgman became a mentor to some of the leading names in Western-style art in late nineteenth and early twentieth-century Japan.

Of the greatest rarity. OCLC lists only 7 of the 12 numbers in the National Diet Library.



32. JAPANESE ART. Artist's Manuals. A collection of 18 titles in 44 volumes. Various sizes, publisher's wrappers. Japan: various publishers, 1881-1915. (#171783)

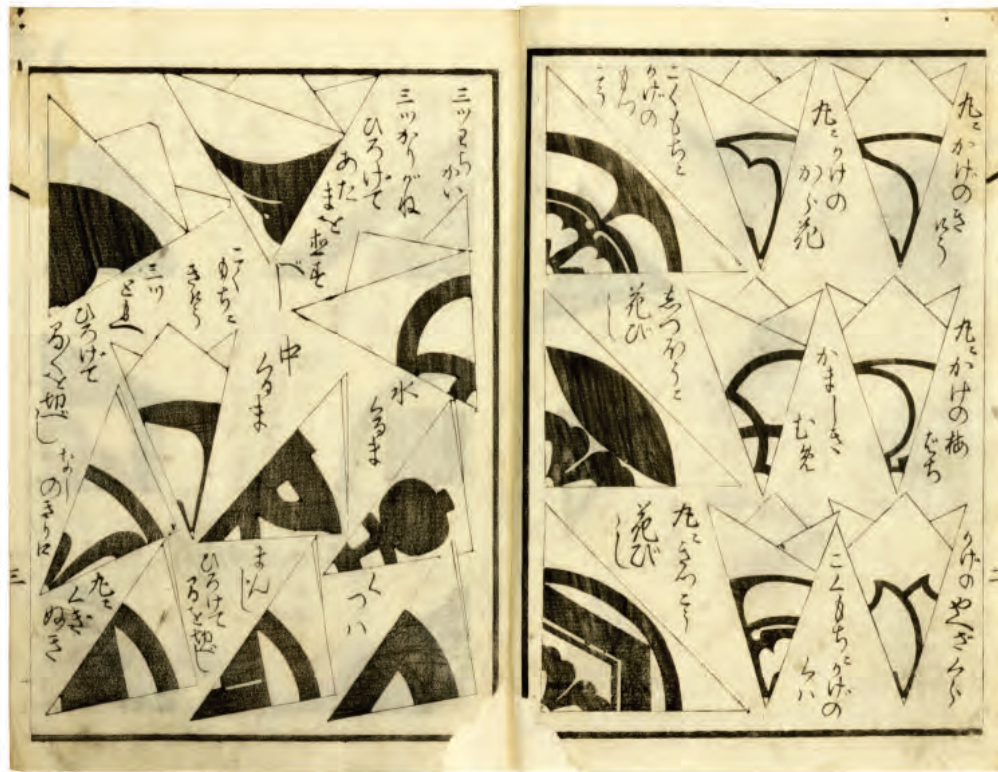
\$18,500.00

A remarkable collection of early Japanese manuals used for the instruction of painting, including some of the earliest examples of the genre. In the 1850s the Japanese government had established a school to study Western art and culture, and presumably these manuals are an outgrowth of that. Two of the volumes of *Mohitsu shu gacho* have some of the plates coloured in by hand, and

the set of *Koto shugaku mohitsa tehon joseiyo* is in very poor condition. Otherwise, the collection is in a remarkable state of preservation.

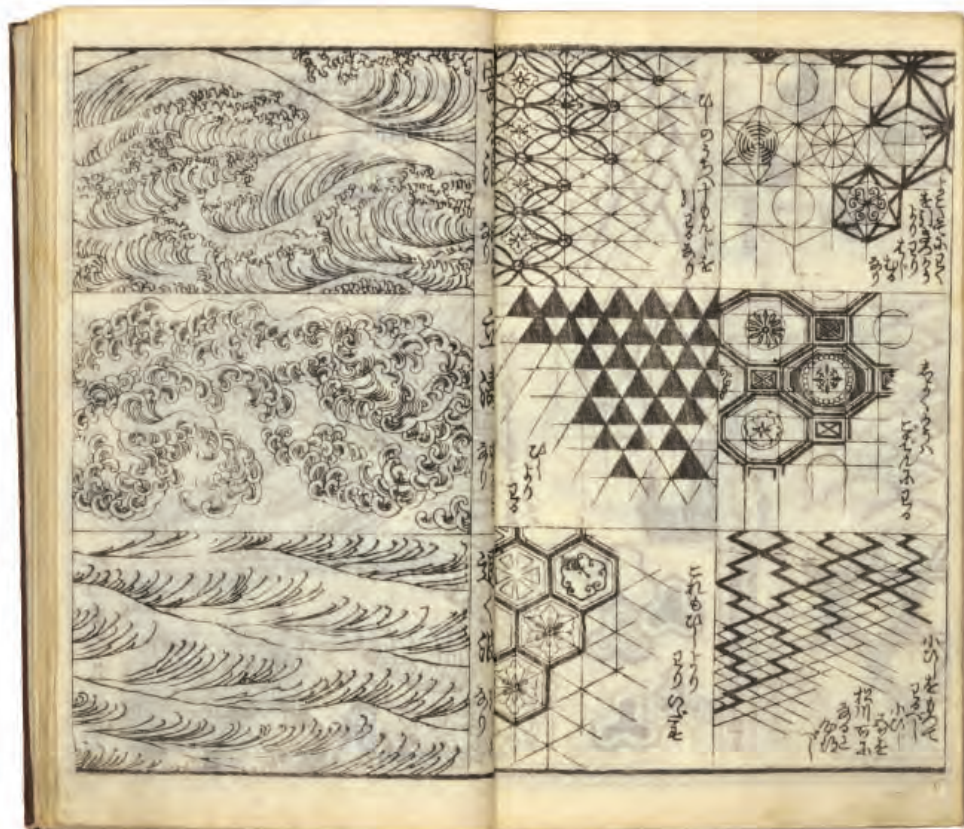
These little instructional booklets would seem to have not survived, with only two of the titles being listed on OCLC. *Shogaku nihonga soho*, copies of which are at Penn State and Princeton and *Mohitsuga tehon*, copies of which are at UCLA, LC, Field Museum, Harvard and Cleveland Public.

A complete list of the collection is available upon request.



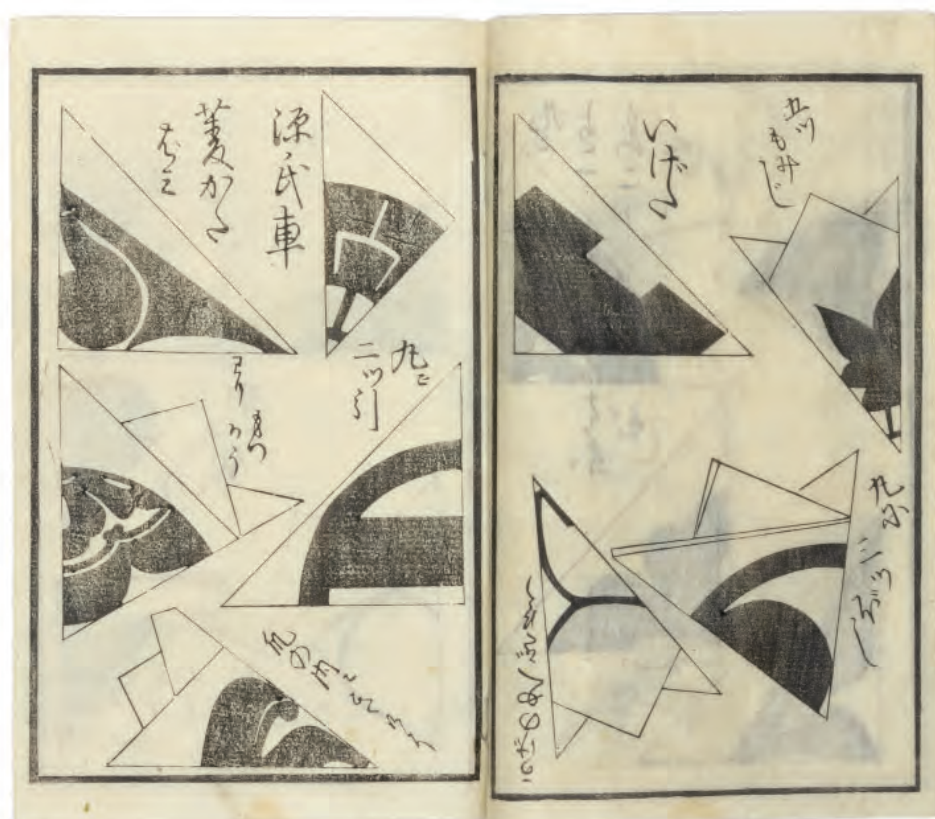
33. ISABURO, Arai. *Mondokoro Kirikata*. [Stencils for crest-cutting.] 6 leaves, woodcut prints throughout. 217 x 150 mm, in a new chitsu case. [Tokyo]: Onoya Kinzo, [ca. late Edo period (1830-50s)?] (#172831) **\$1250.00**

An extremely fragile little pamphlet with instructions on how to cut family crests from folded paper. Following the instructions ensures the destruction of the pamphlet, hence its rarity, with no copies listed on OCLC. Expert repair to tail gutter with minor loss.



34. EISEN, Keisei. *Shoshoku Hitsuyo Mon Kirikata*. Tokyo: Honya Matasuke, 1848. (#171813) \$1250.00

An unusual collection of design motifs including a section showing how to cut out designs for family crests. Extremely rare and not listed on OCLC.



35. JAPANESE STENCILS. *Mondokoro Kirikata*. [Stencils for crest-cutting]. 8 leaves. 8vo, in a new chitsu case. Tokyo: Onoya Kinzo, ND. (#171811) **\$1250.00**

An extremely fragile little pamphlet with instructions on how to cut family crests from folded paper. Following the instructions ensures the destruction of the pamphlet, hence its rarity, with no copies listed on OCLC.



36. KOSUGI, Sugimura and Yukimaro MIYAZAKI. *Chado Hokan. [A Treasury of the Tea Ceremony]*. 3 volumes. 16 double-page and 4 single-page plates, 30 double-page and 1 single-page plates, 32 double-page and 3 single-page plates, respectively. 4to, 245 x 180 mm., publisher's boards in contemporary chitsu case, label worn. Tokyo: Seizando Shobo, 1907-1908. (#168700) **\$1500.00**

A comprehensive 3 volume set of books on the tea ceremony. Bound accordion style (orihon). The first volume covers famous tea ceremony cups and utensils. The second volume looks at tea ceremony rooms and gardens and the final volume shows numerous varieties of stone lanterns used in Japanese gardens that have a tea room.

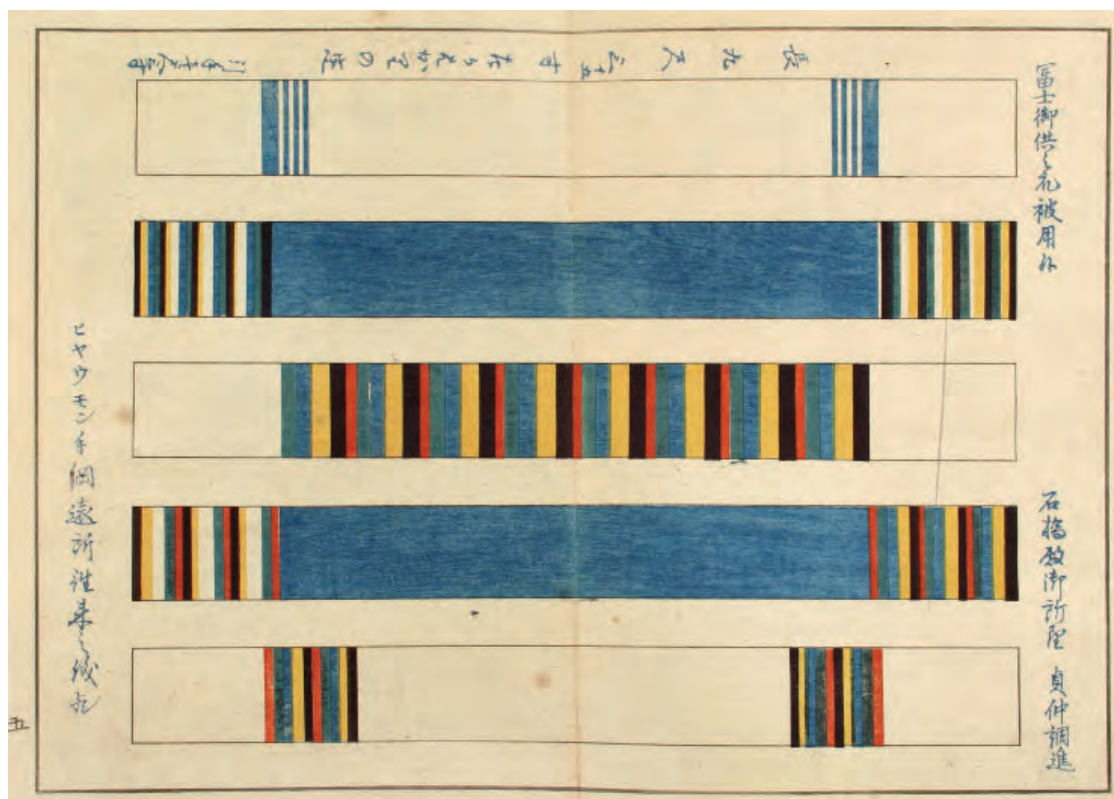
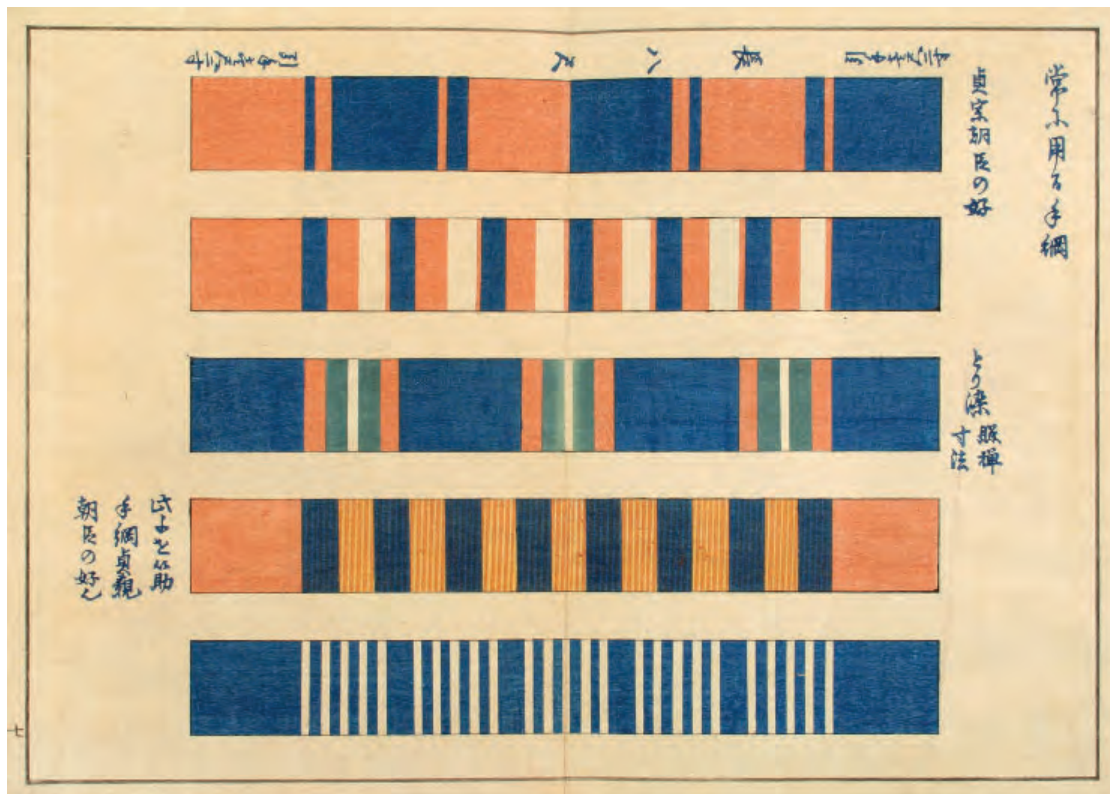


37. MORIKAWA, Kanichiro. *Shino kiseto Oribe*. (Japanese Pottery: Shino Pottery, Kiseto Pottery, Oribe Pottery). 25 pp. Illustrated with 115 plates. Folio, bound in publisher's cloth, preserved in a cloth portfolio. Nagoya: Morikawa Kaoru, 1936. (#134703) **\$500.00**



38. ASHIDA, Haruhisa. *Hana tsutsumi*. [Wrapping flowers]. 27 leaves, illustrated with woodcut frontispiece, 20 colour woodcuts, and 16 black-and-white woodcuts. 8vo, 255 x 185 mm., bound in publisher's wrappers in a new chitsu case. Kyoto: Nihon Kado Enshukai Soka Kyodobu: Kado Enshuryu Seifu Iemoto Kansai Jimusho, 1911. (#165251)
\$875.00

A beautiful and unusual book on wrapping flowers (*hana tsutsumi* in Japanese). In his book *Hana Tsutsumi*, Mitsuko Kawata points to the Sendensho, a book on Ikebana published in 1445, as having information on how to wrap flowers. "When offering floral materials as a gift: Wrap the lower ends of branches in paper. Also wrap the lower ends of flower stems in paper. Tie the branches in several places and offer the bouquet with the flowers facing downward. You may at times fold the wrapping paper in the shape of a butterfly or flower, and you should offer the bouquet adorned with red mizuhiki (stiff paper string)".



39. ISE, Sadatsune and Nobumitsu KURIHARA. *Tazuna Zushiki*. [Horse Rein/Bridle Designs]. 10 leaves, including 7 double page colour woodcuts, on double leaves folded accordion style (orihon). 8vo, 249 x 170 mm., bound in publisher's patterned boards with title-label on top cover, preserved in a new chitsu folding case. Japan, ca. 1834. (#123599) **\$975.00**

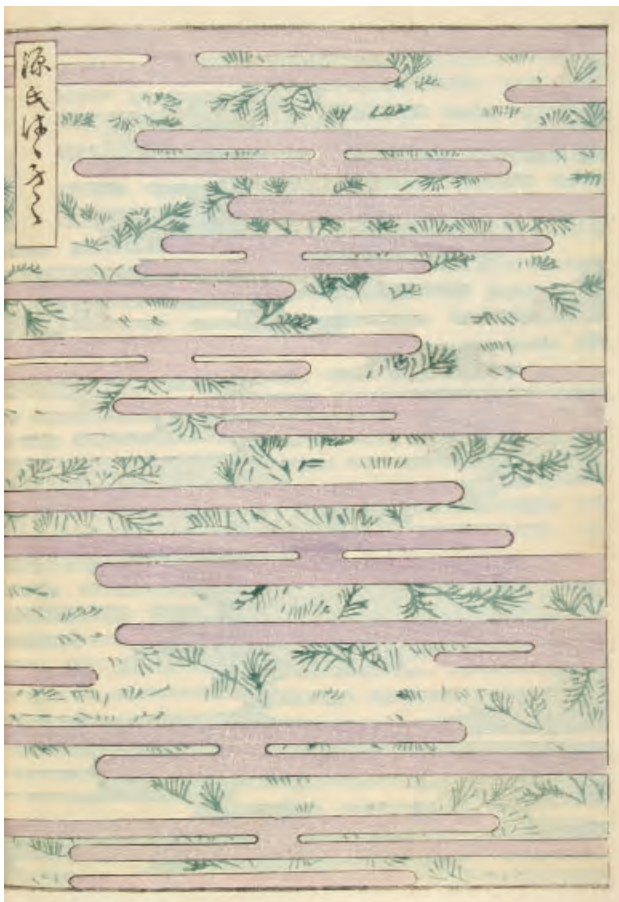
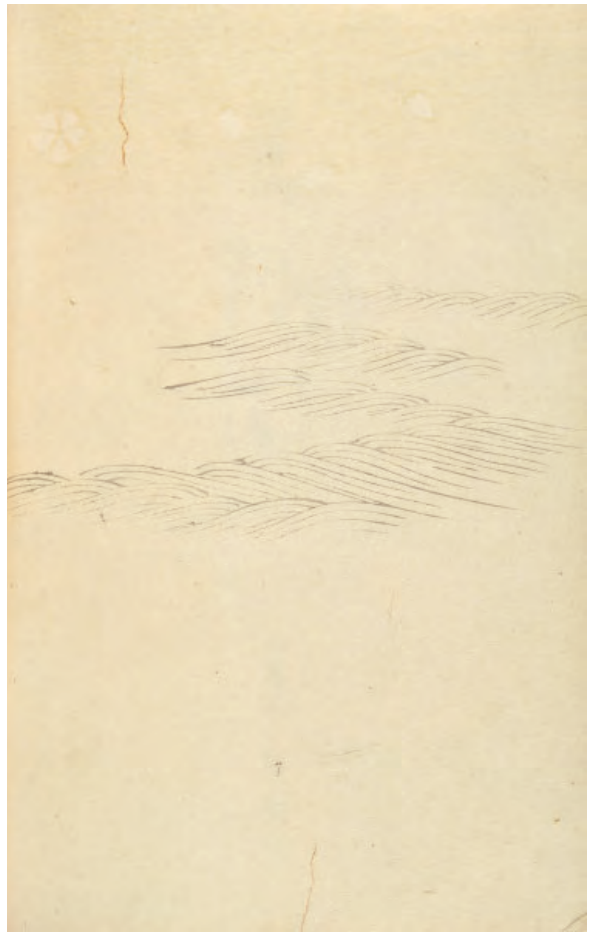
An attractive collection of coloured woodcut designs for the regimental reins and/or bridles of horses, a fact not obvious from the designs themselves, which take the form of strips of alternating colours. A rare book in fine condition.



40. JAPANESE ORNAMENTAL WOODBLOCK PRINTS. *Bijutsu Kai. Collection of Pictures Regarding Colour Designs for Japanese Textiles Costumes.* 5 parts in 1 volume. 5 folding plates and 18 full-page coloured woodblock prints per section, for a total of 95 original illustrations. 8vo, 232 x 160 mm., bound in Japanese accordion style with Japanese fold pages and silk-thread stitched spine, in new linen cloth folding box with leather spine label. Kyoto: Geisodo, [ca. 1900]. (#142126) **\$7500.00**

A superb set of this important compendium of early Japanese textile designs, showing a great variety of patterns and scenes. The woodblock prints are often exceptional Japanese images very much in the *wabi-sabi* tradition.

Not in Hillier, *The Art of the Japanese Book* (1987).





41. GYOKKO, Shimomura. *Genroku furyu Meiji-buri*. 2 volumes, each with 16 double page plates. Folio, 328 x 225 mm., original boards in a new chitsu case. Kyoto: Honda Ichijiro, 1905. (#171779) **\$4750.00**

A stunningly beautiful collection of plates depicting artfully displayed kimonos. OCLC lists FIT, Stanford, and Philadelphia Museum of Art.



42. KOSEN, Yamashita. *Hanagata*. 4 volumes, each with 20 double-sided plates. Folio, 365 x 232 mm., publisher's wrappers. Kyoto: Miyata Toyamado, 1899-1900. (#171793)
\$8500.00

A complete set of this spectacular collection of kimono designs, many with a modernist sensibility. Slight wear to the wrappers, but internally immaculate. OCLC lists Columbia, Stanford, Yale, LC, Harvard, Virginia MFA, and the National Diet Library.



43. KATAGAMI STENCIL DESIGNS. A Collection 20 of Meiji Period Original Kimono Stencil Plates. Ca. 220 x 400 mm., each in individual mylar sleeves laid into an archival box. [Japan: n.p, Meiji Period, ca. 1868-1912]. (#168446) **\$7500.00**

A rare collection of late nineteenth and early twentieth-century Japanese stencils; created expressly for decoration of cotton, silk, and crepe kimonos and yukatas. These stencils survive as artifacts from one of the most ancient crafts in Japan. The elegant beauty of the designs and the consummate skill displayed in the cutting of the stencils endow these original plates with a refined sensibility almost without parallel in the graphic arts.

Some of the stencils are so finely cut that it is difficult to imagine they could withstand the multiple brushing of resist dyes. Many of the fragile stencils have the addition of fine silk threads stretched at regular intervals from top to bottom or side to side to reinforce the strength of the stencil. The threads are so fine that no evidence of their existence is found in the final printed cloth or silk. Stencil paper was constructed from the bark of mulberry trees and then treated with persimmon juice.

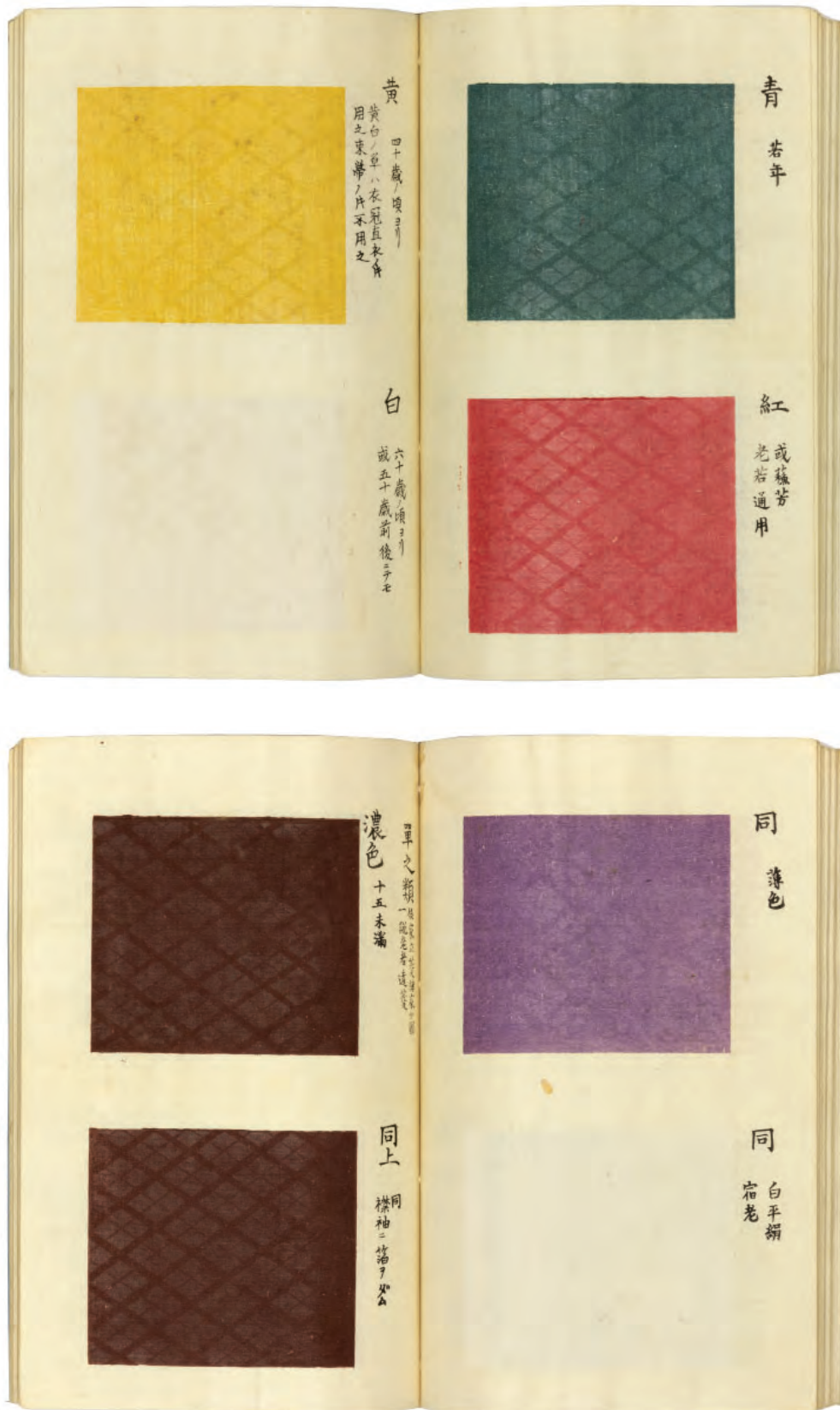
The subject matter includes a great variety of interpretations from nature, patterns derived from daily life in Japan, and motifs based on centuries-old formulas. Traditional motifs were often appropriated by Japanese families for use as their hereditary crests and thus printed on all kimonos used by the family and their retainers. *Katagami* stenciled textiles have also been worn by Japanese courtesans, actors and samurai since the sixteenth century. Besides kimonos, *katagami* stencils were used to decorate bedding, banner designs, shop curtains and tradesmen's coats. In

these albums, one finds designs for: birds, bats, fish, turtles, tigers, geometric figures, latticework, chrysanthemums, ginkgo leaves, bamboo, wisteria, irises, ferns, cherry and plum blossoms, reed brushes, bridges, rivers, clouds, basket work, vases, gourds, fans, cobwebs, etc.

The kimono is the national costume of Japan, it was the most common garment worn by Japanese men and women from 794, at the onset of the Heian period. The ornamentation for kimonos varies according to the age of the wearer, the time of day, the season, and the nature of the event where the kimono was to be worn. The pattern and/or design on kimonos is never arbitrary and never merely decorative; each pattern or design possesses a symbolic, cultural significance. The stenciled kimono is "the ultimate textile expression of the Zen ideal of understatement and small scale. These patterns, which we identify today with the feminine kimono, owe their development to the astringent tastes of the samurai" (Kuo, *Katagami: Japanese Textile Stencils in the Collection of the Seattle Art Museum*, p. 2). Occasional makers stamps, notes, and a few sheets show ink that has not been fully removed after use. Protective tissue backing on the more delicate sheets. One very small (15 mm. x 25 mm.) sticker remnant on one sheet. Overall, a fine set.

See: Andrew Tuer, *The Book of Delightful and Strange Designs Being One Hundred Facsimile Illustrations of the Art of the Japanese Stencil-Cutter*. Frances Blakemore, *Japanese design Through Textile Patterns*. Susanna Campbell Kuo, *Carved Paper: The Art of the Japanese Stencil*. Susanna Kuo, *Katagami: Japanese Textile Stencils in the Collection of the Seattle Art Museum*. Elaine Evans Dee, *Kata-gami: Japanese Stencils in the Collection of the Cooper-Hewitt Museum*.





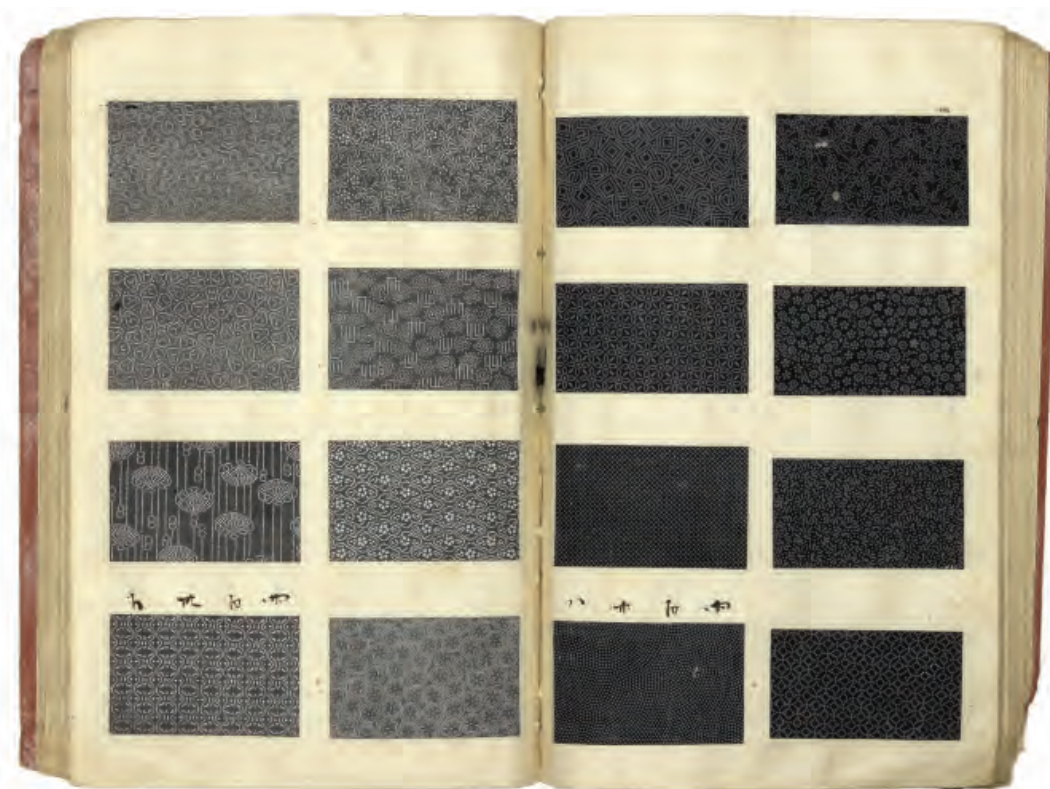
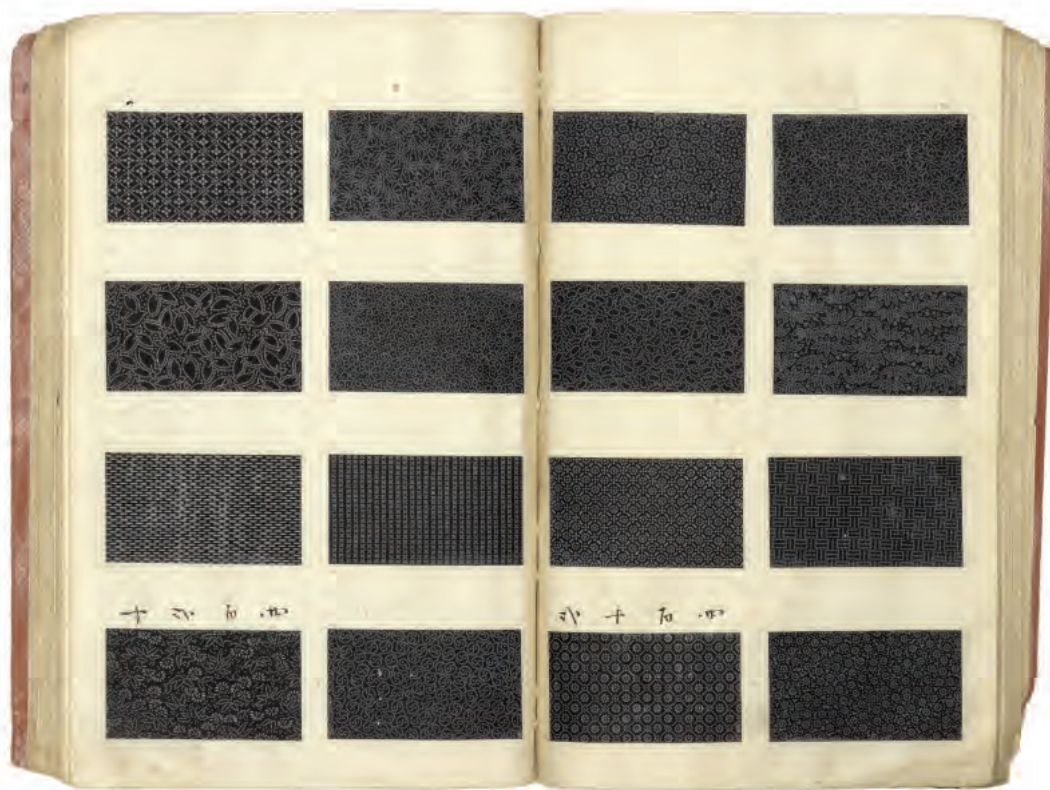
44. **MATSUOKA**, Tokikata and Honma **HYAKURI**. *Shozoku shokumon zue*. [Patterns of Brocades Worn at Court]. 92 pp., illustrated with 146 woodcuts. 8vo, 240 x 167 mm., bound in original wrappers in a new chitsu case. Tokyo: n.p., 1815. (#165242) **\$1500.00**

The first edition of this wonderful example of early nineteenth-century Japanese bookmaking. Many of the stunning woodcuts show a remarkable degree of subtlety and display an exquisite range of colours, some almost having the appearance of relief printing. First blank leaf and wrapper with minor water stain.



45. TAGUCHI, Bairei. and Matsui **TOSHU**. *Chiyo no nishiki*. 2 volumes. Each volume illustrated with 26 colour woodblock plates. Oblong folio, 325 x 230 mm., bound in publisher's wrappers in a new chitsu case. Kyoto: Miyata Toyamado, 1901. (#165143) **\$3500.00**

An extremely rare and unusual work, in that it comprises a collection of kimono designs for men. Wrappers worn, and there is some wear to the corners, but the woodcuts are in bright, fresh condition. OCLC records only the copy in the National Diet Library.



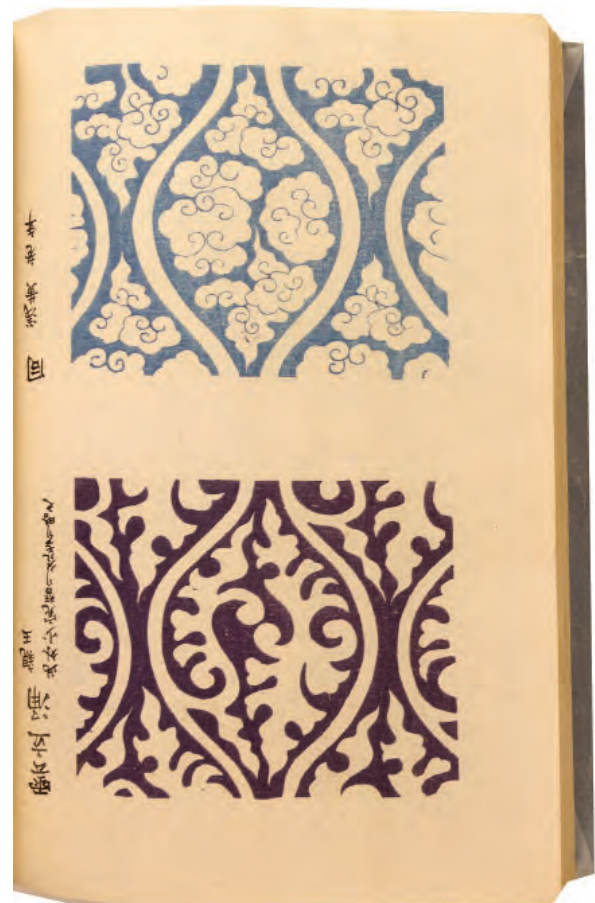
46. KIMONO DESIGNS. *Gofuku Komon Mihon cho.* 836 mounted designs. Folio, 315 x 120 mm., contemporary wrappers, in a new chitsu case. N.p.: ca. 1870-1890. (#171812) **\$15,000.00**

A stunning collection of original designs for kimonos with a manuscript title page. Contrary to the usual collections of kimono designs which tend to dazzle with their opulent use of colour, these designs are all in black and white. A most unusual collection.



- 47. KORIN**, Furuya (1875-1910). *Shima shima*. 2 volumes. Each volume illustrated with 20 leaves of colour woodblocks. 8vo, 250 x 180 mm., bound in publisher's wrappers in a new chitsu case. Kyoto: Yamada Unsodo, 1906. (#165252) **\$1850.00**

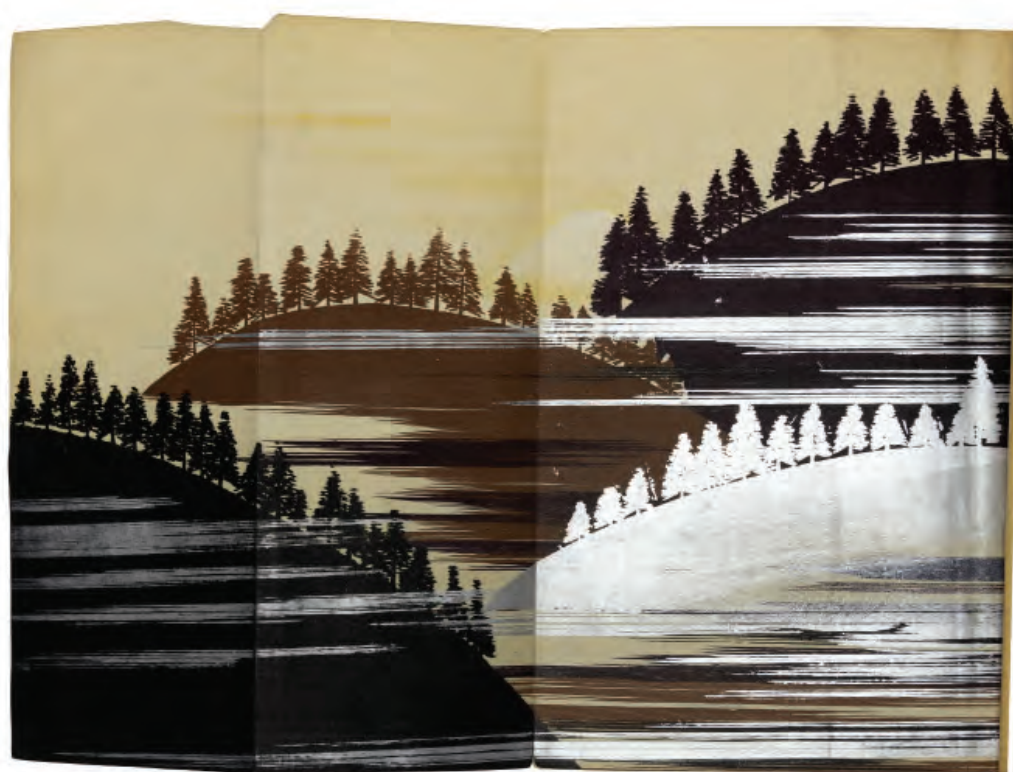
An early twentieth-century pattern book of textile designs with most pages having 3 designs. The designs are the work of Furuya Korin, a student of Kamisaka Sekka, who is best known for his combining the style of the Japanese Rimpa school with European Art Nouveau. In fine condition. OCLC lists only Harvard and the Metropolitan Museum.





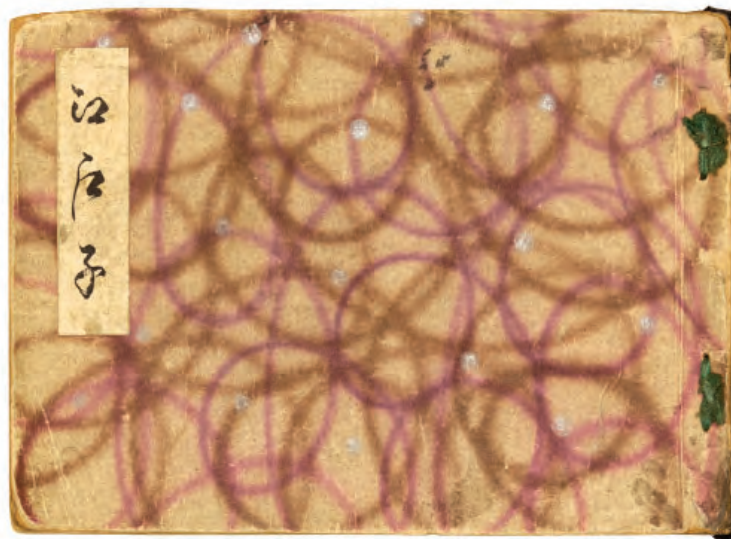
48. JAPAN. *Le Costume*. 33pp. Folio. Illustrated wrappers. [Tokyo] NP, 1946. (#171776) **\$375.00**

A remarkable Japanese publication showcasing Western style clothes and accessories, published shortly after the end of the war, and presumably aimed at the occupiers. Not listed on OCLC.

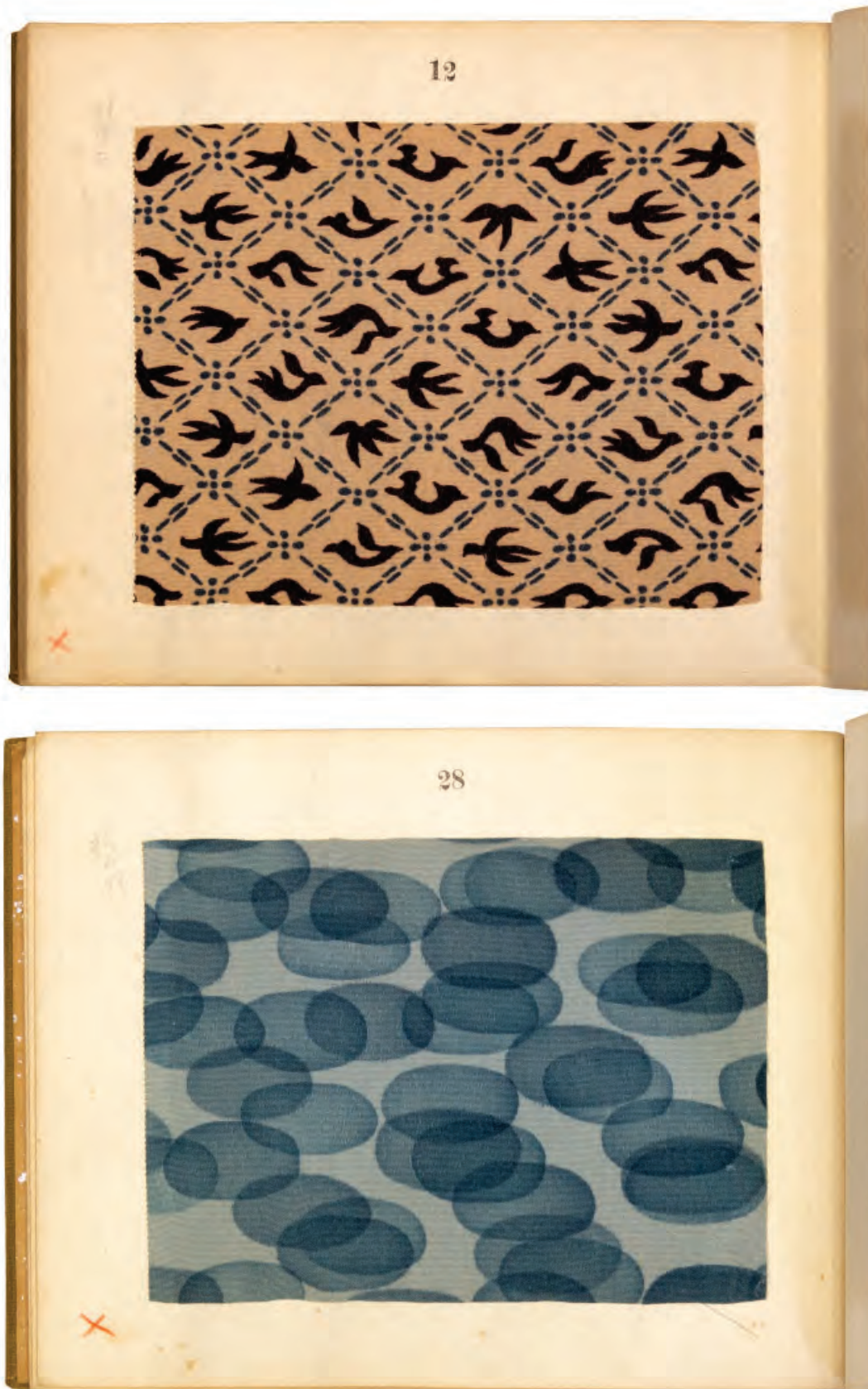


49. NAKAMURA, Gyokushu. *Miyama no shiori*. 2 volumes.
250 x 160 mm. Kyoto: Honda Unkido, 1901. (#171780)
\$4750.00

An exquisite collection of designs probably created as patterns for kimonos. In fine condition and extremely rare. Some of the plates have a distinctly modernist feel. There is some soiling, but the stunning plates are immaculate. OCLC lists The National Diet Library and the Wolfsonian.

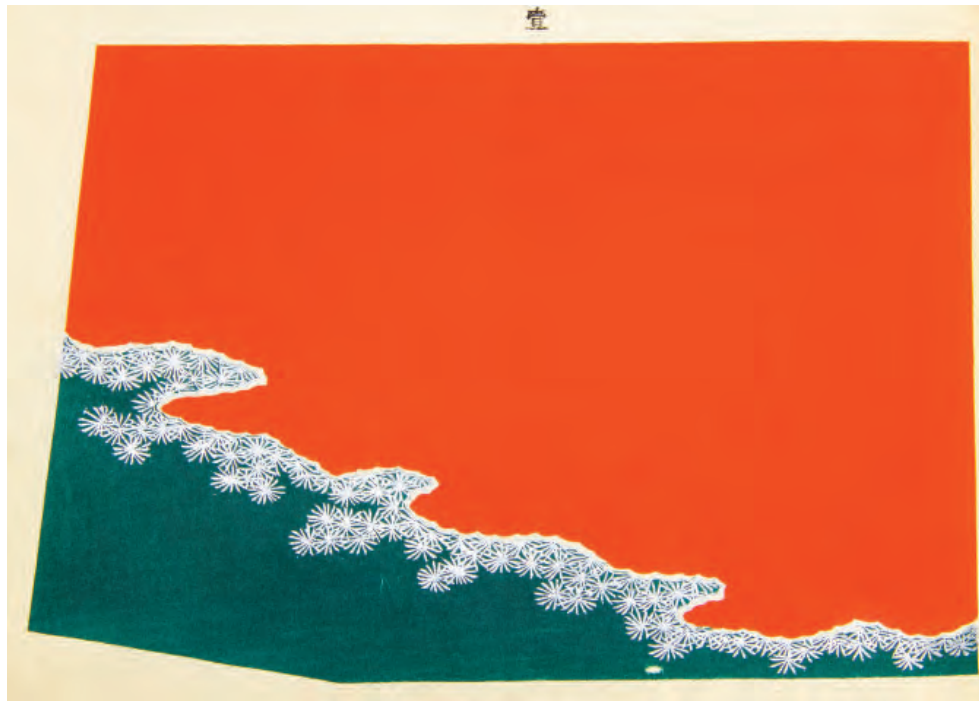


50. [FESTIVAL HAPPI COAT TRADE CATALOGUE]. *Edoko* (front label). 25 ff., including 50 colour plates. 184 x 240 mm., patterned wraps, Japanese-style stab binding. Rubber stamp of Enshuya Somemonoten (Enshuya Dying Shop) on inside covers. Tokyo: NP [ca. 1930]. (#171728) **\$2250.00**



51. JAPAN. Japanese fabric samples. 30 samples mounted in an album. Oblong 4to, 175 x 255 mm., bound in contemporary wrappers in a new chitsu case. NP. ND. (#165422)
\$975.00

A handsome collection of early twentieth century Japanese fabric samples each measuring approximately 125 x 170 mm.



52. SEKKA, Kamisaka. *Koromogae*. Two volumes. Comprised of 100 colour woodblock prints. Oblong 4to., 190 x 260 mm, bound in original silk over boards in a new cloth chitsu case. Kyoto: Yamada Unsôdô, Meiji 34 [1901]. (#159826) **\$9750.00**

A beautiful copy of this splendid textile pattern book of supreme elegance featuring 100 coloured woodcut designs by Kamisaka Sekka. The images are made up mostly of natural scenes including birds, flowers, trees, shells etc., depicted with fine silver ink lines over colourful back-

grounds. The work was published by the prolific Yamada Unsôdô, who also published Sekka's masterpiece, *Momoyogusa* (1909-1910). Sekka (1866-1942) "was a genius; effortlessly, prodigiously, boundlessly imaginative, tirelessly inventive, spontaneous and free" (Ehon p. 240). Extremely rare with OCLC listing only the copy at Peabody Essex in the US.

Kees, *Ehon, The Artist and the Book in Japan...*



53. KAWARAZAKI, Kodo (1889-1973). *Waritsuke Hyakushu*. 3 volumes, illustrated with 24 colour woodblock plates in each volume for a total of 72. Folios, 330 x 220 mm., bound in publisher's illustrated boards, in a new chitsu case preserving the original label. Kyoto: Uchida Bijutsu Shoritsu, 1937. (#165339) **\$3500.00**

A spectacular collection of Japanese designs with each of the 72 plates containing multiple images. Some soiling to the boards, and occasional discoloration on the areas of blank paper, but all woodcuts are bright and fresh. Rare, with no listing on OCLC.



54. TAMAHIRO, Shimomura. *Shikinishiki*. [28] pp., including 13 color woodblock prints. Small folio, 255 x 350 mm, publisher's original wrappers with newer ties, preserved in a new chitsu case. Kyoto: Honda Unkindo, Meiji 36 [1903]. (#172794) **\$3750.00**

A stunning and extremely rare design collection by Kyoto-based designer Shimomura Tamahiro. It features seasonal motifs that celebrate the four seasons, including weeping cherry blossoms, hydrangeas, and autumn leaves. The colophon notes the book was 'reviewed' by Kamisaka Sekka, another legendary designer of the period. Covers with some minor wear, internally very good with only minor age wear, overall in very good condition. Only one copy on OCLC in the National Diet Library.



55. JAPANESE DESIGN. *Juraku Cho*. 3 volumes, illustrated with a total of 90 colour and monochrome woodblock plates. Oblong folio, 270 x 390 mm., bound in publisher's silk over boards in a new chitsu case. Kyoto: Unsodo, 1934. (#165341) **\$3750.00**

A spectacular series of designs with superb colour woodblock plates, with each volume devoted to a different motif. Volume 1 is *Ryu no maki*, the dragon. Volume 2 is *Hoo no maki*, the phoenix, and Volume 3 is *Shishi no maki*, the lion. Both the full-colour plates and the monochrome plates facing them are masterpieces of the woodblock maker's art. Some wear to the boards, but otherwise a fine set. Rare, with no listing on OCLC.



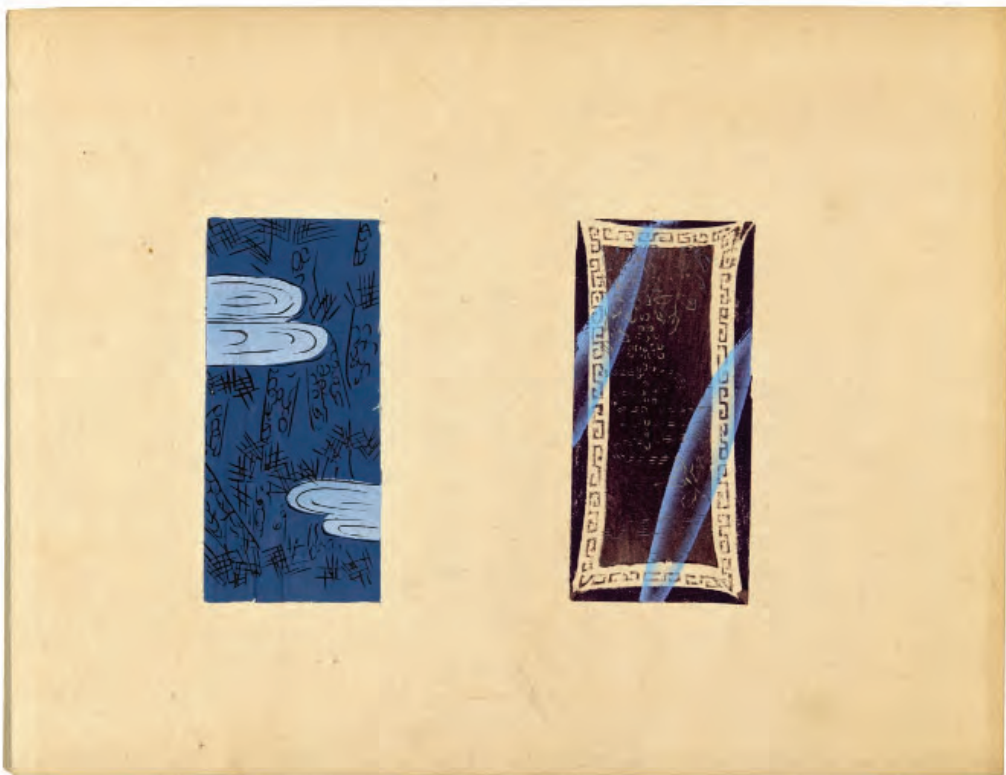
56. KAWARAZAKI, Kodo. *Shima Hyakushu*. 2 Volumes. Each volume has 11 leaves, including 20 plates of which 10 are coloured woodblock prints, on double leaves folded accordion style (orihon). Folio, 300 x 210 mm., bound in publisher's decorated boards, in a new chitsu case. Kyoto: Unsodo, 1954. (#165411) **\$975.00**

A handsome set of design plates, with each plate having as many as seven different patterns. A fine copy, with the plates in immaculate condition. Minor damage to a few blank borders.



57. KYOSEN, Kawasaki. *Omochabako: Kyosen manpitsu*. 2 volumes. Illustrated with 100 colour woodcut plates. Oblong 4to, 215 x 180 mm., bound in publisher's silk-covered boards in a new chitsu case, preserving the original label. Osaka: Kyosen Manpitsu Omochabako Hanpukai, 1924. (#165243) **\$1250.00**

A charming collection of depictions of Japanese Toys by Kawasaki Kyosen (1877-1942), an artist who worked during the Meiji and Showa periods specializing in pictures of traditional toys, which he found throughout Japan. Neat ex-library, with a circular stamp on the verso of the plates. OCLC records only the copies in the British Library and National Diet Library.



58. SATO, Chuichi. *Shuka*. 36 leaves each with two coloured woodblock prints. Oblong 8vo, 180 x 250 mm., bound in publisher's decorated wrappers in a new chitsu case preserving the original label. Kyoto: Bunseido, 1926. (#165333) **\$975.00**

A delightful collection 1920's Japanese design. Each leaf is printed on the recto only and contains two colour wood-cut designs for decorative envelopes.



59. YAMAGUCHI, Ryoshu. *Nogu taikan*. 4 volumes; 27, 25, 25, 25 colour woodblock plates, respectively, each with facing text. Oblong folio, 255 x 365 mm., publisher's silk over boards in 2 chitsu cases. Kyoto-shi: Bijutsu Shoshi Gomei Kaisha Unsodo, 1924. (#168695) **\$2750.00**

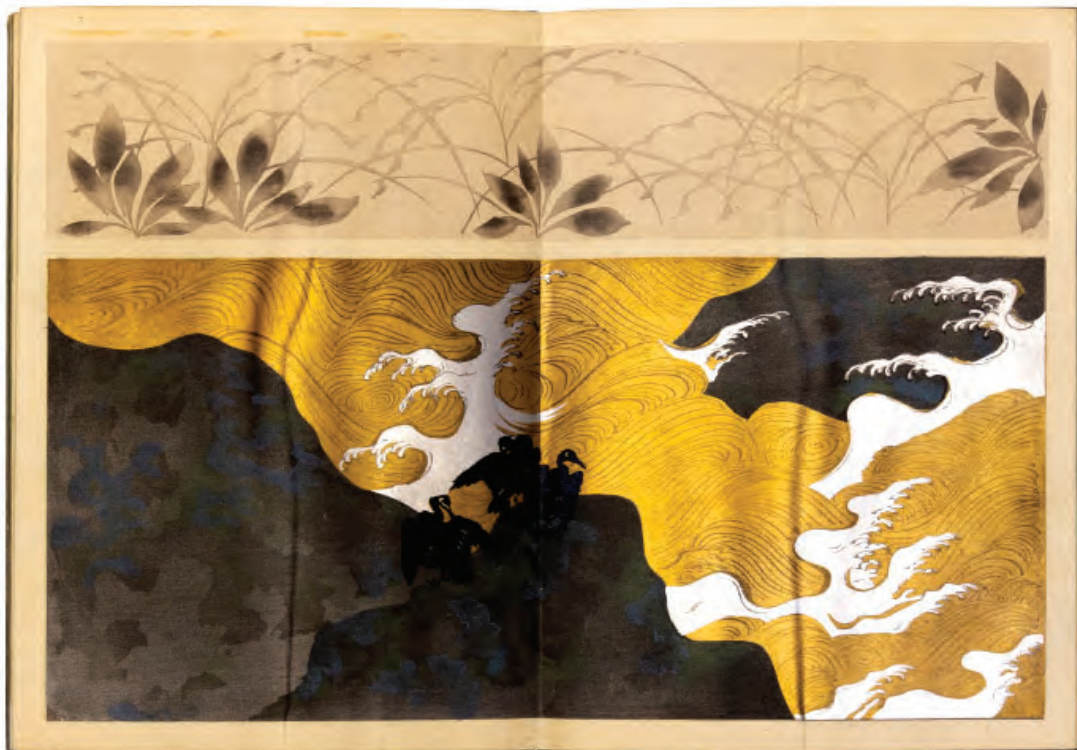
A classic example of Unsodo printing. This unusual collection of 102 exquisite woodcuts shows a variety of props and sets for the Noh Drama, as opposed to the usual depictions of costumes.





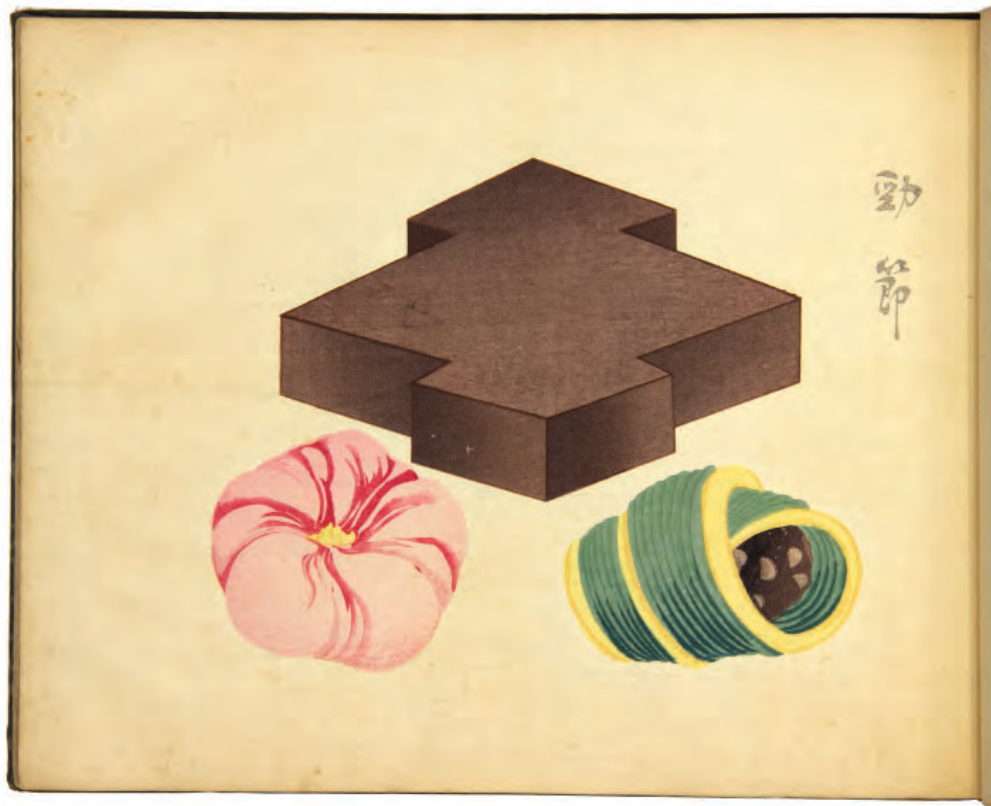
60. KIMURA, Gyokusen. *Hikanoko*. Illustrated with 31 mounted colour woodblock prints, on double leaves folded accordion style (orihon). Folio, 435 x 320 mm., bound in publisher's silk over boards in a new chitsu case. Kyoto: Happodo, 1935. (#165405) **\$1500.00**

A magnificent volume of colour woodblock prints featuring elaborate maiko hair ornaments, called *kanzashi*. A spectacular example of the woodblock maker's art. Rare with no listing on OCLC.



61. KORIN, Furuya (1875-1910). *Korin moyo*. 2 volumes, with 13 and 12 double-page woodcut plates. 8vo, 250 x 180 mm., publisher's wrappers in a recent chitsu case. Kyoto-shi: Unsodo, 1907. (#171784) **\$3750.00**

A truly spectacular collection of design plates by this important Rinpa artist. The work was primarily intended for inspiration in the manufacture of kimonos, and many of the plates are heightened in gold and silver. OCLC lists Stanford, Chicago Botanic Garden, Penn, Harvard, Royal Ontario Museum, British Library, Diet Library, plus one in Germany.



62. KYOTO, Kashokai. *Shikiji kashi konrei no maki*. 2 volumes, illustrated with 50 colour woodblock plates. Oblong folio, 230 x 340 mm., bound in publisher's silk over boards in a new chitsu case. Kyoto: Mankado, 1921. (#165342)

\$2850.00

A sumptuous collection of beautifully carved woodblock plates devoted to the subject of Japanese sweets. The Japanese custom of displaying food in the most artful way possible is brilliantly illustrated in this collection of exquisite plates. Very rare with the only listing on OCLC being the National Diet Library with Volume I.



63. KAWARASAKI, Kodo (1889-1973). *Takara Zukushi*. [Symbols of Treasure]. 2 volumes. Each volume with 13 leaves, including 24 woodcut illustrations, of which 12 are in colour, on double leaves folded accordion style (orihon). Oblong folio, 260 x 385 mm., bound in publisher's illustrated boards, in a new chitsu case. Kyoto: Unsodo, 1935. (#165404) **\$2500.00**

A superb example of colour woodblock printing used to produce a typical Japanese design portfolio.



64. KAWARAZAKI, Kodo (1889-1973). *Cho*. [Butterfly]. 20 woodblock printed plates of which 10 are in colour, on double leaves folded accordion style (orihon). Large folio, 420 x 305 mm., bound in publisher's woodblock printed boards in a new chitsu case. Kyoto: Uchida Bijutsu Shoshi, 1933. (#165406) **\$1500.00**

A splendid series of imaginative design plates featuring butterflies as the unifying motif. Each of the 10 coloured plates has a facing page with an almost monochromatic design. An exquisite piece of book and printmaking. Some wear to the boards, but overall a fine copy. Rare, with no listing on OCLC.



65. YAMAMOTO, Sekkei. *Shin Gosho Moyo*. [*Imperial motifs*]. Volume 2. 27 leaves, 25 full-colour woodblock illustrations and 25 outline illustrations, on double leaves folded accordion style (orihon). Folio, 405 x 270 mm., bound in publisher's silk over boards in a new chitsu case preserving the original label. Tokyo: Unsodo, 1933. (#165340) **\$1500.00**

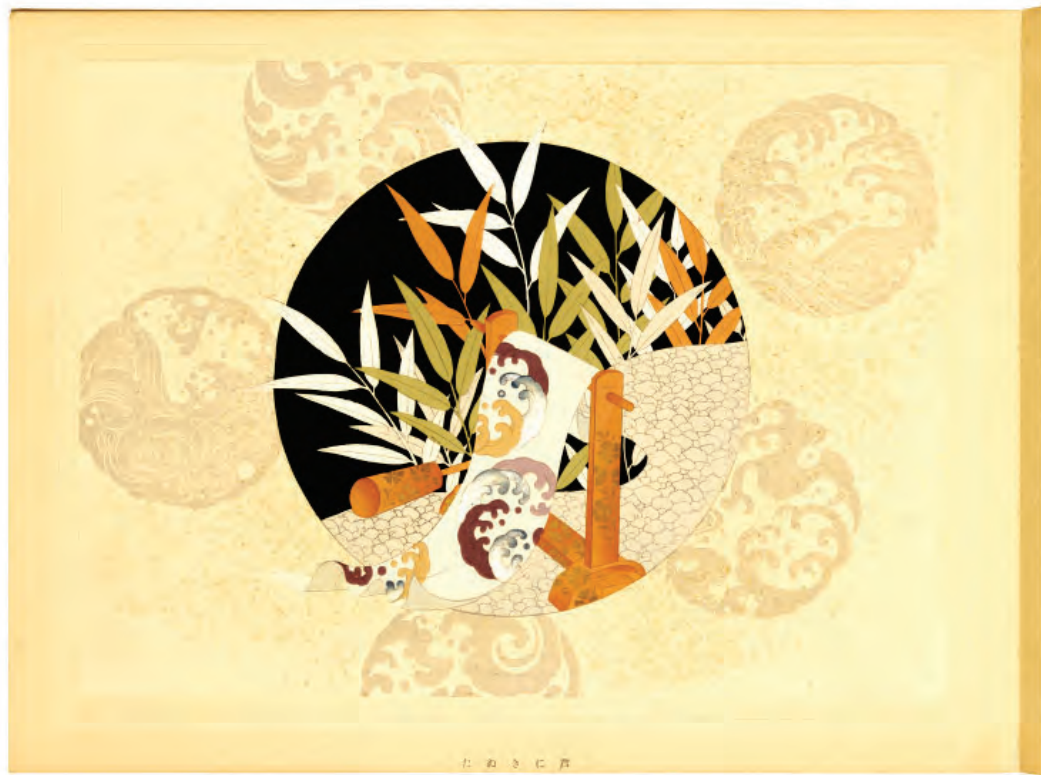
A volume of the set of *Shin-gosho-moyo*, *Imperial Motifs*, by Yamamoto Sekkei, a Yuzen artist in Kyoto. A superb example of Japanese bookmaking at its finest, with the delicate outline plates a counterpoint to the brilliantly printed colour woodcuts. Rare with the only set on OCLC being at FIT. The National Diet Library has only volume 1.



66. YAMAMOTO, Sekkei. *Shin-gosho-moyo*. [*Imperial Motifs*]. Volume 5. 27 leaves, 25 full-colour woodblock illustrations and 25 outline illustrations, on double leaves folded accordion style (orihon). Folio, 405 x 270 mm., bound in publisher's silk over boards in a new chitsu case preserving the original label. Tokyo: Unsodo, 1933. (#165421) **\$2250.00**

A volume of the set of *Shin-gosho-moyo*, *Imperial Motifs*, by Yamamoto Sekkei, a Yuzen artist in Kyoto. A superb

example of Japanese bookmaking at its finest, with the delicate outline plates a counterpoint to the brilliantly printed colour woodcuts. Unsodo is the name of a large Japanese publishing company with branches in both Tokyo and Kyoto. Founded in 1891, this company is still in existence today. From the 1890s through the 1930s, the Unsodo publishing house was involved in printing high-quality pattern books for various crafts including textiles and lacquer. Rare, with OCLC listing only FIT and the National Diet Library.



67. SHIKO, Iida. *Hoen Cho*. 13 leaves, illustrated with 24 mounted colour woodcut plates, on double leaves folded accordion style (orihon). Oblong folio, 390 x 295 mm., publisher's cloth-covered boards, in a contemporary chitsu case, preserving the label. [Kyoto: Maria Gabo, 1932]. (#165329) **\$2500.00**

A magnificent series of large decorative woodcuts all centered around a circular motif. Some of the plates have occasional insignificant spotting. Some wear to the case. A rare book, with no listing on OCLC.



68. KOJIMA, Gyokuho (1907-1934). *Utae Hyakuban*. [One Hundred Poems]. 2 volumes, each illustrated with 12 mounted colour woodblock plates with smaller mounted plates opposite each large plate. Plates measure 320 x 240 mm. Oblong folio, 355 x 265 mm, bound in publisher's silk over boards, in a new chitsu case, preserving the original label. Kyoto: Kondo Happodo, 1932. (#165337) **\$2750.00**

A magnificent collection of woodblock prints with the larger illustration facing the smaller woodcut containing

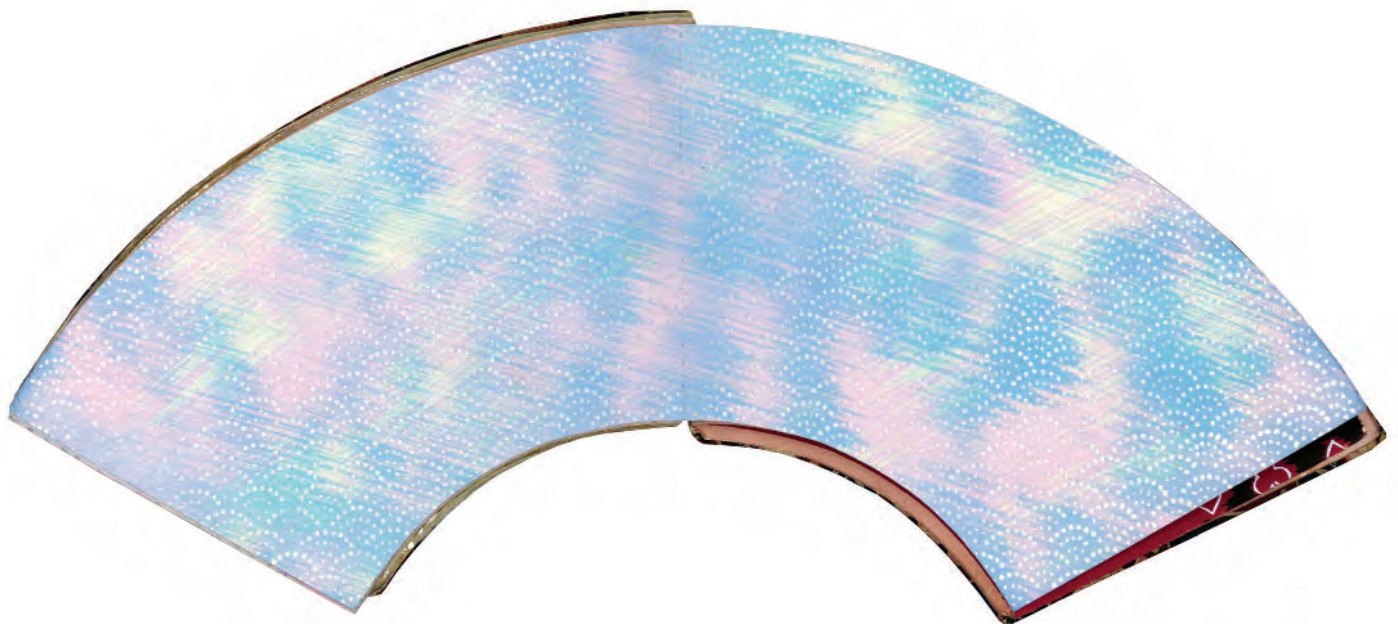
the poem. The illustrations comprise a wide variety of subjects from landscapes, such as Mount Fuji, to household objects. While the basic iconography is traditional Japanese, the sensibility of the *mise-en-page* often tends to the surreal. The execution of the woodcuts is of an extremely high standard typically associated with the two major publishers, Happodo and Unsodo. Slight soiling to the silk bindings and some browning to the blank borders.

Extremely rare, and not listed on OCLC.



69. INOKUMA, Asamaro. *Yusoku Genji Kagami*. 2 volumes containing a total of 54 colour woodcuts. Oblong folio, 265 x 350 mm., in publisher's boards and a new chitsu case. Kyoto: Kondo Happodo, 1931. (#171814) **\$4750.00**

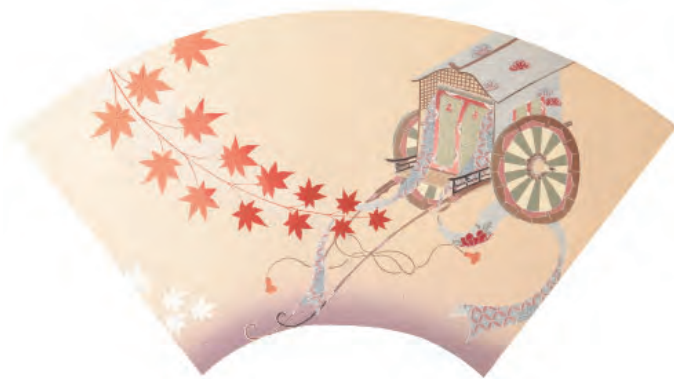
These 2 volumes comprise an extraordinary collection of exquisite design plates, which are also masterpieces of the printmaker's art. Each of the plates is divided in two and illustrates objects and scenes from *The Tale of Genji*. A truly spectacular work and of great rarity with OCLC listing only Bayerische Staatsbibliothek.



70. NAKANISHI. *Shin Isho* [New Designs]. Illustrated with 90 double page colour woodblock fan designs spanning 355 mm. Fan-shaped oblong 8vo., 110 x 210 mm, bound in Japanese-style leporello binding, contemporary printed cloth covers, hand-lettered calligraphic title label on front cover. Preserved in a new maroon cloth folding box. Kyoto: Nakanishi, 1926. (#163558) **SOLD**

A sensational salesman's sample catalogue for Art Deco inspired fan designs from the Nakanishi family store in Kyoto. This sample book offers a spectacular array of designs, including those with Art Deco ornament, delicately painted flowers on brilliantly coloured papers in fuchsia,

purples, blues; designs reminiscent of the rainbow; silver metallic printing & ornament added to stenciled designs with cranes, Scottish thistles, Nihonga-inspired landscapes, geometric patterns. In addition, there are many that have designs reminiscent of the painted silk kimonos of the 1920s with delicately painted branches with blossoms over water, a gorgeous silhouette of a dancer with a lamp, patterns reflecting Cubist influences, and more. The Nakanishi family were originally fan makers and continued to do so well into the 20th century when they changed over to dealing in antique Japanese dolls, which the owner had collected for years. A fine example.



71. [JAPANESE CARTS]. UENO, Atsugi. *Go shoguruma*. [Royal Imperial Carts]. 13 leaves, including 12 coloured plates, on double leaves folded accordion style (orihon). Oblong folio, 270 x 390 mm., bound in publisher's boards, orange glazed wrapper on upper cover bearing tassels and leaves. Kyoto: 1934. (#46400) **\$750.00**

A beautiful suite of decorative plates, superbly printed in gold and colour, illustrating Imperial Carts for use of the Royal Family, each with a leaf of descriptive text and all within fan-shaped images. Each highly stylized image is fan-shaped; the leaves of descriptive text are embossed with vines, leaves and so forth. Although Atsugi Ueno is not listed in Laurence Roberts' *Dictionary of Japanese Artists*, he was clearly an artist of considerable abilities: each cart, or symbol of a cart (perhaps only a single-spoke wheel) is delicately placed among or behind a group of flowers or vines. This is the most elegant volume of Japanese Imperial

Carts known to us; that this work contains designs for Japanese fans further enhances its appeal.

"Various fan designs that are found today in the world originated in ancient Japan. It was not until modern times that they found their way to Europe through the Chinese continent. In Japan, fans were called 'suehiro,' or wide-bottom, and have long been a symbol of prosperity. Even today, fans are indispensable small items and treasured in ceremonies and festivals as well as in traditional Japanese dancing. Fans are made primarily of materials produced in Japan: bamboo, paper and silk. The size and shape of fans are varied, and this variety adds to the lives of the Japanese regardless of the season. Combining straight lines and curves, the unique spatial structure of the Japanese fans have been rediscovered artistically and internationally, and by the young" (*The Fan of Japan Exhibition*, Bank of Tokyo-Mitsubishi Trust Company, New York, 1996).



72. SEKKA, Kamisaka. *Momoyogusa*. [*Flowers of a Hundred Worlds*]. 3 volumes. Suite of 60 double-spread colour printed woodblock prints. Oblong 4tos, 301 x 225 mm, accordion bound with original publisher's printed covers, preserved in Japanese chitsu case. Kyoto: Unsôdô, 1909-1910. (#172769) **\$57,500.00**

A spectacular Japanese coloured woodblock book, called the "finest Japanese design book ever printed." Very early impressions with the woodgrain still visible in many of the prints. Sekka's book is infused with a modern, forward-looking, sensibility that, in terms of quality and imagination, ranks this among the best-illustrated books from any culture produced in any century.



Kamisaka Sekka (1866-1942) “was a genius; effortlessly, prodigiously, boundlessly imaginative, tirelessly inventive, spontaneous and free” (Ehon p. 240). In this astounding work Sekka used the decorative “Rimpa” style throughout his suite of coloured woodblock prints to evoke the myriad images of flowers, water, sun and moon, clouds, birds, animals, bamboo. “It was through the vision of the publishers Unsôdô that Sekka was given his opportunity to make a name that now stands for all that is exceptional in Rimpa color prints in the early 20th century” (Ravicz p. 103).

The title: Momoyogusa or Flowers of a Hundred Worlds is a poetic phrase used commonly with chrysanthemums, and is meant in the context of this book to contrast the

seasons of Spring and Autumn, the journey of man from youth to old age. The decorative prints are often of such exceptional power that it can be safely stated that Sekka has created something unprecedented and unequalled in Japanese art up to his time.

Some wear to the binding edges, occasional spotting and fading at extreme margins to a few plates only, else a fine copy. Of the greatest rarity with OCLC listing only NYPL, Yale and National Diet Library.

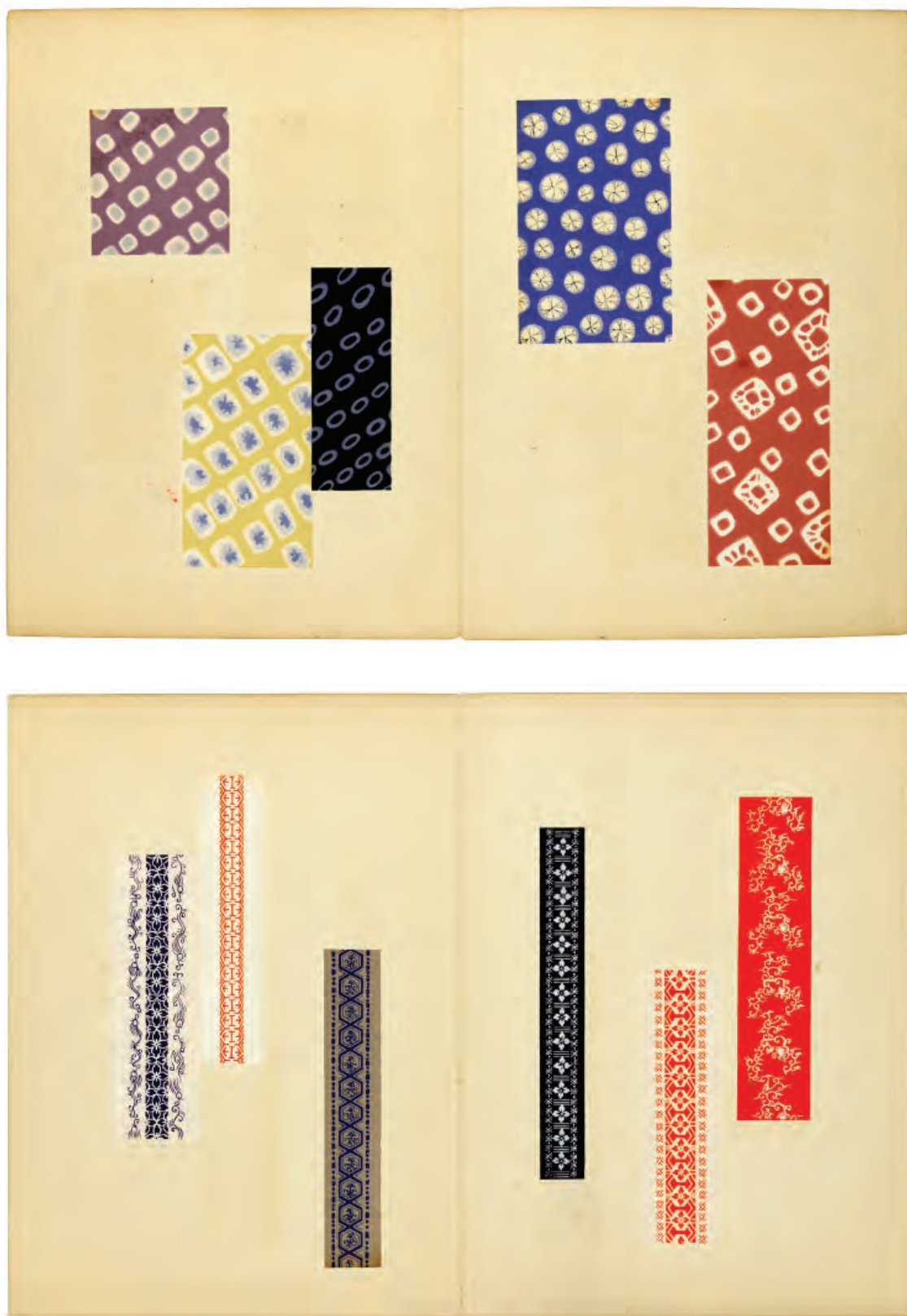
Kees, Ehon, *The Artist and the Book in Japan* 60. Hillier, *The Art of the Japanese Book* 67. Ravicz, *The Japanese Picture Book* 102-104.



73. KAWARAZKI, Kodo (1889-1973). *Hinagata Eawase*. [Collection of Designs]. 5 volumes, each volume with 20 colour woodblock plates. Folio, 330 x 210 mm., accordion bound in publisher's illustrated covers, in a new chitsu case. Kyoto: Unsodo, 1940-1942. (#165213) **\$2500.00**

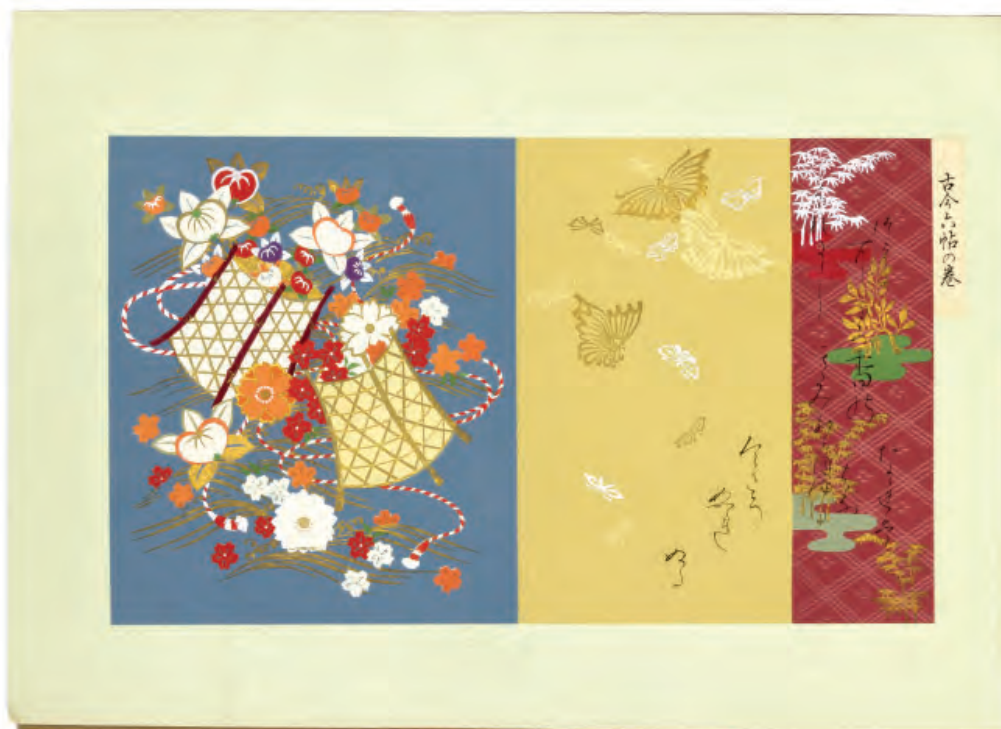
An imaginative collection of design plates. Instead of the usual pattern plates, the plates in these 5 volumes are an encyclopedia of Japanese life, with images taken from nature, traditional iconography, and the everyday. Some browning to the paper, not affecting the beautiful woodcut images. Probably due to its having been published during the war, it is extremely rare, with OCLC listing only the copy in the National Diet Library.





74. HISATOMI, Jun and Gyokujo **YOSHIDA**. *Shinkomon Gappon*. 27 leaves, including 50 colour woodblock plates, on double leaves folded accordion style (orihon). Folio, 325 x 220 mm., bound in publisher's decorated paper silk over boards in a new chitsu case. Kyoto: Happodo, 1934. (#165409) **\$975.00**

A typical collection of Japanese design plates, with each of the 50 plates having multiple images. Slight wear to the boards, but the plates are immaculate.



75. YAMAOKA, Chinpei. *Ashide-e Uta awase*. [*Ashide Art combined with Poems*]. 2 volumes, each with 24 leaves with mounted colour woodblock prints. Folio, 320 x 480 mm., publisher's silk over boards, in a new chitsu case, preserving the original label. Kyoto: Happodo, 1938. (#165407)

\$3500.00

A spectacular example of Japanese bookmaking containing exquisitely coloured woodblock prints depicting poems with accompanying illustrations. The work is a typical example of the popular Japanese art style called *Ashide-e*, popular during the late Heian period (794-1185), which is a decorative representation of a poem (*uta awase*).

In fine condition. Rare, with no listing on OCLC.



76. JAKUCHU, Ito (1716-1800). *Jakuchu gajo*. 2 Volumes. 4to, 310 x 207 mm., publisher's boards bound orihon, accordion style, with new chitsu case. Kyoto: Unsodo, 1900 (#171789) **\$5750.00**

A truly spectacular and unusual book, comprised of splendid woodcuts in black and white by Jakuchū one of

the most important Japanese artists of the eighteenth century. The distinctive woodcuts show a variety of fruits, flowers, vegetables, and insects. There is significant wear to the wrappers, as in the Metropolitan Museum copy, but the books are internally immaculate.

OCLC lists Metropolitan Museum of Art, Mount Holyoke.



77. MIYAGAWA, Shohei. *Datemon*. 31 leaves, 15 colour woodblock plates. Oblong folio, 295 x 360 mm., bound in publisher's silk over boards in a new chitsu case. Kyoto: Bijutsu Shoin, Happodo, 1938. (#165338) **\$1500.00**

An exquisite collection of 15 magnificently printed woodblock prints. The brilliant quality of the printing is typical of the workmanship of Happodo, who, along with Unsodo were the primary publishers of such works. Very rare with no listing on OCLC.



78. NAKAJIMA, Yoshinobu Shunko. *Teizoho Zushiki Taikan*. Unpaginated. Illustrated with 3 black-and-white full-page photographs and 32 colour lithographic plates. Oblong folio, 268 x 382 mm, bound in Japanese style with white cord, green cloth over boards, gilt Japanese lettering on cover, in a new cloth folding box. Tokyo: Kaishin Shoro, Meiji 44 [1911]. (#171993) **\$1250.00**

A scarce survey of Japanese gardens from the late Meiji period illustrated with 3 full-page photographic illustrations

of gardens with an additional 32 coloured lithographic plates illustrating garden nomenclature, placement, garden furnishings, and completed designs, all with explanatory text following each plate, text in Japanese. Four copies found in OCLC at the Peabody Essex, University of Massachusetts, Amherst, Canadian Centre for Architecture, and the National Diet Library in Japan. Covers and front text pages worn, nevertheless a perfectly acceptable copy with the plates all clean.



79. NISHIMURA, Gon'emon. *Daiku hinagata hidensho zukai*. [Secrets of Architectural Design]. 2 volumes. Unpaginated, illustrated throughout. 8vo, 229 x 155 mm., publisher's wrappers in a new chitsu case. Edo: Suharaya, 1727. (#168685) **\$2500.00**

A delightful early eighteenth-century Japanese pattern book. The profession of architect as a specialist in design-

ing buildings did not really come about until the Meiji period (1868-1912). As these volumes demonstrate, up until this time, the master carpenter was both the designer and builder especially since it related to wood-frame construction. The illustrations were by Shigeharu Suzuki. There is some inoffensive marginal soiling throughout, and surface damage to the wrappers, but nevertheless an appealing and rare set. OCLC lists 2 copies worldwide at Princeton and Columbia.



80. ISHIMOTO, Kikuji. *Kenchiku-fu: utsukushiki form no symphonie*. 50, [2] ff., chiefly illustrated. 4to, 265 x 189 mm., publisher's boards. Tokyo: Gei-ensha, 1924. (#167217)

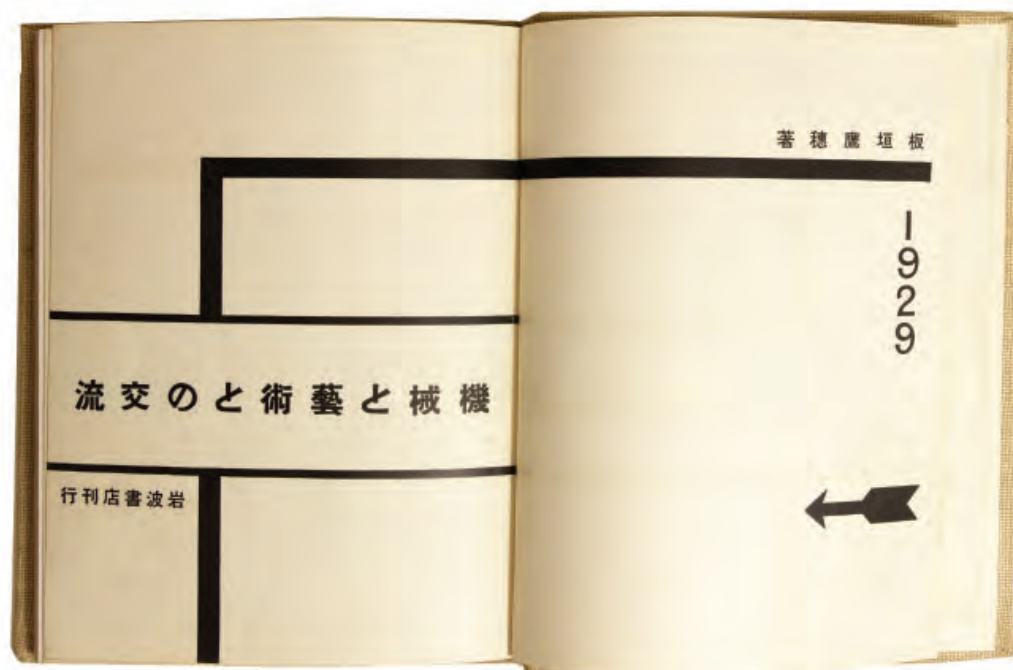
\$1250.00

Handsome photographic survey of modernist architecture published by the Bunriha Kenchiku-kai, which was the first and perhaps the most important voice of 'modern' architecture in Japan. Includes works by Bruno Taut, Hans Poelzig, Walter Gropius, Josef Hoffmann, Peter Behrens, Erich Mendelsohn, and Frank Lloyd Wright. OCLC lists copies at Columbia and CCA and the International Research Center for Japanese Studies.



81. YOSHIMURA, Tatsuo and Takeshi KOSHIISHI. *Shin kenchiku kigen* [*Origin of New Architecture*]. 219 pp., illustrated throughout. 8vo, 221 x 150 mm., bound in publisher's illustrated boards. Tokyo: Kenchiku Kogyo, 1930. (#165719)
\$975.00

An interesting, and profusely illustrated, Japanese survey of contemporary architecture, with the book design very much influenced by the Bauhaus. Some rubbing to the boards, but still sound. OCLC lists only the copy in the National Diet Library

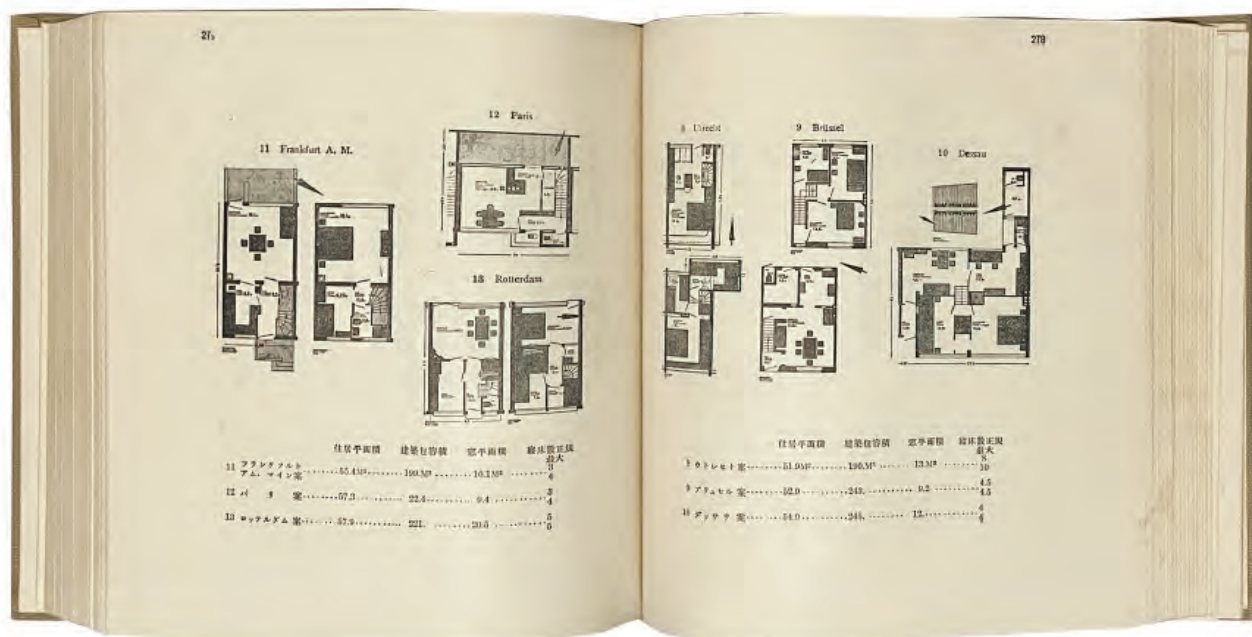
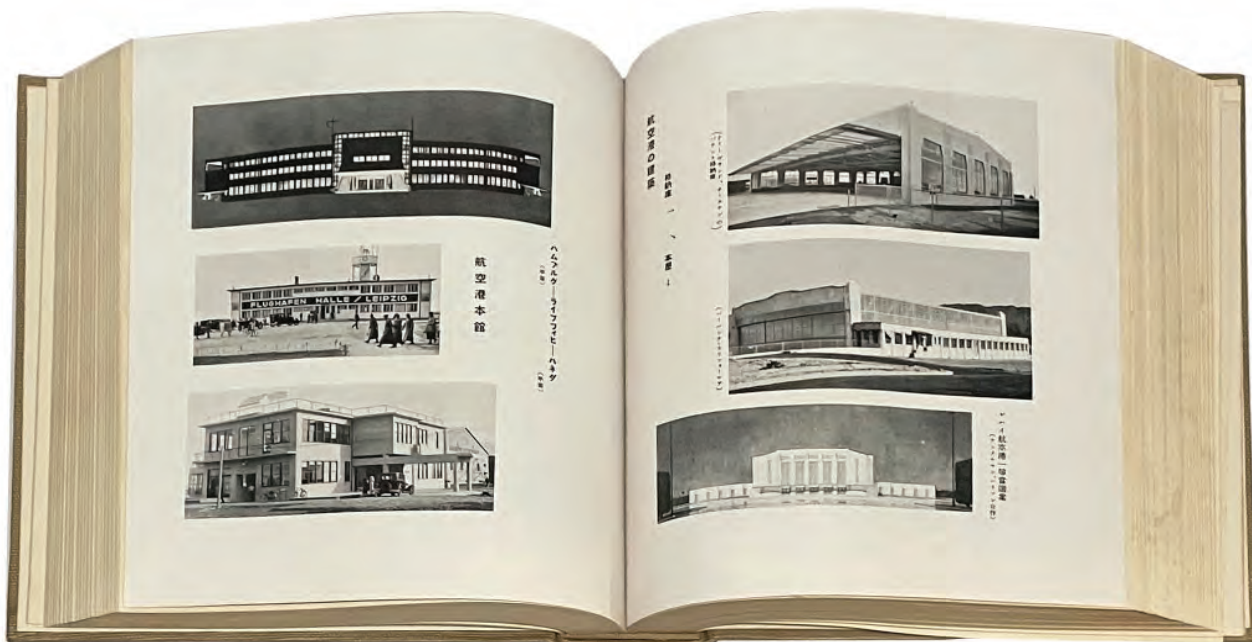


82. ITAGAKI, Takao. *Kikai to Geijutsu to no Koryu* [*The Correspondence or Cultural Exchange between Machine and Art*]. Illustrated throughout with photographs. 8vo, publisher's decorated linen over boards, with two mounted photographs, and cardboard slipcase, in a new cloth folding box. Tokyo: Iwanami, Shoten, 1929. (#166636) **\$3750.00**

An unusually fine copy of this important Japanese anthology of modernist architecture, art and design, and its precursors. Among the illustrations are reproductions of buildings by Le Corbusier, Gropius and Mies van der Rohe,

and of film stills by Man Ray and Hans Richter. The text is by Itagaki, who is considered the foremost proponent of modernism in pre-war Japan. The design of the book, binding and slipcase by Masao Horino are very much inspired by Bauhaus.

Ryuichi and Heiting, *The Japanese Photobook*, No. 42.



83. ITAGAKI, Takao & Sutemi HORIGUCHI. *Kenchiku Yoshiki Ronso*. 707, [5] pp., illustrated throughout with architectural diagrams and photographs. Small 4to, 200 x 180 mm., bound in publisher's tan cloth within original printed card slipcase. Tokyo: Rokumonkan, 1932. (#170072)

\$2500.00

First edition. An expansive collection of writings on style in architecture curated by Itagaki, the leading proponent of modernism in pre-war Japan, and Horiguchi, who pioneered the union of modern and traditional Japanese architecture. Other contributors include Ichiura Ken, Yamada Mamoru and Taniguchi Yoshiro. Kawakita Renshichiro,

who placed impressively in the 1930 international competition for the Ukraine state theatre, details the structure of the designs. Saito Torao contributes what appears to be a ferociously technical study of the airport in modern cities. Itagaki writes on the Roman dome while Horiguchi writes on the philosophy and composition of the tearoom - in its way the apotheosis of modernism. Some slight wear around edges of the card slipcase and slight darkening of the spine as well as a small sticker on the inside cover from the previous bookseller, otherwise a fine copy. OCLC lists a copy at CCA, two copies in Japan and one in Taiwan.



84. KON, Wajiro. *Shoten no Gaiso to Kanban. Tokyo ginza suketchishu.* 70 pp., with 16 colour plates. 8vo, 253 x 175 mm., publisher's illustrated boards. Tokyo: 1951 (#170554) **\$875.00**

One of Kon's many books supporting his science of Modernology, which he founded in the twenties when he lost his faith in planners and architects. This particular book is devoted to the shop fronts and shop signs of Ginza. OCLC lists Ohio State, National Diet Library and Waseda.



85. SHIMOMURA, Shotaro. *Chudo-Ken. Views Within and Outside. Chewdoh-Ken (Tudor House)*. One leaf of text and 31 mounted gelatin silver prints, each with printed tissue guard. Oblong 4to, 218 x 278 mm., bound in contemporary decorative morocco by Matsuzaki & Co, preserved in a new tan half leather folding box. Kyoto: [ca. 1930]. (#126157) **\$4750.00**

Only edition of this eccentric Japanese book, published to showcase a Tudor-style mansion designed by William Merrell Vories for Shotaru Shimomura, the chairman of the Japanese department store chain Daimaru. The book

is comprised of black and white tipped-in photographs of interior rooms, furniture, decorative elements, and exterior shots of this Western Tudor house built in Japan before the Second World War.

Shimomura was also a keen photographer, and exhibited in the Ashiya photographic Salons of 1935, 1936, and 1937. Vories had gone to Japan as a missionary and started an architectural practice to help fund his missionary work. A precious, if somewhat exotic, object.

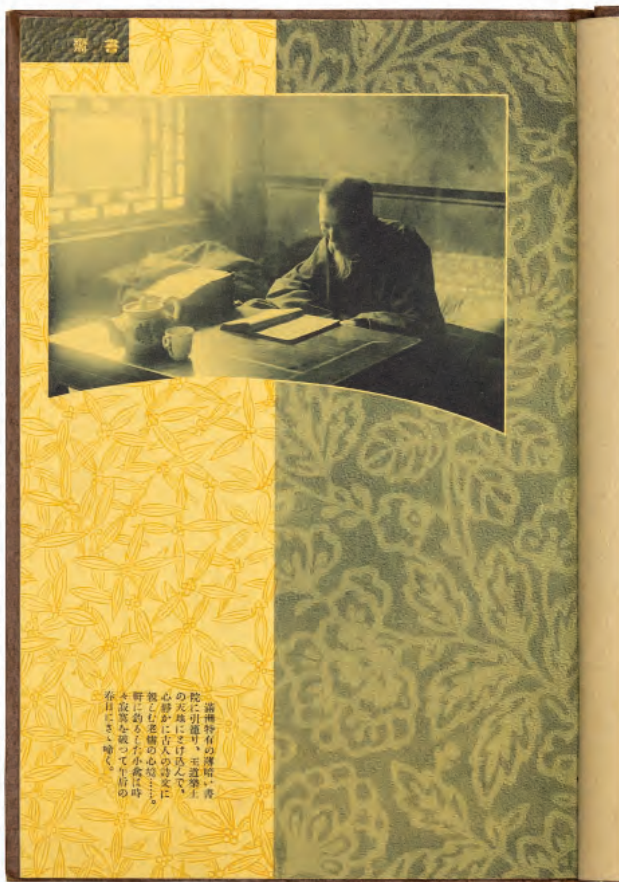


86. OGAWA, KAZUMA. *A Model Japanese Villa*. 4 pp., illustrated with 14 hand-coloured collotype plates. Oblong folio, 265 x 375 mm., bound in publisher's silk-covered boards, in a new cloth folding box. Tokyo: Ogawa, 1899. (#123383) **\$975.00**

Splendid Japanese photo album depicting Meiji style gardens surrounding a model country villa. This appealing work in a handsome copy represents a rare example of Ogawa's collotype folios. The fourteen plates offer a total of eighteen images, two of the plates each displaying three images. Copies seem to have from thirteen to fifteen plates and varying images. In addition to the villa itself, ex-

tensive coverage is given to the landscaped gardens and the select flowers and shrubs therein.

Ogawa Kazuma (1860-1929), one of the most celebrated early Japanese photographers and a founder of the first Japan Photographic Society, was introduced to photography in 1873 while at missionary school in Tokyo. He spent three years in the United States learning portrait photography; thus, he is considered the first Japanese photographer to study abroad. Slight wear to edges of binding, else a fine copy.



87. JAPAN. *Manchoukuo and Mongolia*. Illustrated in black and white and colour throughout. 8vo, 132 pp., 220 x 150 mm., publisher's cloth. Dalian, China: Taiso Institute of Photographic arts, 1941. (#171537) **\$750.00**

An interesting wartime propaganda book composed of just one page of text, the rest being photographs and photomontages. Slight damage to the spine, but overall in fine condition. Rare with no copies listed on OCLC.





88. ITO, Chuta. *Ashura-cho*. 5 volumes with a total of 500 numbered plates. 4to, 250 x 215 mm., publisher's decorated cloth over boards, each in a chitsu case. Tokyo-shi Kanda-ku: Kokusui Shuppansha, 1920-21. (#168694)

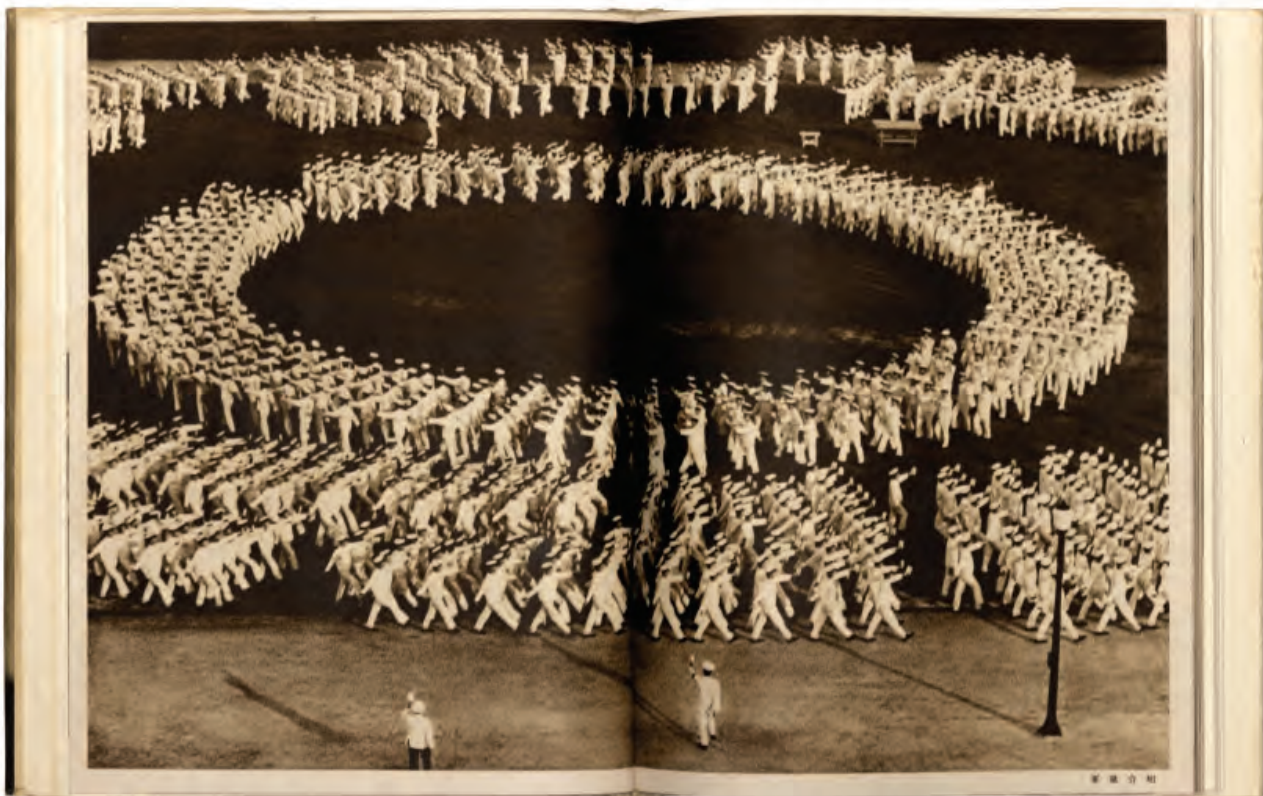
\$2500.00

A handsome set of this extremely unusual collection of Japanese caricatures which came out just after the First World War. The artist Ito Chuta was, by profession, an architect, and also a gifted caricaturist. The 500 plates are his view of Japan and the World during and after the War. Each of the plates consist of part color woodcut caricature and part commentary, in a combination of letterpress and woodcut calligraphy. The cases show some wear, but the books themselves are fine.



89. RIKUGUN. *Nanshi Hakengun*. ca. 200 pp., chiefly illustrated. 8vo, 258 x 185 mm., publisher's cloth and cardboard slipcase. Tokyo: Kokusai Hodo Kogei Kabushiki Kaisha, 1940. (#167212) **\$975.00**

A typical example of a wartime Japanese photobook, this one being a history of Japanese military activities in China.



90 YAMATO, Mokue. *Kaigun heigaku no chichi akiyama masayuki teitoku*. 242 pp. text, with 72 pp. of black and white photographs. Small folio, 270 x 205 mm., publisher's cloth and pictorial dust jacket. Tokyo: Bancho Shobo, 1943. (#167213) **\$1250.00**

An immaculate copy of this classic example of the propaganda books produced by the government to encourage the population. In this case the book extols the Navy and is illustrated with some truly stunning photographs. OCLC lists only the copy in the National Diet Library.

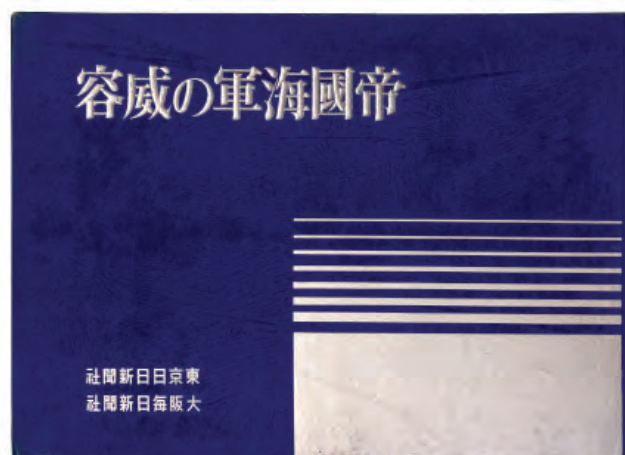


91. ITAGAKI, Takao. Yushusen no geijutsu Shakaigakuteki bunseki. [*The Art of Superior Ships: A Sociological Analysis.*] 182 pp., illustrated throughout. 8vo, 198 x 150 mm., publisher's cloth. Tokyo: Tenninsha, 1930. (#166831)

\$1250.00

A stunning photobook by one of the outstanding Japanese photographers of the interwar years. This precedes his iconic work, *Kamera me x tetsu kosei*, by two years, and although less well known, is an important example of his sensibility as a photographer. The striking Bauhaus-style cloth binding is slightly soiled, but still a good copy of an important work. OCLC lists only the copy in the National Diet Library.

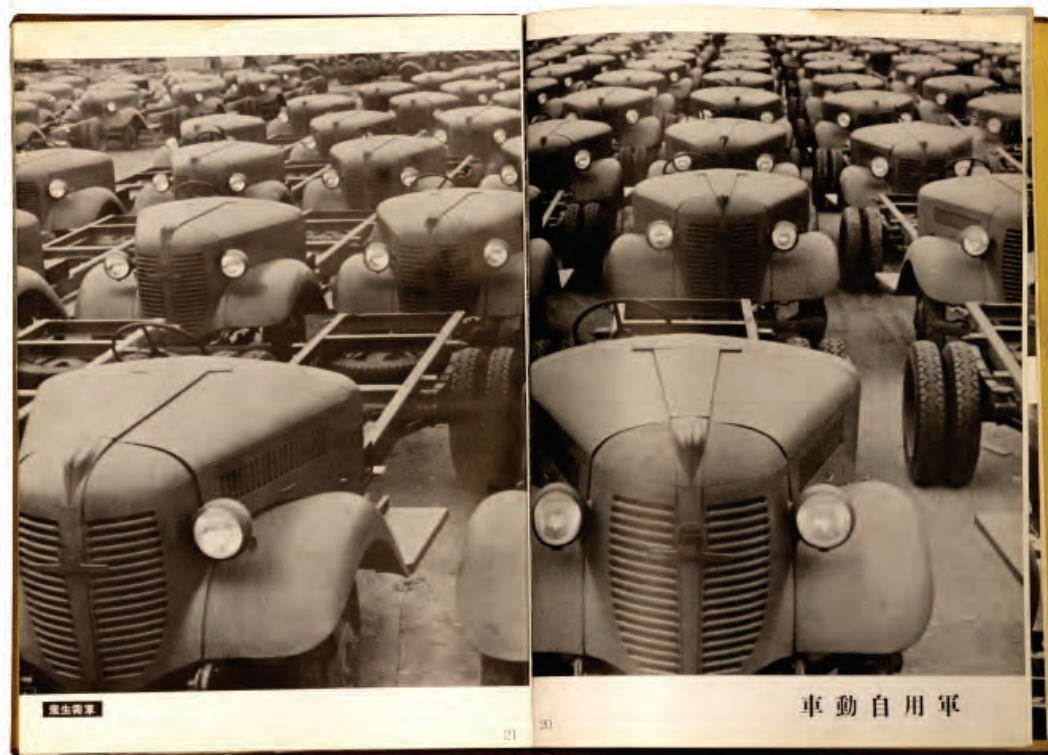
Heiting and Ryuchi. *The Japanese Photobook*, No.43



92. TOKYO NICHINICHI SHINBUNSHA. *Teikoku kaigun no iyo*. 36 ff., illustrated throughout with photomontages. Oblong 4to, 350 x 255 mm., bound in publisher's illustrated blue cloth stamped in silver, in original printed cardboard slipcase. Tokyo: Tokyo Nichinichi Shinbunsha, 1942. (#167209) **\$3750.00**

A spectacular photo book on the Japanese Navy in World War II. It is two parts, the first one covers naval training, and the second part deals with the unfolding course of the war, recording of Japanese successes from Pearl Harbor, Malaya, New Guinea, and other parts of Southeast Asia.

This book is one of the first to have an extended pictorial account of the bombing of Pearl Harbor. It also includes numerous Soviet-style photographic plates of naval guns, battleships, military planes, as well as photographs of operations in China, Java, Borneo, Philippines, New Guinea, and other areas in South-East Asia. None of the images are credited to a particular photographer but it includes work by Matsugi Fujio and (possibly) Kimura Ihei. Some wear to the cardboard slipcase, but the book is in a remarkable state of preservation. Rare.



93. KIYOSHI, Goto et al. *Jugo no senka*. [*The Battle Behind the Lines*]. 106, [8] pp, illustrated throughout. 8vo, 296 x 207 mm., publisher's cloth and illustrated dust jacket. Tokyo: Meguro Shoten: Ikuei Shuppan, Showa 19 [1944]. (#167210) **\$1250.00**

A handsome propaganda book purporting to show how the population as a whole were contributing to the war effort, but given the date of publication, the photographs and the reality must have been at a considerable variance. Some insignificant marginal water staining to the rear couple of leaves. OCLC lists only the copies at Princeton, Waseda and the National Diet Library.

Heiting and Ryuichi. *The Japanese Photobook*, No. 117.



94. JAPAN. *Front* 1942. (In Japanese). Numbers 1-2. Folio, bound in original photographic wrappers, preserved in a new cloth box. Tokyo: Tohoshu, 1942. (#168614)

\$1,500.00

This is the Japanese language edition of the great propaganda magazine *Front*, which appeared in some 15 different languages, and is clearly modeled on *USSR in Construction*. This version combines the first and second number, dedicated to the Imperial Navy and its “defense of Asia”.

Among the stunning photographs are ones showing the attacks on European holdings in Southeast Asia and the attack on Pearl Harbor. Under the direction of Kimura Ihei, *Front* used the talents of some of the most important of Japan’s photographers. The layout was designed under the direction of Hara Hiromu. Some wear to wrappers. All issues are extremely rare.

Ryuichi and Heiting. *The Japanese Photobook*, no.89.



95. JAPAN. *Shina Jihen: Saisen Hakurankai*. 26x20cm, colour printed four page leaflet. Osaka: Asahi Shinbun, 1938. (#167110) **\$375.00**

A handsomely designed pamphlet, published as a guide to the China Incident - Holy War exposition mounted by the Osaka newspaper Asahi Shinbun. This consisted of some 25 acres of re-enactments of battles in China. A classic example of the propaganda being used to get the population into a warlike mode.



96. TOKYO. Russo-Japanese war. *Photographs of the Yalu Battle*. 2 preliminary leaves, 4 pages, 54 plates, 2 leaves. Ob-long 4to, 189 x 265 mm., publisher's cloth. Tokyo: 1905. (#165237) **\$375.00**

An interesting Japanese photobook dealing with the Russo-Japanese War, which must also count as one of the first photographic surveys of armed conflict in the twentieth century.



97. YOSHIKAWA, H. and Y. *Kamera to Kikansha. Kamera und Lokomotiv.* 195 pp. Illustrated throughout with photographs. 8vo, 190 x 210 mm., bound in publisher's cloth. Tokyo: Genkosha, 1938. (#165029) **\$2500.00**

A fine copy of this prewar photo-book on Japanese steam trains by Hayao Yoshikawa (1890-1959), who was best known for his books on photographic techniques. In addition to the imaginative photographs, great care was given to the choice of typography and layout. Especially rare with its impressive dustwrapper and slipcase. OCLC lists only a 1993 version in the National Diet Library. Small piece missing from spine of dustwrapper, otherwise an exceptional copy.





大阪鐵工廠內各工場
Osaka Iron Works Ajikawa Work Shops (No.1)



大阪鐵工廠內鍛冶工場
Forging Shop
Osaka Iron Works, Saitama Shipyard

98. IRON WORKS. *Osaka Tekkojo* [*Osaka Ironworks*]. Illustrated with 60 black and white photographs. Small oblong folio, 225 x 290 mm, bound Japanese style in contemporary decorative cloth with red string ties. [Osaka]: Osaka Tekkojo, ca. 1909. (#164399)

SOLD

First Edition. A rare, an apparently unrecorded, commercial publication by the Osaka Ironworks illustrated throughout

with photographs of the various shops in the factory followed by many images of the ships produced there. Each photograph is captioned in both Japanese and English. A near fine copy of a visual document of the emergence of Japan as an industrial giant. Not surprisingly this is not listed on OCLC, Slight wear to the inner margins of a couple of plates, but overall a fine copy.



99. HOSHINO, Tatsuo. (Editor). *Shina Jihen Shashin Zenshu* [*China Incident Photograph Album*]. 6 volumes, illustrated throughout with photographs and photomontage. Small folio, 330 x 255 mm., bound in publisher's decorated cloth in original decorated cardboard slipcases. Tokyo: Asahi Shinbunsha, 1937-1940. (#169728) **\$7500.00**

A rare complete set of these important and extensive propaganda books published by the newspaper Asahi Shimbun recording Japanese actions in the second Sino-Japanese war. The books were beautifully designed and laid out by Kawabata Ryushi, with photographs by Masao Kageyama,

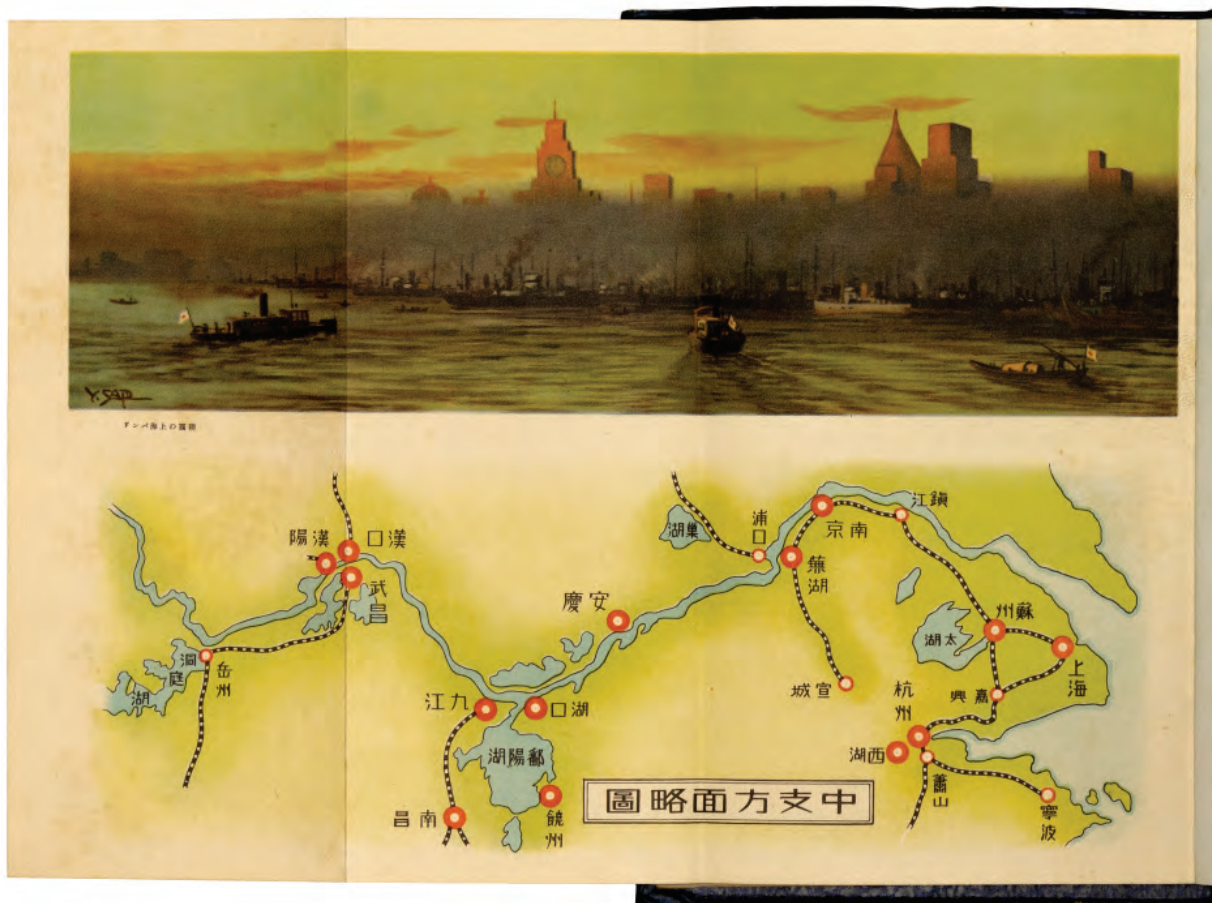
Gen Otsuka, Ken Hashida, Masa Tabata and Mutsuo Ueda. The set is comprised as follows: Volume 1: North China; Volume 2: Shanghai; Volume 3: Battle along Yellow River and Xuzhou; Volume 4: Wuhan and Guangzhou operation; Volume 5: Hainan, Nanchang operation; Volume 6: The Great Eagle Unit (fighter aircraft). Complete sets in fine condition in their slipcases are rare.

The Japanese Photobook, Heiting/Ryuichi, Steidl 2017, page 182-184. *The Chinese Photobook*, Parr/WassinkLundgren, Aperture 2015, page 126-129.



100. MATSUGI, Fujio. *Kaigun Heigakko. Hodo Shashinshu.* 134 pp., illustrated with photographs throughout. Folio, 257 x 179 mm., bound in cloth in publisher's dust wrapper and illustrated slipcase. Tokyo: Bancho Shobo, 1943. (#165013) **\$875.00**

A typical example of one of the photobooks produced by Matsugi, who was a prominent photographer in prewar Japan. This book documents the training of Naval cadets during the early 40s and is one of the best examples of so-called 'news-photography' (*hodo shashin*) in the 'patriotic' vein. A superb copy in the dust wrapper and slipcase.



101 TAKIFUJI, Naosaburo. *Central China Pictorial*. 8vo, publisher's cloth and cardboard slipcase. Tokyo: Kachu Yoko, 1940. (#171998) **\$1500.00**

A splendid and extremely rare photographic survey of China under Japanese occupation, with a highly imaginative layout incorporating a frequent use of photomontage. Not listed in OCLC.



102. MATSUNO, Kazuo. *Bi [Beauty]*. 114 pp. Folio, publisher's illustrated wrappers, in a new cloth folding box. Tokyo: Heibonsha, 1936. (#170392) **\$750.00**

A splendid survey of 1930's Japanese design with articles on a wide variety of subjects. This is the sole issue published of what was intended to be a guide to the design world. A small piece missing from the front wrapper, but overall a fine copy of a rare book, with OCLC listing only the National Diet Library.



103 SAKAE, Okano. *Shogakusei zenshu; Sanjutsu no Hanashi*. Illustrated with one colour plate and numerous black-and-white illustrations and diagrams through the text. 8vo, 222 x 133 mm., bound in cloth backed publisher's illustrated card wrapper; illustrated title in red. Tokyo: Kobunsha, 1928. (#164386) **\$575.00**

This is an arithmetic textbook, which forms part of a set of 88 similar volumes. While the interior design is quite ordinary, the cover is quite spectacular. With some insignificant signs of aging, but in general a fine copy of a book, of which presumably very few copies have survived.



104. MATSUYAMA, Shisui. *Fune to zosensho no hanashi.* 244 pp., illustrated title, three photo plates, two folding plans, illustrations and photos through the text. 8vo, 181 x 123 mm., bound in publisher's colour illustrated boards and slightly rubbed slipcase. Tokyo: Kinto-sha, 1932 [Showa 7]. (#164383) **\$1250.00**

A spectacular piece of Japanese modernist book design, at least as far as the binding and the slipcase goes. The interior is a drably printed book on shipbuilding. The designer is unfortunately not identified. Despite insignificant wear, a fresh copy.



105. DAI NIPPON SANSHIKAI. Well-known raw silk producers and their trade marks, *Empire of Japan: Compiled for Louisiana Purchase Exposition, 1904.* [16], 23 pp., 24-166 ff., 18 pp., chiefly color illustrations. Folio, 295 x 215 mm., publisher's illustrated wrappers. Tokyo: Japan Sericultural Association, 1904. (#168508) **\$3750.00**

A fine copy of this unusual example of Japanese chromolithography. The work contains 143 pages which each provide information on a different silk producer together with their colour-printed trade card, with three actual cards laid in. A splendid visual survey of a segment of Japanese industry at the height of its power. The spine has been reinforced with tape, otherwise a fine copy of a rare book printed in a technique not usually associated with Japanese book production. OCLC lists just 7 copies in the U.S.





106. KITAHARA, Yoshio. *Gendai shogyo bijutsu zenshu*. 24 Volumes. Profusely illustrated. Folio. Publisher's wrappers and cloth. Tokyo: Ars, 1928-1930. (#173172) **\$3500.00**

A 24-volume-illustrated survey of international commercial and graphic design, with each volume consisting of between 100 and 150 pages, profusely illustrated in black and white and colour. The set is a veritable encyclopedia of contemporary international commercial and graphic art with historical analysis and scholarly annotations by Hamada Masuji and dozens of other journalists, educators and practitioners. There are individual volumes on such subjects as poster design, advertising, package design, objects, shop signs, billboards, flyers and broadsides, page layout and design and typography. The set is one of the foundational documents of modern Japanese graphic design. Hamada Masuji served as a passionate and forceful proponent of

the commercial art field, which he dubbed "shogyo bijutsu," and targeted the series at fledgling in-house graphic design departments at Japanese manufacturing firms as well as independent shop owners who wished to imbue their environments with modern aesthetic sensibilities. Drawing on diverse visual sources from Russia, Germany, Great Britain, the United States, and Japan itself, the series reproduced thousands of completed designs and design plans for commercial retail spaces and the printed page. The final volume closes with a 100-page essay that gives expression to Hamada's theories of commercial design." Sets are extremely rare, with OCL recording sets only at Columbia, Metropolitan Museum, Stanford, Art Institute of Chicago, Temple, Smith, U. of Utah and Peabody Essex in the US. Wear to most of the spines of the paperbound volumes, but still a sound set.



107. AYAO, Yamano. *Kafee Baa Kissaten Kokoku Zuanshu*. 48 pp., illustrated throughout with colour and black-and-white illustrations and some photomontage. Folio, 300 x 225 mm., bound in publisher's boards in the original cardboard portfolio. Tokyo: Seibundo, 1930. (#147596)
\$2750.00

A collection of designs by the important twentieth-century Japanese decorator/designer Yamana Ayao (1897-1980), the originator of the "Shiseido-style" during his long tenure as the cosmetic company's head designer. This particular portfolio is a compilation of his designs for the coffee shop/bar trade, introducing a modified Deco aesthetic which was the height of chic between the wars. Some browning, but overall a very good copy of a rare book. Not listed in OCLC.





108. DOMEITSUSHIN SHA. *Japan Photo Almanac*. Unpaginated, illustrated with photographs throughout. Small folio, 295 x 207 mm., bound in publisher's tan cloth. Tokyo: 1943 (#165031) **\$850.00**

Published by the official Japanese news agency. A spectacular volume of Japanese propaganda published at the

high point of their success in the Second World War. The volume, which begins and ends with substantial sections of advertising, is packed with photographs depicting the success of Japan in the opening years of the war, beginning with Pearl Harbor. A fascinating volume which bears comparison with contemporary publications of the Russians and Italians. Scarce.



109. MUROTA, Kurazo (ed.). Photo Publicite 1933..112pp.Folio., Publisher's wrappers in spiral binding, in a new cloth folding box. Tokyo: Seibundo, 1933. (#170391) **\$975.00**

A splendid collection of avant-garde photographs by such photographers as Shoji Ueda, Ihei Kimura, Katsuji Fukuda, Masao Horino, Iwata Nakayama, Koyo Okada.



110. JAPANESE PHOTOGRAPHY. *Nihon Shashin nenkan. The Japan Photographic Annual.* 172 pp., profusely illustrated. 4to, 255 x 180 mm., publisher's illustrated wrappers, in a new cloth folding box. Tokyo: Asahi Shimbun, 1941. (#169993) **\$1250.00**

A handsome survey of contemporary Japanese photography containing photographs by Shinzo Fukuhara, Hiroshi

Hamaya, Shigene Kanamaru, Kiyoshi Koishi, Iwata Nakayama and Koyo Okada. Authors: Shin Fujisawa, Makoto Uchida, Kenzo Fukushima and Rikichi Maejima. The book can be seen as a last idyllic look at prewar Japan.

Ryuichi and Heiting. The Japanese Photobook, no. 65.



III. SANKO, Ito. Sanko's sample plates for 1942 Autumn and fall season. 1 text leaf and 33 leaves containing a total of 87 tipped-on colour samples. Folio, 353 x 230 mm, publisher's silk covered boards. NP: 1942. (#172887)

\$2500.00

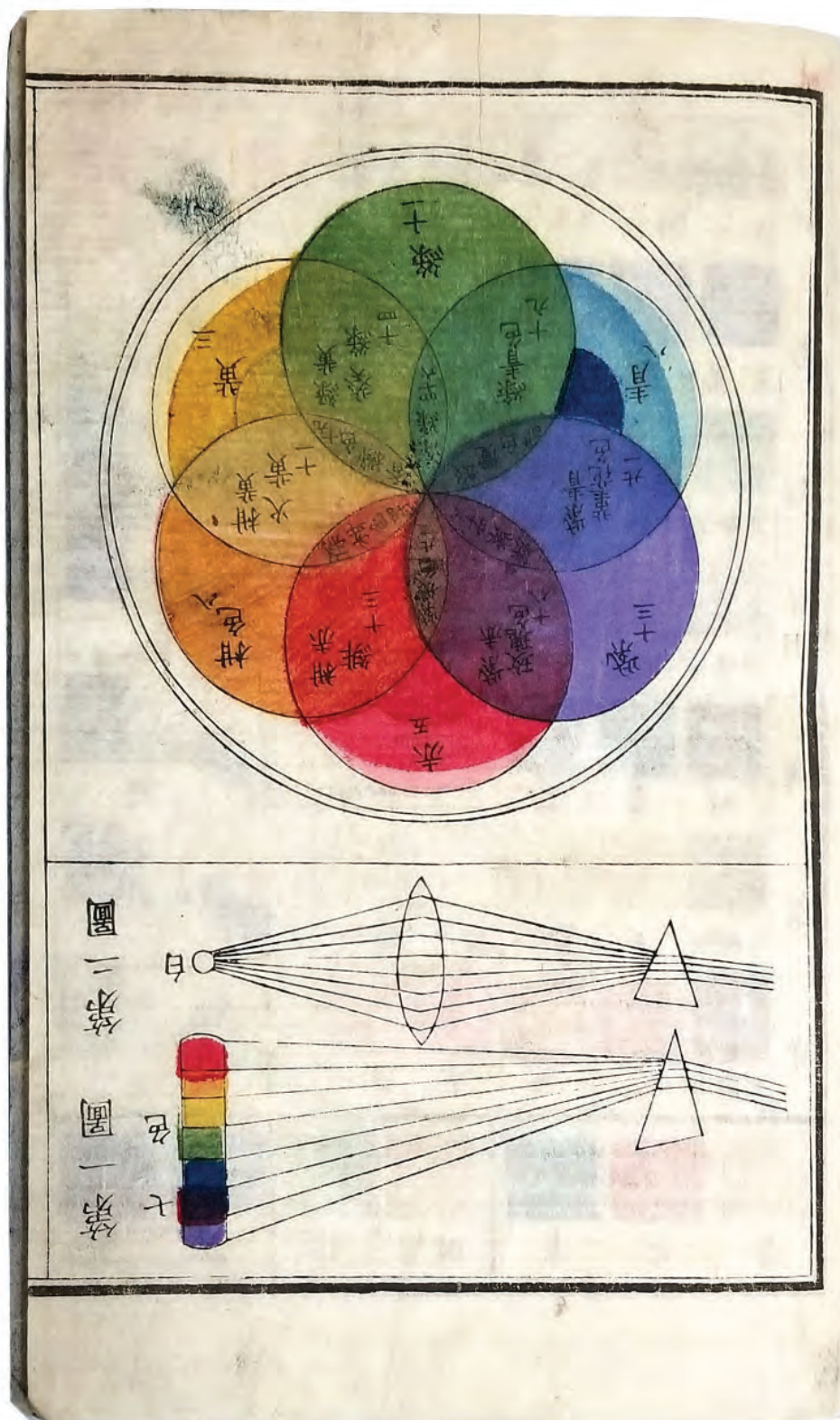
A fine copy of this exquisite collection of colour samples, with the tipped-in samples showing a wide variety of beautiful designs. A little browning and staining to the boards and tissue guards, without detracting from the overall beauty of the book.





112. MASUDA DYEING FACTORY. *Nuriya Drapery.* 96 silk samples mounted on 7 cardboard sheets. Oblong folio, 178 x 217 mm, publisher's tied boards. Kyoto: Masuda Dyeing Factory, ND. (#172894) **\$975.00**

A delightful collection of colour samples. A little discoloration to the boards, but not affecting the overall impression.



113. IEHARA, Masanori and Kan'ichiro SHIOZU. *Gakko hitsuyo irozu mondo*. [2], 40, [2] pp. on 22 double folded leaves, illustrated with two hand-coloured charts and small hand-coloured squares throughout the text. 8vo, 210 x 150 mm., bound in publisher's wrappers with title label. Kyoto: Wakabayashi Kisuke, 1876 [Meiji 9]. (#165153)

\$2500.00

This is most probably the first textbook of Western colour theory printed in Japan for Japanese students. It is almost surely based on European models, but since it is a nineteenth-century Japanese book, it possesses a rather unique charm. OCLC lists only the Huntington Library in the U.S.

The Book of Colour Concepts 740.

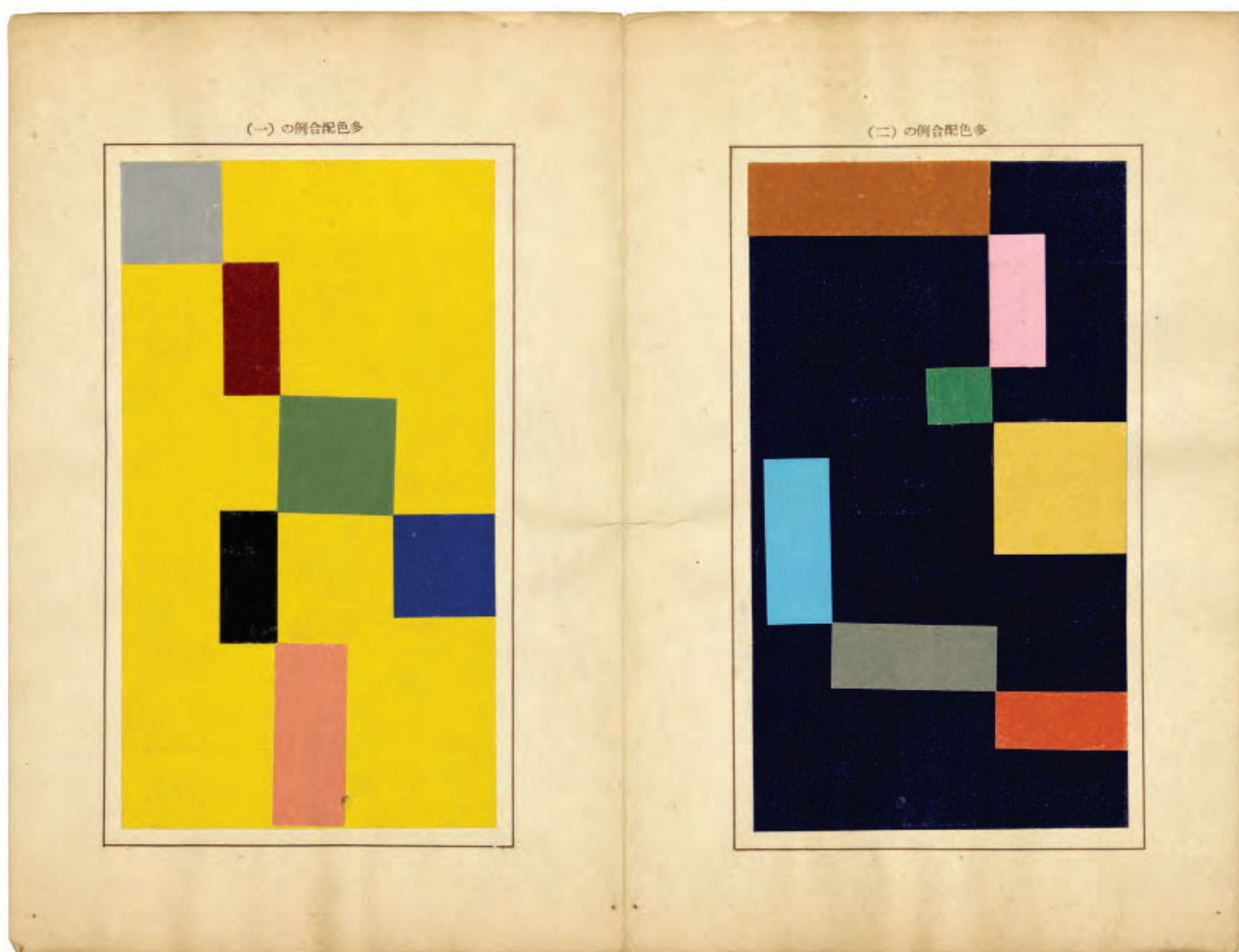


114. SANKO, Ito. *Sanko's sample plates for 1939 Autumn and fall season*. 1 text leaf and 26 leaves containing a total of 81 tipped-on colour samples. Folio, 370 x 245 mm, publisher's silk covered boards. NP: 1939. (#172886)

\$2500.00

A fine copy of this exquisite collection of colour samples, with the tipped-on samples showing a wide variety of beautiful designs. One corner bumped without detracting from the overall beauty of the book





115. WADA, Sanzo. *Haishoku sokan*. Six volumes of plates and two loose folded card leaves. The plate volumes constitute a total of 348 accordion folding card leaves with mounted colour samples arranged in twos in the first two volumes, threes in the next two, and fours in the last two. The colour samples are all mounted and captioned in Japanese and English. 8vo., 195 x 130 mm bound in publisher's cloth preserved in the publisher's cloth slipcase. Tokyo: Hakubisha, 1933-34. (#173356) **\$12,500.00**

A truly spectacular work on colour theory, which as an aesthetic object can take its place alongside the works of Chevreul, Albers and Matisse. Wada, who lived from 1883 to 1967 is primarily known to the public for his early paintings, and for winning an Academy Award in 1955 for

the costume design in the film *Gates of Hell*. However, it is really for his pioneering studies in color theory that Wada is perhaps best remembered. In 1927 he founded the Japan Standard Color Association, and its successor, the Japan Color Research Institute is still in operation today. This is his magnum opus on colour theory, and such is its importance, that it has recently been reprinted.

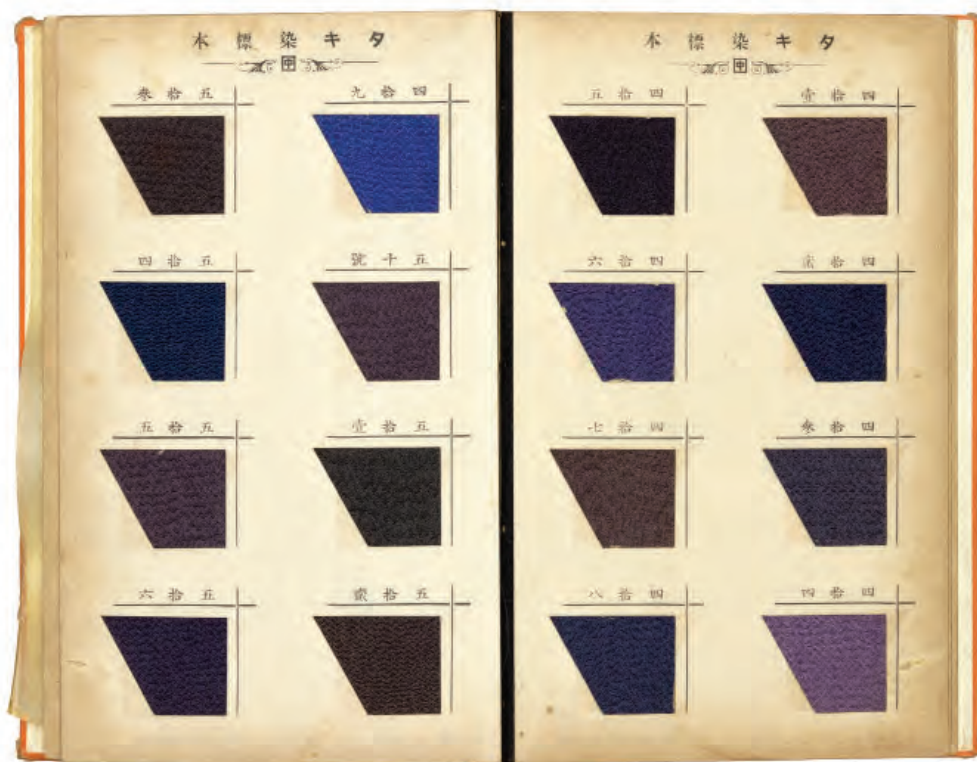
This is a book of great beauty and rarity, with OCLC listing only 6 copies in the US at the: Metropolitan Museum, Huntington Library, Getty, National Gallery, Princeton and the Faber Birren Collection at Yale. Slight soiling to the slipcase and wear to the paper label, but overall a fine copy of a real treasure.



116. WADA, Sanzo. *Shikimei Dai Jiten*. [A comprehensive dictionary of colors]. 2 volumes. Volume 1: 5, 145 pp. Volume 2: 200 mounted colour samples on 20 cards. 4tos, 260 x 177 mm, publisher's cloth in cardboard slipcase. Tokyo: Sogensha, 1954. (#173030) **\$4750.00**

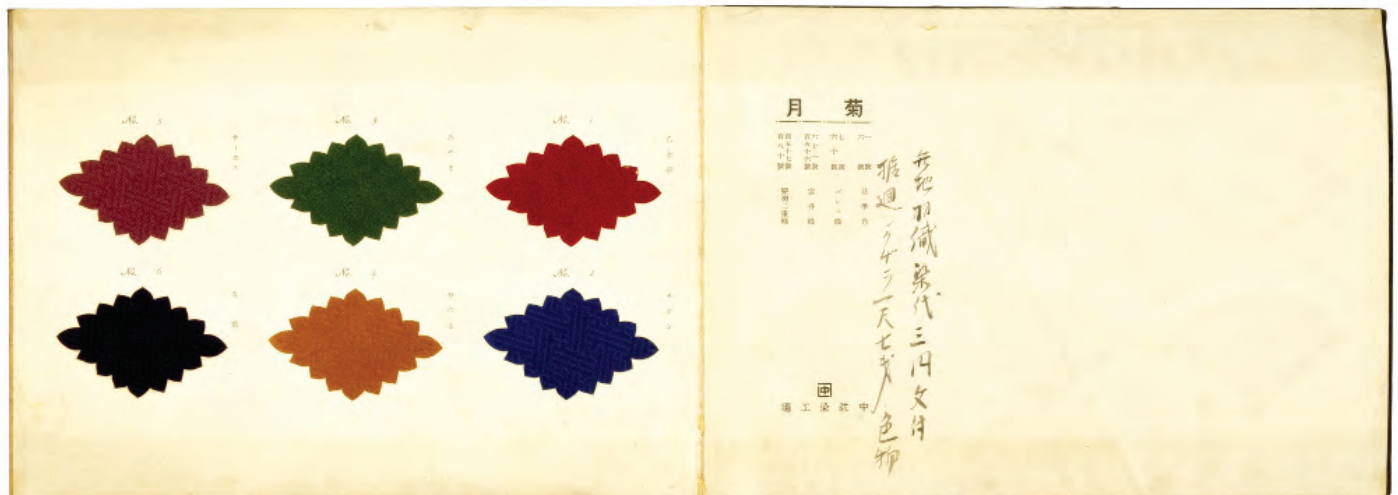
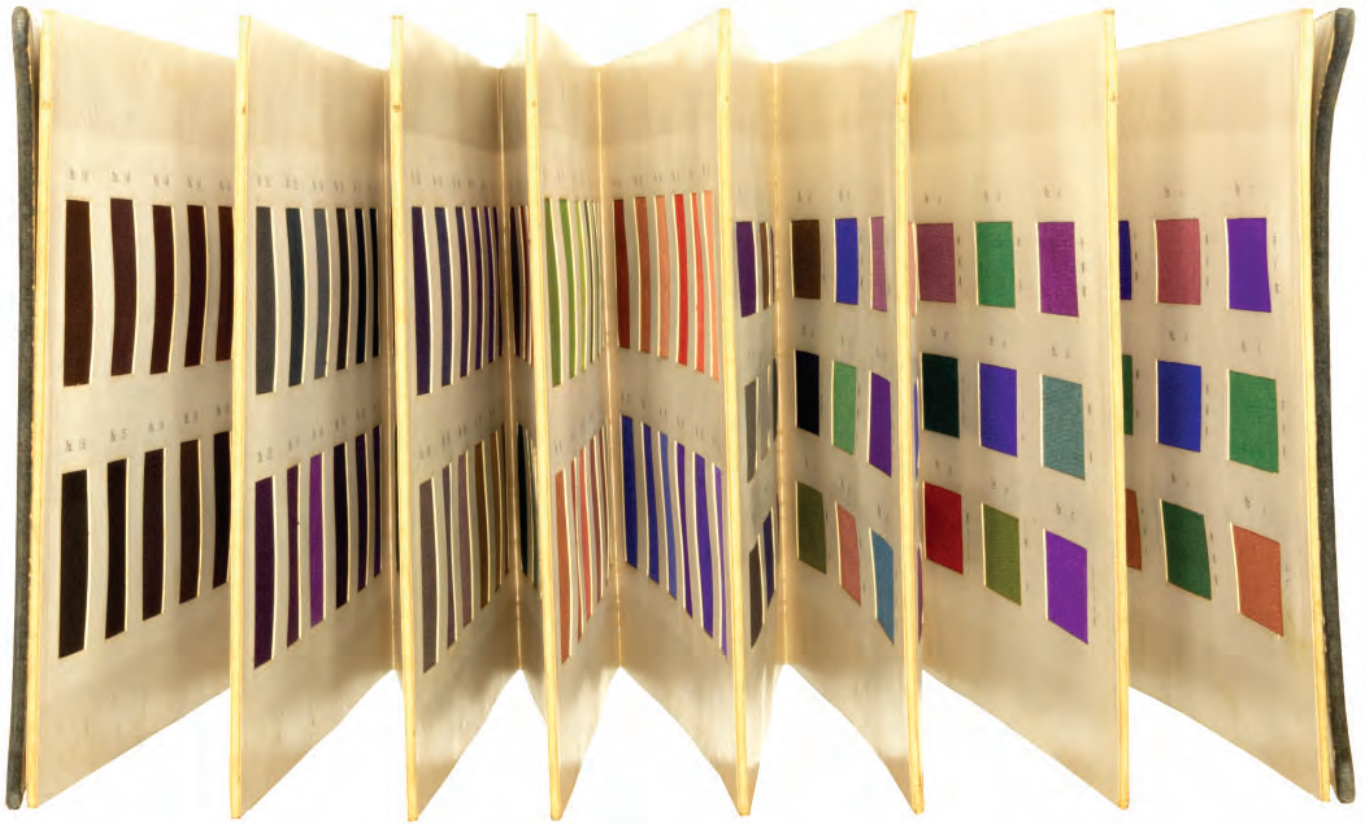
One of several important works on Colour by Sanzo Wada. Wada, who lived from 1883 to 1967 is primarily known to the public for his early paintings, and for

winning an Academy Award in 1955 for the costume design in the film *Gates of Hell*. However, it is really for his pioneering studies in color theory that Wada is perhaps best remembered. In 1927 he founded the Japan Standard Color Association, and its successor, the Japan Color Research Institute is still in operation today. His works are all rare, with this particular one listed on OCLC as being only at Berkeley, worldwide.



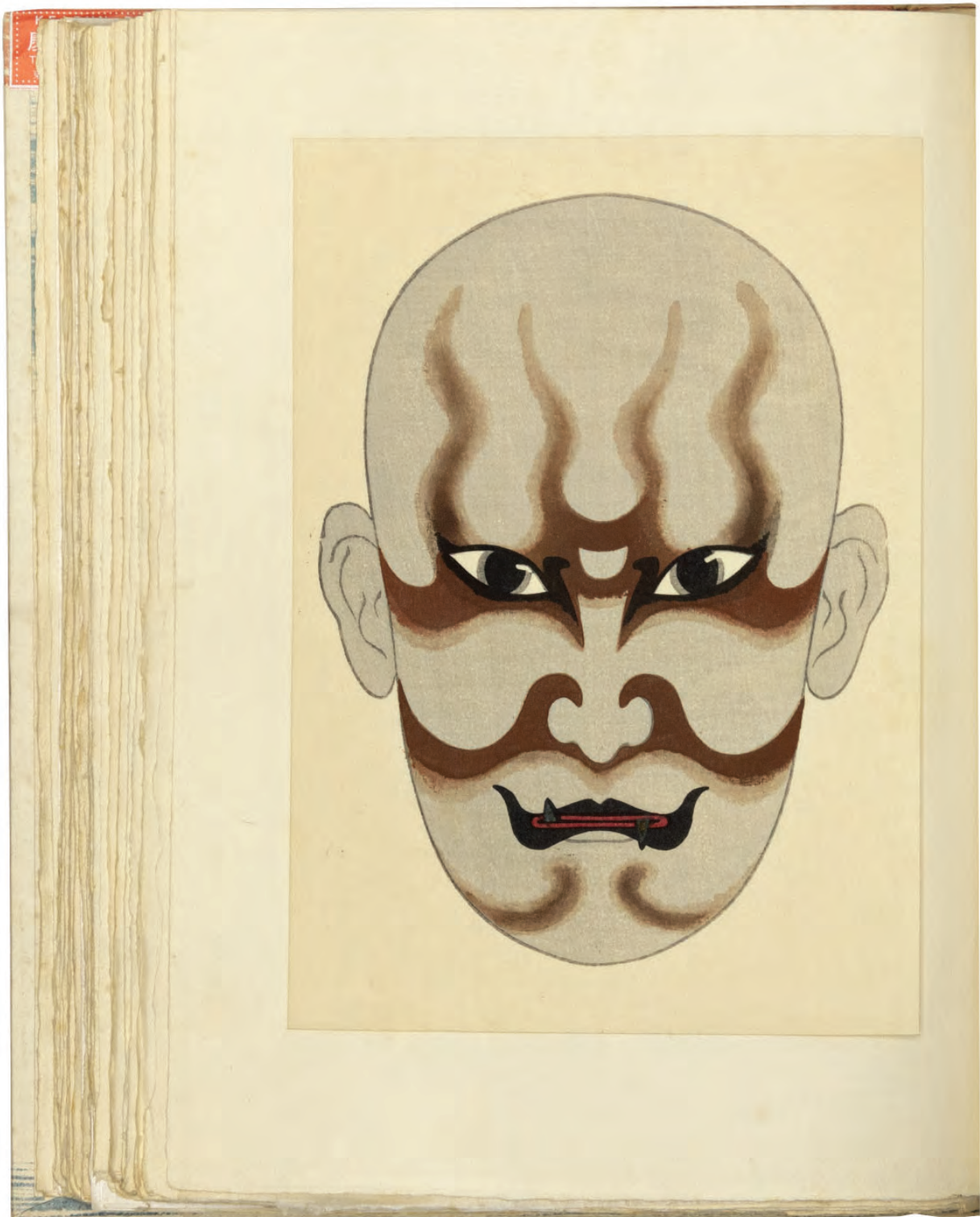
117. NAKAZAWA DYEING FACTORY. *Ouchi.* [Emperor's Palace.] 80 silk colour samples mounted on 5 cardboard sheets. 8vo, 240 x 140 mm, publisher's tied cloth. Kyoto: Nakazawa, ND. (#172893) **\$850.00**

An elegant collection of colour samples.



118. NAKAMURA DYEING FACTORY. *Kikuzuki.*
(Chrysanthemum month. i.e September). 180 colour samples
 mounted on 17 cardboard sheets, accordion style. Ob-
 long folio, 183 x 262 mm, publisher's silk velvet. NP. ND.
 (#172892) **\$1250.00**

A charming collection of colour samples.



119. KOBAYAH, Masaru. *Kabuki kumadori gaikan*. 117 pp. text, with 41 tipped-in coloured woodblock engravings. 4to, 253 x x 190 mm., publisher's boards and cardboard slipcase. Kyoto: Guroriya Sosaete, 1931. (#169992)

\$875.00

A beautifully made book on the art of kumadori makeup used by the actors of the kabuki theater. Kumadori makeup usually consists of stripes of bright colors or designs on

a white background, the colors and patterns symbolizing aspects of the actor's personality. Bright red stripes indicate a role of powerful hero. Beautiful hand-made woodblocks of painted faces of different roles of the Japanese Kabuki Theatre, in very fresh colours under transparent protection sheets on which is description of role/person of that face painting. A fine copy with some insignificant foxing to the boards and transparent protection sheets.



120. BOULTON, Emily Bishop. *Nihon Fuzoku* [Japanese customs]. 3 Volumes: 27; 26; 26 pp. colour woodcut plates with one foldout. 8vo. (102 x 70 mm.) publisher's wrappers. Osaka, Tsujiko Kumataro, 1890. (#173149)

\$1500.00

The plates depict, among other subjects, courtiers, military commanders and soldiers, daimyos (feudal lords), scholars, servants, merchants, "A bully's wife", samurai, noblemen and princes and princesses.

From the Preface, "These books are not only designed to please children, but to show the manners and customs

of the ancient and modern people of Nippon. The fine illustrations afford an important aid in this respect. It is through the eye that the understanding itself is most quickly reached."

Emily Bishop Boulton, born in England in 1855, travelled out to Japan with Bishop Poole, the first English Bishop in the country, arriving in Osaka in December, 1883. She joined Miss Oxlad in the Eisei (Eternal Life) school, the nucleus of the Bishop Poole Girls' School, where she also worked for some years after its opening in 1890.

OCLC lists copies at Harvard and Princeton.



121. SHIGEMASA, Kitao and Katsukawa **SHUNSHO**. *Seiro Bijin Awase Sugata Kagami*. Three volumes. Xylographically printed and illustrated throughout, including mostly double-page woodcut illustrations. 4to., 175 x 280 mm, bound alike in original gray-green wrappers in glassine, sewn Japanese-style, together in a new patterned silk chit-su box. Tokyo: Yamakazi Kinbei and Tsutaya Juzaburo, 1858. (#145013) **\$17,500.00**

Later edition of one of “the finest of all [Japanese] colour-printed picture-books” (Hillier). *A Mirror of the Forms of Rival Beauties of the Green Houses* is a behind-the-scenes study of geisha life, the “crowning achievement in books” of ukiyo-e artists Shigemasa (1739-1820) and Shunsho (1726-1793).

Best known for geisha paintings, *haikai* (poetry), and *shodo* (calligraphy), Shigemasa primarily created books, though he did produce separate prints. He may have been a pupil of Nishimura Shigenaga but little else is known about his education. Katsukawa Shunsho, Shigemasa’s collaborator, was “one of the unquestionably great masters of Ukiyo-e, outstanding as painter and print-designer” (ibid). A student of Miyagawa Shunsui (also known as Katsukawa), Shunsho founded his own eponymous sub-school.

This three-volume set, first published in 1776, is divided by season: spring and summer in vol. 1, autumn and winter in vol. 2. The third volume contains mostly odes on the four seasons, composed “by the women represented in the illustrations” (Toda) who are named in the text. The illustrations in all three volumes show elegantly dressed geishas passing time reading, arranging flowers, keeping pets, playing games, and fingering musical instruments. These mundane daytime activities -- depicted without any hint of the professional nightlife to follow -- are printed using “the most gorgeous harmonies of colour yet achieved in woodblock colour-printing” (Hillier), sometimes heightened in silver mica. Based on the painting styles, Shigemasa is credited with the spring and autumn pictures, while the summer and winter pictures are attributed to Shunsho (Toda). Hillier notes the overall consistent quality of the prints, calling this work “among the highest achievements of the Japanese in book form.”

Hillier, *The Art of the Japanese Book* (1987), pp. 22, 30, 331, 348, 352-357, 366. Toda, *Descriptive Catalogue of Japanese and Chinese Illustrated Books* (2004), 180-181 (first edition).





122. TAKEI, Takeo. *Kansatsu ehon - Kinda bukku - boku kei.* 16 pp. including covers, all colour lithographs on light card. Oblong folio, 260 x 380 mm., bound in publisher's illustrated wrappers in a new blue cloth folding box. Tokyo: Fureberukan, 1932. (#165156) **\$750.00**

This is one in a series of "observation" books begun in 1927 by the now named Froebel-kan - based on the principles of educator Friedrich Froebel. An interesting example of prewar Japanese book design for children, with some of the plates verging on kitsch, and some almost surreally avant-garde.



123. FURUKAWA, Masao. *Eiri Chienowa*. 4 books in 8 volumes. 8vo, publisher's wrappers. Yokyo: Otakaya Kachi-chi, 1873. (#171900) **\$1500.00**

A wonderfully illustrated guide to elementary education, which is also one of the first modern Japanese picture books. one of the printed labels replaced in manuscript. OCLC lists Harvard, Amherst, Stanford and BL.



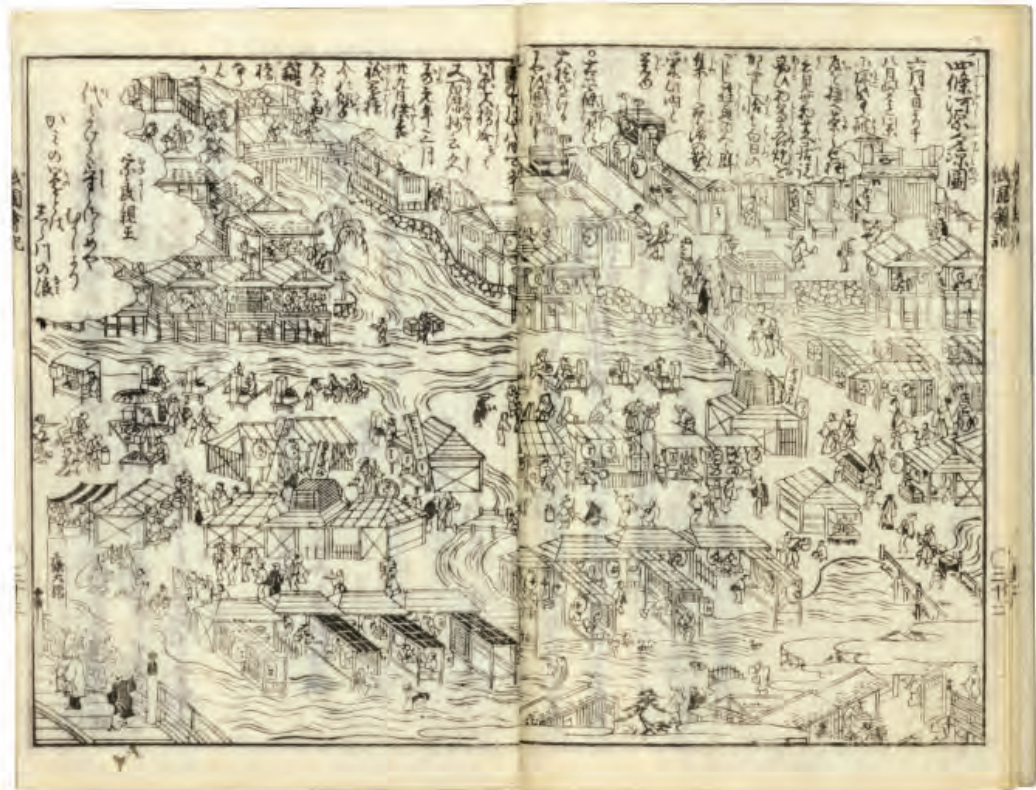
124. BAN, Genpei. *Hakubutsuzo ryakkai*. [Natural History Guide.] 24 ff., illustrated throughout in black and white. 154 x 97 mm, stab bound in publisher's wrappers. Osaka: Chuga do, Meiji 9 [1876]. (#172924) **\$2500.00**

An exquisite guide to natural history contains detailed illustrations of leaves, plants and fungi, describing their characteristics and ecology in a handy format. A rare book with OCLC listing just one copy in the Diet Library and one at Berkeley.



125. HORI, Gennyusai; **KAWABE** Soyo; **HORI**, Genpo and Yasuyuki **MORIKAWA**. *Eidai Setsuyo Mujinzo: shinso ryoten*. Unpaginated, profusely illustrated in black and white and with 6 double-page and 1 single-page coloured woodcuts. 4to, 259 x 190 mm., contemporary cloth wrappers. [Tokyo]: Suharaya Mohe; Kyoto: Fugetsu Shozaemon, 1831. (#168631) **\$1500.00**

A fine copy of this fascinating, profusely illustrated, pre-Periy encyclopedia covering a variety of aspects of life in Japan including history, dress, currency, weapons, theatre, food, drink, mathematics, games and samurai. OCLC lists just one copy worldwide at UCLA.



126. KYOTO. *Eiri Gion'e saiki, Yamaboko yuraiki.* 3 volumes. Profusely illustrated. 222 x 143 mm. Original wrappers. in a new chitsu case. Kyoto: Koyodo Kankido Koshodo, 1757. (#172814) **\$1250.00**

A charming depiction of Kyoto's celebrated Gion festival in 1757. Extremely rare with OCLC listing only Berkeley, Harvard and Yale in the US. A little worming to the labels on the wrappers, but internally immaculate.



127. KENKADO, Kimura. *Nihon Sankai Meisan Zue*. [Illustrations of the Noted Products of Mountain and Sea.] 5 volumes. Unpaginated, illustrated with woodblock prints throughout, one with contemporary (?) hand colouring. 4to, ca. 227 x 152 mm, stab bound in publisher's original wrappers, preserved in a new chitsu case. Osaka: Aniwa Shorin, Kansei 11 [1799]. (#172776) **\$3750.00**

Nihon Sankai Meisan Zue is a delightful illustrated book in the form of an illustrated guide to the notable products (*meisan*) of Japan's mountains and seas during the Edo period. The main title is simply *Sankai Meisan Zue* [Illustrated

Guide to Specialties of Mountains and Seas], but the catalog title is *Nihon Sankai Meisan Zue* [Illustrated Guide to Specialties of Mountains and Seas in Japan]. The text is attributed to Kimura Kenkadô, who came from a sake-brewing family and used his expertise in this trade to provide a detailed account of sake production and the sake-brewing industry of the Edo period in Volume I, while the illustrations were drawn by Shitomi Kangetsu. The covers are worn but sound, and there is some light soiling and worming to the pages. However, still a desirable copy of a really charming book.



128. MIYATAKE, Gaikotsu. *Kiso tenrai* [*Divine Fantasy*]. 30 pp. 8vo, 261 x 182 mm., publisher's wrappers and paper label in a new chitsu case. Osaka: Gazoku Bunko, 1910. (#168693) **SOLD**

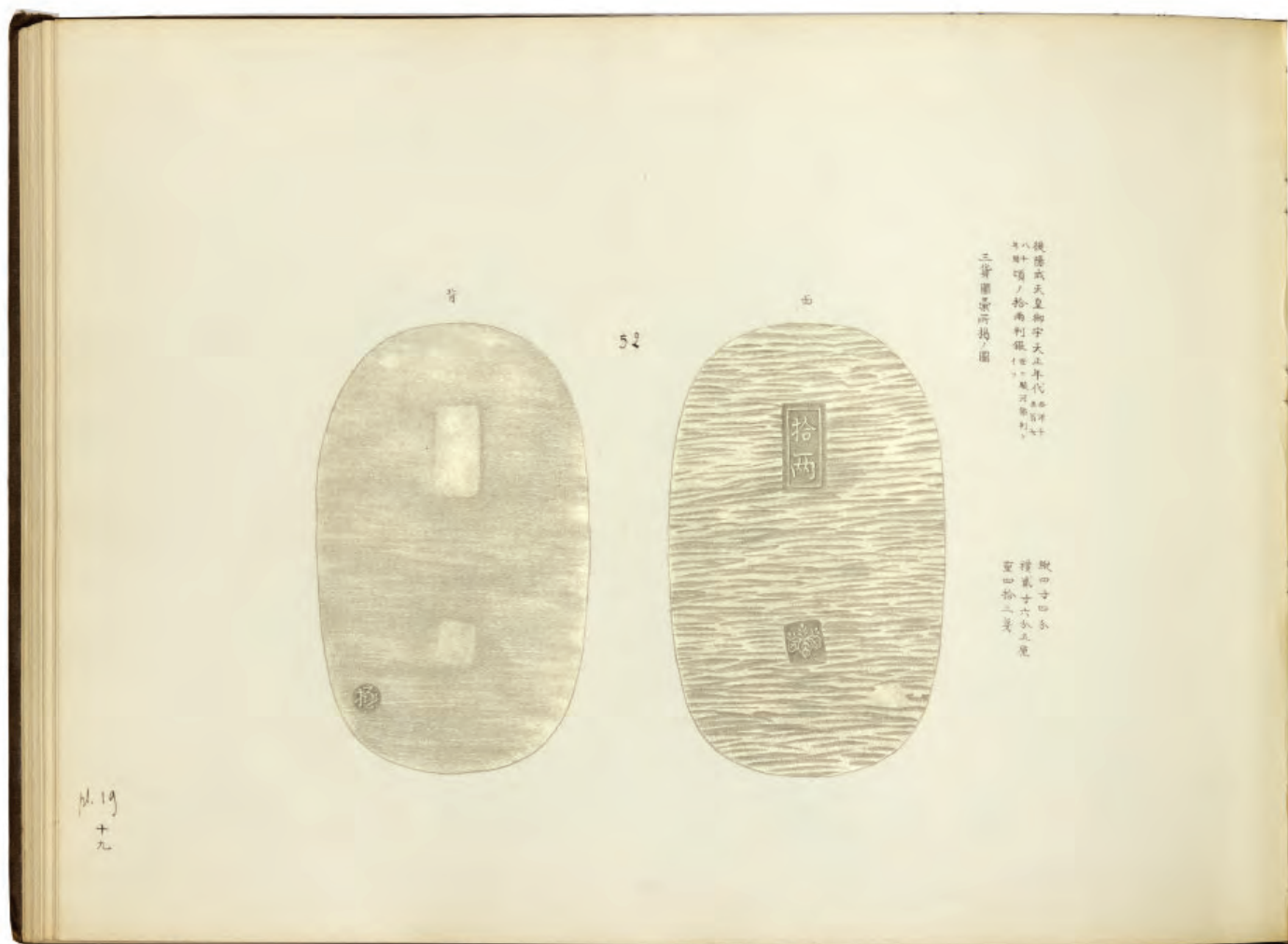
A rare and highly unusual piece of early twentieth-century Japanese book illustration, written by Miyatake Gaikotsu, who was a journalist and wit, and illustrated by Adachi Ginko. One of their claims to fame was for having been

imprisoned for publishing a print replacing the Emperor with a skeleton and captioning it: "Promulgation Ceremony for the Sharpening of the Ready Wit Law". The skeleton was a play on words of the name of the magazine's publisher Miyatake Gaikotsu, whose given name is a homophone of the Japanese word *gaikotsu*. Some insignificant marginal water staining on the last 7 pages. OCLC lists only the copy in the National Diet Library.



129. GYOKUNEN, Kobayashi. *Tama kagami*. 1873 *but-ror*. 2 volumes. Volume 1 [Heaven]: Unpaginated, 1 folding colour plate, [1] pp. text, 24 single page colour plates. Volume 2 [Earth]: 1 folding colour plate, 25 single page colour plates, [2] pp. text. 255 x 170 mm, stab bound in publisher's wraps. Kyoto: Fujisawa Shuppanbu, Meiji 34 [1901]. (#172875) **\$7500.00**

An exceptionally beautiful example of a so-called "sample book", which is divided into two volumes: Heaven and Earth. Of the greatest rarity with OCLC listing only the copy at the Diet Library.



130. TOKUNO, Ryosuke. Kahei Seizu. 55 plates. Oblong folio, 273 x 364 mm., contemporary morocco-backed cloth. [Tokyo]: Okurasho Insatsukyoku, 1879. (#171760)
\$4750.00

A splendid example of Japanese chromolithography, this method of printing was presumably thought to be better

suited to the reproduction of gold and silver coins than the more traditional Japanese method of wood engraving. Inscribed by the French Consul in Japan, Jules Jouslain to the numismatist Leon Ardouin, containing Ardouin's manuscript translation of the text on the verso of the plates. Binding a little rubbed, otherwise fine.



131. EHRENBURG, Ilya. *Yoroppa no metsubo* [*Destruction of Europe*] 306 pp. 8vo, 190 x 125 mm., bound in publisher's illustrated wrappers, in a new cloth slipcase. Tokyo: Genkōsha, 1924. (#165565) **\$1000.00**

Rare Japanese edition of Ehrenburg's novel *Trust D.E. Roman von der Zerstörung Europas*, preserved in the original wrappers with the striking cover design.



132. ALPHABET. *Shin Gyosho Sosho: Irohanihoheto Chirinuru: Shingyoso no Koto*. 175 x 80 mm., publisher's wrapper (faint signs of a missing label); folding out to 143cm with lots of small colour illustrations on a yellow background. Some worming, nothing serious. Ink inscription on the back cover. NP. ND. ca. 1870. (#173369) **\$1500.00**

A charming Meiji-period folding educational chart or orihon primer titled *Shin Gyo So no Koto* ("On Formal, Semi-formal and Cursive Styles"), combining kana

instruction, Roman alphabet learning, numerals, phonetic exercises, and illustrated vocabulary panels. Woodblock printed with hand-coloring, likely produced during the early Meiji modernization period when Western writing systems were incorporated into traditional Japanese pedagogical formats. Interestingly, the sheet demonstrates how Japan did not merely "Westernize," but rather domesticated Western knowledge into existing Japanese systems of order, aesthetics, and pedagogy. It would appear to be unrecorded.

