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Cover image No. 48 Shinjuro
1. **KYOTO**

*Shinsen zoho Kyo oezu. Map of Kyoto.*

By Hayashi Yoshinaga. Woodblock print, 1620 x 1260 mm, hand-colored using light yellow, light green and varying shades of brown or orange at the time of publication. Bound in original wrappers and printed label, folded in a new chitsu case. Kyoto: Hayashi Yoshinaga, 1711.

$ 8500.00

A reissue of this celebrated map of Kyoto, which was first published in 1686. The map was quite large compared to the style of the time, and also contained numerous important innovations such as leaving the city blocks blank to allow for the insertion of such things as road names, land owners or the names of temples. The wrappers are worn, but the map itself is in a remarkable state of preservation. All issues of the map are now rare.


2. **Tokikata MATSUOKA and Honma HYAKURI**

*Shojo ku 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: 1815.

$ 3500.00
The first edition of this wonderful example of early nineteenth century Japanese bookmaking. Many of the 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 waterstain.

First Edition. A fine set of this important compendium of early Japanese textile design. Matsuoka Tokikata commenced the work in the late eighteenth century, and it was completed by Honma Hyakuri early in the nineteenth century. The work is divided into five parts: I) Karginu: Colour designs of hunting clothing; II) Jokan: Costume design for court ladies; III) Reifuku: Ceremonial dresses; IV) Nishiki orimono: Designs on brocades; V) Gyoko: Costumes used for Imperial visits. The delicately coloured designs include many that are refined and subtle, and many that are elaborate and ravishingly beautiful. The imagery is classical Japanese: a profusion of varieties fill the pages of these volumes with flowers, birds, bamboo, rivers and flowing waters, insects, butterflies, fish, coloured patterns and blind-stamped ornaments. Of the greatest rarity. Some minor wear to wrappers, but overall a fine set.

4. TOKYO

*Edo Meisho Zue* [Famous Sights in and about Edo].

Twenty Volumes. Illustrated with ca. 600 woodcuts by Hasegawa Settan. By Gesshin Saitô et al. Small 4to, 260 x 185 mm, bound in original Japanese pale blue paper with paper title labels on front covers, stitched and bound accordion style. In Japanese chitsu protective cases. [Tokyo: Suharaya Mohe, Tenpo 5-7 (1834-1836)].

$ 25,000.00

*Edo Meisho Zue* describes the city of Tokyo 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 text includes information about the origins of the place, a particular site’s name and its history, as well as quotations from well-known works of literature.

Edo (Tokyo) was almost completely destroyed in the great Meireki fire of 1657; 60-70% of the city was burned and over 100,000 lives lost. These volumes record the rebuilding of the city from 1660 to 1836 under new guidelines formed under the military and administrative direction of the Shoguns, who controlled Edo while the Emperor and his Court remained in Kyoto.

3. TEXTILE DESIGN


$ 12,500.00
The twenty volumes are illustrated with over 600 woodcuts by Hasegawa Settan (1778-1843), renowned painter, calligrapher and ukiyo-e woodblock cutter. His masterpiece most certainly remains the corpus of woodcuts he provided for this book. In fact, the fame of the *Edo Meisho Zue* owes more to Settan’s exceptional illustrations than it does to the vast descriptive text.

Agricultural farms set against rivers with outbuildings to house laborers and equipment, merchants transporting cargo along rivers in hand-paddled skiffs, numerous double-spread views of religious temples and sub-temples with their elaborate Japanese gardens, monks visiting shrines, tea ceremonies, celebrations under the cherry blossoms, laborers harvesting rice, military camps, and the noteworthy homes and estates of wealthy residents outside Edo, serve as subject matter for the volumes describing the environs of Edo. In the city of Edo itself Settan brings to life the hustle and bustle of the crowds. There are scenes of street festivals and fairs, markets and store fronts of the various Edo shopping districts, religious processions, street musicians and performers, performances at the theater, a seller of sake (shown in the often reproduced print of the Toshiyama Sake House in 1836 with large crowds blocking the entrance and happy clients celebrating outside), and scenes from the Yoshiwara quarter Geisha houses (to list but a few!).

The Saito family required over forty years to compile the information for this indispensable record of the “Capital of the Shoguns.” The main author was Chosu Saitō (1737-1799), who is thought to have begun work on the massive *Edo Meisho Zue* around 1791, but died long before the project was finished. Then his son-in-law Yukitaka Saitō (1772-1818) took over, adding new sites and gathering more information on Edo and the surrounding region; but he, too, died before he could complete his task. His son, Gesshin Saitō (1804-1878), finally managed to bring all the research, writing, editing, and correcting to fruition in 1834. A fine copy of a very scarce and important work. Overall, a fine copy in original condition.

5. Sadatsune ISE, and Nobumitsu KURIHARA
_Tazuna Zushiki [Horse Rein/Bridle Designs]._

4 leaves preface and 7 leaves illustrated with colour woodcuts. 8vo., bound in publisher’s patterned boards with title-label on top cover, preserved in a Japanese chitsu folding case. Japan, ca. 1834.

$ 1750.00

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.

6. Nobutatsu TANSAI
_Chashitsu okoshi-ezu. [Pop-up Japanese Tea-Houses]._

A set of 65 architectural models of _chashitsu_, Japanese tea-houses, _yoritsuki_ and _koshibake_ (waiting huts and roofed arbors), plus other “out-buildings” associated with the tea ceremony. Each model on _washi_ or _kozo_ construction paper, with ample information supplying design details, dimensions, textures and materials used, written in black ink in the precise, artistic hand of Tansai Nobutatsu. Each model with his artist’s stamp. Housed in two-tier contemporary Japanese wooden box. Manuscript table of contents pasted to inside of the lid. No Date or place, but Kyoto, 1820-40s.

$ 75,000.00

Exceptionally Rare, set of Japanese architectural models of tea-houses (_chashitsu_) associated with the tea ceremony (_chanoyu_). These models with manuscript annotations date from the first half of the nineteenth century, probably constructed in Kyoto. This rare survival consists of 65 separate models of folding drawings, called _okoshi-ezu_, “pop-up” drawings which unfold to create a three dimensional structure. The _okoshi-ezu_ are attached to a large plan representing the floor; the particular tea-house is identified and the stamp of the artist Tansai Nobutatsu appears on this “platform” plan.

Onto the platform plan are floor patterns drawn in black ink revealing strict tatami-mat arrangements. The folding flaps of exterior walls, interior walls, ceilings, alcoves, passage-ways, etc., are attached by folding hinges to the platform. These folding flaps possess detailed drawings on both sides of the paper, delineating interior decor, highly refined window structures, _tokonoma_ details, _shoji_ windows or interior _shoji_ walls, holes for windows and openings. Elements such as benches, shelves, shutters, awnings, etc. are secondary folding structures attached to the folding walls. Descriptive Japanese text identifies the structural dimensions, spatial measurements and original materials and textures used. Special attention is paid to bamboo, reeds, vines, and support timbers. The entire structure is flat when the platform plan in unfolded and the tea-house is erected by folding up the walls and attaching them together with the supplied tabs and slots.

The set includes models of tea houses from the 13th century through the 19th century, many designed by the great names in the history of _chanoyu_ from the inception of the Japanese tea ceremony; Sen-no-Rikyu (1522-1591), Takeno Joo (1502-1555), Genpaku Sotan (1578-1658), Koshin Sosa (1613-1672), Genso Sosa (1678-1730), all _iemoto_ of the Omotesenke Tea School, as well as Edo tea masters such as Kawakami Fuhaku (1716-1807).

The first models are of tea-houses designed by Sen no Rikyu, depicting his tearooms of 4.5 jo, 2.5 jo, 1.5 jo, (each “jo” represents the size of one tatami mat - 1.653 square meters or 3.13 x 6.27 feet). There are also models of the famous tea-houses at Fushinan, the headquarters of the Omotesenke tea-school in Kyoto and of Myoki-an, the Zen temple of the
Rinzai sect in the Kyoto prefecture. The Taian teahouse, at Myoki-an represents one of only three tea houses in Japan designated as a National Treasure. Purportedly designed by Sen no Rikyu, it is the oldest surviving Japanese tea-house. Models #45 to 62 include the various shelving for chanoyu utensils in the mizuya or katte kitchen area to the rear of a tea house, plus loose tables, screens, several koshikake or waiting houses, out buildings, bamboo fences, gates, etc.

We have been able to locate no surviving Okoshi-ezu models for tea-houses before the nineteenth century. The National Diet Library in Tokyo has a similar set of model tea-houses by Tansai Nobutatsu with 46 plates. The Peabody Essex Museum has a similar set by the same artist consisting of 90 plates housed in two wooden boxes. Peabody Essex dates their set to the 1820. Both of these sets come with similar manuscript lists of the plates pasted onto the inside cover of the wooden boxes. It appears that Tansai Nobutatsu (dates unknown) was either a tea-master himself or perhaps an architect with intimate knowledge of chanoyu.

Condition: The 65 models have survived in a very fine state of preservation, especially since they fold flat but were designed to be manipulated and folded into 3 dimensional structures. There is some minor worming to several of the models, mostly however on the plan. The contemporary Japanese wooden box in near-fine condition.


7. Sakuiro SAKATA
Chashitsu okoshi-ezu. [Drawings of Famous Tea-Houses].

A set of 90 pop-up architectural models of chashitsu, Japanese tea-houses, yoritsuki and koshikake. 90 envelopes (255 x 170 mm.). Each set accompanied by a printed list describing each model, pasted on the inside of the top of each of the two boxes. Housed in two contemporary Japanese wooden boxes. Manuscript table of contents pasted to inside of the lids. [Nara?]: Sakata Sakuiro, 1930’s.

$17,500.00

The printed version of the previous item, originally issued in around 1900 and then reissued, as here, around 1930.
8. Toritei IKEDA

*Kaisei Kyo machiezu saiken taisei: Rakuchu Rakugai machimachi kona zen.*

Colour woodcut map. Unfolded 1650 x 720 mm. 8vo., 210 x 145, bound in contemporary wrappers, in a new chitsu case. Kyoto: Takehara Kobei, 1840.

$ 2500.00

This is the first printing of this revised version of this map of Kyoto, illustrated by Yurakusai Nakamura. A handsome map with texts on the main temples and shrines.

9. EXPEDITION WATERCOLOURS

*Krusenstern Voyage.*

1 f. text and 50 original watercolours. 4to., bound in Japanese concertina form, original paper over boards, paper title-label on top cover, in a new chitsu folding case. [Tokyo?], [ca. 1840].

$ 25,000.00

A fascinating album of watercolours made after the originals painted during the first Russian circumnavigation undertaken by the vessel Nadezhda under Ivan F. Krusenstern with the purpose of establishing trade with China and Japan.

The expedition landed briefly in Brazil and rounded Cape Horn, visiting the Marquesas Islands, Hawaii, Kamchatka and Japan. Among the subjects portrayed in their native costume are: a Chinese scholar with two students holding books; two Chinese ladies; a Korean couple; a Siamese couple with their child; a Persian couple; a Javanese couple; a French couple; a Spanish couple; a Portuguese couple; a Russian couple; a German couple; an English couple; two Greenlanders; a couple from Guinea; an African couple; a Brazilian couple; two inhabitants of Kamchatka.

This album is a copy made in 1840 from one made in 1822, after an original which must date to the time of Krusenstern’s voyage in 1803-1806. The manuscript text is in Japanese at the outer margins and in Dutch at the top margin.

A complete set of 30 Coloured Woodblock Maps of Tokyo. 12mo., each bound in original pale blue wrappers, preserved in a wooden box. Edo: Owariya Seishichi, 1849-1855.

$17,500.00

Each map includes a legend delineating geographical and architectural elements by colour and shape: roads and bridges (yellow), rivers, lakes and ocean (blue), shrines and temples (red), fields and hills (green), and merchant houses or *machiya* (grey). Lesser noble residences are indicated by a black circle, higher ranking residences with a black square. Residences of even higher distinction are marked with the families’ *mon*, or crest. Remarkably, nearly all residences also include the name of the inhabitant’s family.

The most important structures are illustrated with rough, yet charming depictions of the actual buildings, often surrounded by images of trees and gardens. Some of these structures include: The Hie Shrine (lost to bombing in the Second World War); Kanei-ji Temple, burial sight of 6 Tokagawa Shoguns; Senso-ji Temple, the oldest temple in Tokyo; Hamagoten Garden, the villa of the Tokugawa family, and many others.

We can identify three creators of the maps: Muneyasu Kageyama, Masanori Tamatsu, and Yoshitomo Iyama. Each map was published by Owariya, Seishichi, between 1849-1855. It appears that the entire series consisted of 30 maps as identified in Kerlen as well as a set digitized by the University of British Columbia, however most institutional holdings list only the odd map, thus complete runs of the series are extremely rare. Our group remains in remarkably fine, bright condition. A complete list of each map’s creator, title, size and publication date, including many of the notable structures, is available upon request.


11. KIMONO DESIGNS

*Album of hand-painted Japanese Kimono Designs.*

Comprising 100 leaves with more than 500 hand-painted samples of patterns for Japanese kimonos, most of them pasted in. A few are painted on cloth. Oblong folio, 410 x 310 mm, bound in original printed wrappers, preserved in a new blue cloth folding box. Kyoto: “Masae-cho”, 1861.

$6500.00
This impressive and exceptionally large album, comprises specially made designs for customers at this particular kimono shop. The beautiful patterns are mainly of flower and plants, but some also have geometric inspired designs. This is a typical design sample book which was used by kimono shops which provided products made to order. A wonderful example of a well preserved Japanese customer book from the end of the Edo period.

12. Yukichi FUKUZAWA  
*Seiyo Kakoku Jijo.*

Three volumes. 38; 80; 84 double folded leaves (i.e., 404 pp.) Illustrated with 14 full-page colour woodblocks of which six form three double-page plates, introductory pages to volume one with coloured borders. 8vo., 180 x 125 mm, bound in publisher's wrappers with printed title labels, in a new blue cloth folding box. Osaka: 1868.  
$2750.00

Fukazawa was a member of the first Japanese embassies to the United States, in 1859, and Europe, in 1862, and his *Seiyo Jijo* [Things Western], the most important and influential Japanese study of western nations of the period, was published in parts between 1866 and 1870. This is an important book for what it shows about Japan’s view of the West at the beginning of it’s opening up. A little surface abrasion of the wrappers, otherwise a fine set.

13. KATAGAMI STENCIL DESIGNS  
*An Album of Original Plates of Family Crests.*

Total of 274 stencil plates. Stencil paper was constructed from the bark of mulberry trees then treated with persimmon juice; the Katagami measure ca. 90 x 90 mm. Early Meiji Period, [ca. 1870].  
$3750.00

A rare collection of late nineteenth-early twentieth-century Japanese stencils of family crests, created expressly for the 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. 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, swallows, cranes, bats, fish, turtles, tigers, geometric figures, lattice-work, chrysanthemums, ginko leaves, bamboo, wisteria, irises, ferns, cherry and plum blossoms, reed brushes, bridges, rivers, clouds, basket work, vases and gourds, fans, cobwebs, etc.


14. **TEXTILE DESIGN**

A collection of 150 original nineteenth century Japanese textile samples. Various sizes, average 150 x 40 mm and 80 x 70 mm. Mounted on 50 sheets. Folio, loose in a new chitsu case. NP. ND. [Japan, 1800s].

$3500.00

An unusual collection of examples of nineteenth century Japanese textile design. The sample are all woven cloth and are in attractive muted colours. A substantial collection such as this from the nineteenth century is a rare survival.

15. **Shujin HEIDOSAI & Joshi RYUU**

*Sekai Ichiran.*

Two volumes. 48; 52 pp on double folded leaves. Illustrated with a double page colour world map, smaller woodcut maps and illustrations throughout. 8vo, 235 x 155 mm, bound in publisher’s wrappers with title labels, housed in a new blue cloth folding box. Tokyo: Izumiya Ichibe 1872 [Meiji 5].

$2500.00
A wonderfully eccentric piece of book-making. The work is a basically an abbreviated world tour illustrated with pictures and maps, and with the place names in a wide variety of different type faces. The text is in a handsome Japanese type, but the place names are all in their Western spellings or in some cases, charming misspellings, such as Itary, Mishigan, Bonbay, Zanquebar, Luisiana, and Taxas. The illustrations help give the work its surreal appearance. The pyramids being observed by riders looking out through trees, and St. Paul's Cathedral appearing to have a twin.

16. Kanichi HASHIZUME  
Sekai Shobai Orai.

26 leaves. Illustrated throughout with small woodcuts in text. 8vo., 180 x 118 mm, bound in Japanese style original blue wrappers in a new blue cloth folding box. Tokyo: Seizando, 1873.

$1500.00

A handy bilingual vocabulary of world trade giving the English, with Japanese explanations, of a wide range of terms, place names, goods, and so on. Hashizume, who specialised in handbooks on trade and on foreign languages, produced several of these guides for merchants with similar titles.

17. Masanori IEHARA and Kan’ichiro SHIOZU  
Gakko bitsuyō 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 preserved in a new purple cloth folding box. Kyoto: Wakabayashi Kisukey 1876 [Meiji 9].

$2500.00

This is most probably the first text book 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.
18. Naito HIKOICHI
*Kokon meibutsugire. [Collection of renowned works of ancient and modern times].*

2 volumes. 64 and 20 leaves. Profusely illustrated with colour woodcuts. 8vo., 185 x 127 mm, bound in publishers wrappers in a new chitsu case. Kyoto: Naito Hikoichi, 1883.

$ 1250.00

A beautifully printed work which depicts a collection of textiles which would have been used to wrap important tea ceremony objects.

19. Tokujiro KAWAKATSU
*Dainihon dochu saikenzu: kaisei.*

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.

$ 1500.00

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

20. TOKYO GUIDE
*Tokyo meisho hitori annai.*


$ 1500.00
A delightful guide to Tokyo at the end of the nineteenth century. Among the scenes which show the growing Western influence on Japanese life are depictions of European style buildings, carriages and a steam train. In fine condition.

21. B. WYEDA and T. AOKI

Seven volumes. Illustrated with 794 woodcut illustrations. Small 8vo., bound in original publisher’s cloth-backed illustrated paper over boards, and housed in a new chitsu case. Osaka: Sanyodo, 1890. $7500.00

A fine set of this wonderful illustrated guide to Japan. The text, with the exception of the captions is entirely in Japanese. The nearly eight hundred plates in the Japanese Guide offer both countryside and city images. Many of the plates are populated with Western tourists. Although occasionally one finds a plate depicting a modern site such as the new Kyoto train station, for the most part Japan is depicted before it was infiltrated by Western influence.

OCLC lists a set at Brigham Young, and an odd volume at Berkeley.
22. **Toichiro UEHARA**  
*Tokyo kaimono hitoriannai. Shonin meika.*

173 leaves, all printed on both sides, including a double-page woodcut frontispiece of Tokyo. Oblong 8vo., bound in publisher's wrappers in a new chitsu case. Tokyo: Uehara Toichiro, 1890.  
$3500.00

A beautifully printed guide to shops in Tokyo. With numerous woodcuts throughout and a wide variety of woodcut calligraphy. A few leaves with minor worming, which does not detract from the work.

23. **TEISHITSU HAKUBUTSUKAN TOKYO**  
*Orimon Ruisan. [Historical textiles compiled by the Imperial Museum].*

10 volumes. Illustrated with 1040 colour woodcuts on 520 leaves. 8vo., 250 x 180 mm, bound in publisher's wrappers, in a new chitsu case. Tokyo: Yurindo, 1892.  
$25,000.00

A spectacular masterpiece of the woodblock maker's art. This collection of 1040 plates is the most compressive imaginable encyclopedia of Japanese textile design. The plates are exquisitely printed from original woodblocks, using a superb array of colours including gold and silver. It would be hard to find a more beautiful collection of Japanese designs. Presumably issued in a small edition, this is an extremely rare work, with OCLC listing only one copy under the title *Shokubun Ruisan* at the Art Institute of Chicago, and one copy at the Buffalo and Erie County Public Library of a German edition of the same date, which is presumably the original Japanese plates with a German imprint.
24. **Toyotaro AOYAMA**  
*Dainihon Hakuranzy, Tochigi-ken no bu.*  
*[Catalog of the Industrial Exhibition (Japan): Tochigi Prefecture].*

200 engraved plates on 100 leaves. Oblong folio, 320 x 220 mm, bound in contemporary cloth backed boards, rebacked, with part of the original spine laid down, in a new chitsu case. Tokyo: Seikosha, 1890. $12,500.00

A spectacular book, with a somewhat misleading title, but which provides a unique vision of Japan at the end of the nineteenth century, not yet in the full throes of its industrial revolution. The 200 superbly engraved plates depict everything from villages, farms, hotels, pawnbrokers, and wine and sauce makers to manure merchants. A rare book, with OCLC listing only the copy in the National Diet Library.

25. **Shoseki KOSE**  
*Shichiju niko Meika Gajo/ Haru: Huyu.*  
*[Illustrations of Japanese Flowers arranged by Seasons].

Spring and Winter from this exquisite set of the seasons. The two volumes are filled with subtle, delicate renditions of various cherry blossoms, peonies, magnolias, various flowering trees, lilies, irises, lily pad flowers, pussy willows, cat-tails, etc. Some of the coloured woodblock prints are highlighted with hand-coloured touches.

Shoseki Kose (1843-1919), Kyoto Shijo school painter and master teacher at Tokyo School of Fine Arts, descended from a long line a Buddhist painters. He specialized in the “Shasei” technique of drawing animals and plants from life. Kose’s skill specifically can been seen in the colour-based layering of “Shasei.” It is known that he used up to thirty layers of pale colour to develop texture and three dimensionality. Some wear and stains to covers. Prints in fresh condition.

26. HIKIFUDA
Sho kuni-shi-rui seiyō komamono.

Colour wood engraving 260 x 380 cm. [Osaka? 1892-4 (Meiji 25 - 27)].

$ 1250.00

A splendid example of a bikifuda, handbill or poster, advertising western haberdashery, set in the middle of a railway map of eastern Japan and a timetable for 1894. This is an all purpose bikifuda, printed with a blank space for any business to print or write in their own details. This was printed in July 1892 according to colophon so the timetable would have been added later. In this particular case the buyer added their business details and then, blacked out the business name, redoing it in gold by hand. Interestingly enough it is a wood engraving and not a traditional Japanese woodcut. In an excellent state of preservation.

27. K. OGAWA
Military Costumes in Old Japan.


$ 2500.00

Fifteen black and white plates reproducing photographs taken by K. Ogawa, under the direction of Chitora Kawasaki of Ko-yu-kai (Tokyo Fine Art School), showing military costumes from the Fujiwara through Ashiga periods (the 10th through 16th centuries). Ogawa Kazuma (1860-1929) was one of Japan’s premier nineteenth-century photographers.
As the preface states, other photographs in these volumes were supplied by the Englishman William Kinimond Burton (1853-1899) and Kajima Seibei (1866-1824); both of these men were instrumental in the development of photography as a commercial art form in Japan. Covers show general, light soiling and a bit of wear at corners, else clean. Very good copy overall.

28. Usaburo ISHII and Kojiro IZUMI
Shinsen daisho hinagata taizen.

6 volumes. [18]; [18]; [20], [18], [21]; [20] ff. Illustrated throughout with woodcuts including two fold-out plates. 8vo., 221 x 154 mm, bound in original embossed wrappers and paper labels in a new blue cloth folding box. Osaka: Seikado, 1897. $ 2500.00

An excellent copy of this work which in English translates to “Complete Patterns for Master Craftsmen”. This is the first edition, and it was subsequently reprinted in 1910. The book is an important document of the late nineteenth century Japanese struggle between the desire to modernize and that of maintaining tradition.

This work bridges the contrast between the conservative return to ancient temple forms and the interest in western forms. Interestingly enough, the Imperial Palace, completed in 1888, was not built to the designs of any of the western or western trained architects who submitted designs; but was built by the Imperial Carpenter, who went on to teach many of these young, new architects then, in turn, responsible for the resurgence of Japanese historicism. All this despite the Emperor's push for modernity for the country. A very good set, with one of the paper labels missing and another slightly damaged.

29. Kosen YAMASHITA

2 volumes (of 4). Each illustrated with 40 colour woodblock plates. Folio, 370 x 255 mm, bound in publisher's wrappers in a new chitsu case. Kyotsu-shi: Miyata Fuzando, 1899. $ 3750.00
A collection of kimono designs, with each volume containing designs appropriate for the relevant season. This set consists of the volumes for Spring (Hari) and Summer (Natsu).

Slight wear to the wrappers, but the plates in fine, unblemished condition. Exquisitely printed, this is a masterpiece of the woodblockmaker’s art.

30. KAZUMA OGAWA

A Model Japanese Villa.


$ 2500.00

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, extensive coverage is given to the landscaped gardens and the select flowers and shrubs therein. Slight wear to edges of binding, else a fine copy.

31. KIMONO DESIGN

Album of 15 elaborate silk kimono designs. Folio. 335 x 260 mm, bound in contemporary silk over boards. NP. ND.

$ 4250.00
A stunning and most unusual production, which consists of 15 designs for kimonos printed using woodblocks on textile and each mounted within a different elaborate hand-painted border. In addition elaborate designs have been sewn onto the printed outlines. Altogether a unique and impressive piece of book-making.

32. PEONY CATALOGUE
[Yokohama Ueki Kabushiki Kaisha].
_Paeonia Moutan, a Collection of 50 Choice Varieties._

Illustrated with 25 full-page chromolithographs, printed on rectos and versos of 13 leaves. Copyright leaf at end. Oblong folio, 300 x 410 mm., bound in original blue Japanese ripple-grained paper wrappers with lithographed paper label on upper cover, stab-stitched with yarn ties. Yokohama: [ca. 1900].

$ 3750.00

A fine copy of one of the special nursery sample catalogues issued by the Yokohama Nursery Company, a consortium of Japanese nursery owners who dominated the lucrative market of flower export at the height of the Western vogue for Japanese gardens.

Earlier catalogues from the Nursery (notably their Maple catalogues) used pochoir (stencil-coloured) illustrations; the present catalogue, showing the
stunningly bright blossoms of various different species of peonies, makes effective use of the full range of tones offered by chromolithography. The flowers are shown close up, most life-size or larger, against a background of green leaves and pale green sky; the effect is extraordinarily dreamlike. Two small abrasions to lithograph no. 35-36, tiny marginal tears to lower edge of first plate; corners a trifle bumped, some fading to covers, else a fine, bright copy.

33. Bairei TAGUCHI and Toshu MATSUI
Chiyo no nishiki.


$ 4850.00

An 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.

34. Hyakuri HONMA
Shoko gaishoku ichiran.

Two volumes. 22 and 19 folded leaves. Profusely illustrated throughout with colour woodblock designs. Small quarto, 250 x 185 mm, bound in publisher’s decorated wrappers with printed labels, preserved in a new tan cloth folding case. Tokyo: Yoshikawa Hanshichi, 1901.

$ 2500.00

A fascinating analysis of colours and colour combinations of “odoshi,” the art of lacing ancient Japanese armor. The dazzling array of colour illustrations was executed by Kawasaki (Senko)
Chitora (1835-1902), a.k.a. ‘Kojitsuka’, who was an authority on early Japanese armor, samurai dress and customs. Originally published in 1833, this is the second edition and is not to be confused with the 1930 reprint.

35. **Korin FURUYA**  
*Shima shima.*


$ 2500.00

An early twentieth century pattern book of textile designs with most pages having three 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.
36. **Miyake SEJIRO**  
*4th Kimono Obi Belt Design Competition... volume 6 Kyoto Meiji 40 1907.*  

106 original gouache designs mounted back to back ranging in size from 330 x 275 to 475 x 320 mm. Folio, 535 x 385 mm, bound in a contemporary light blue Japanese block book cloth binding with paper label. Kyoto, 1907.  

$ 15,000.00

An extensive collection of original designs for Maru Obi, the most formal of the traditional decorative cloth worn around the middle of a kimono by the Kyoto kimono draper, Miyake Sejiro. These well achieved, large scale gouaches display an array of Meiji design sensibility featuring natural subject matter intertwined with geometric and abstract elements.

Although not named on the title, this album was originally acquired as part of an archive from Miyake Sijiro Shoten. Covers with some edge wear, some of the gouaches a little scuffed, but overall they are clean and bright and well persevered in the album.
37. Kamisaka SEKKA

Cho senshu.

2 Volumes, each with 25 double-page plates of coloured woodcuts depicting butterflies. 8vo, bound accordion-style in blue silk over boards. In a new green chitsu case. Kyoto: Yamada Unsodo, 1908/1903.

$ 5850.00

A fine copy of this landmark of twentieth century Japanese design. “Kamisaka Sekka was a genius; effortlessly, prodigiously, boundlessly imaginative; tirelessly inventive, spontaneous, and free. In One Thousand Butterflies (Cho senrui, 1903 [the book is commonly misdated; it was published in 1904]) he took a single subject and drew dozens of pictures, each in a different style. There was nothing academic about his approach. Each drawing was fresh and new; many were arresting and some mirrored new developments in European art…

“A colour-printed book of elaborate decor based on the forms of butterflies. All the designs are ‘patterned,’ but some conform to the actual shape and markings of believable butterflies, though there is certainly no intention to be entomologically accurate; but in some, the artist simply used the insects as a theme for variations, distorting and manipulating the butterfly shape until it is barely recognizable, often achieving the kind of art nouveau that we associate with some Secession jewelry . . . Sekka is especially inventive when he allows swarms of butterflies to float over the page, achieving colourful geometric diagrams, or, in one, amorphous silver shape outlined in brown, green and yellow, as evocative and irrational as abstracts by Arp”, (Hillier).

Vol.1, 1908 (Meiji 41) printed in colophon page. Vol. 2, 1903 (Meiji 36) 2nd printing of the first edition according to the colophon page.

38. **Tawaraya SOTATSU**  
*Hato. [Waves]*.  
Edited by Naozaburo Yamada. Illustrated with 22 coloured woodblock prints by Tawaraya Sotatsu. Oblong folio, 380 x 265 mm, bound in publisher’s silk binding in original cardboard sleeve, the covers printed after calligraphy by Tomioka Tessai. Kyoto: Unsodo, 1910.  
$ 3500.00

A splendid album of wave designs, which are based on designs by Sôtatsu, the important early 17th century Rimpa artist. The beautifully printed woodblocks are typical of the high quality of workmanship associated with the publishing house of Unsodo.

39. **Haruhisa ASHIDA**  
*Hana tsutsumi. [Wrapping flowers]*.  
$ 1250.00

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)”.

40. **DESIGN**  
*Pochi bukuro.*

A collection of 222 woodcuts, mostly 55 x 65 mm, mounted in an accordion style album. 8vo., bound in silk over boards in a new chitsu case. NP. ND. [Tokyo, ca. 1920].

$1250.00

An interesting collection of *Pochi bukuro,* which are traditional Japanese small envelopes made to enclose a token of gratitude. For instance they could be used to contain a folded bill as a tip for Geisha or woman servant working in a Geisha house. Now they are also used for congratulatory gifts of money for children at new year, or to tip a servant in a Ryokan. About one third are illustrated with woodcuts, the rest just consist of calligraphy on coloured paper.

42. **Kano SHUHO**  
_Ukiyoe Kosode Hyakusen._

5 Volumes. Each volume illustrated with 10 colour woodblock plates. Folio, 360 x 270 mm, bound in woodblock printed boards, in a new chitsu case. Kyoto: Happodo, Showa 11 [1922].

$2750.00

A sumptuous collection of beautifully carved woodblock plates devoted to the subject of food. The Japanese custom of displaying food in the most artful way possible is brilliantly illustrated in this collection of exquisite plates.
A spectacular collection of woodblock printed kimono designs based on *Ukiyo-e* prints. Some wear to the bindings, but the plates themselves are fresh. The decorative nature of the plates means that most copies have probably been taken apart and framed.

43. **Kawasaki KYOSEN**  
*Omocha junikagetsu omamori to engimono.*  
[Twelve months of toys: Protective talismans and good luck charms].

12 leaves containing 24 colour woodblock prints and 2 leaves with 4 pages of text. 8vo., 280 x 210 mm, bound in publisher’s pictorial boards in a contemporary decorated chitsu case. [Osaka]: [Darumaya Shoten], 1926.  
$3500.00

In this delightful work, the renowned toy painter Kawasaki Kyosuen, has assembled an aesthetic array of toys, protective talismans, and good-luck charms that were significant for each month of the year, month by month. On a separate printed list, he explains the significance, purpose, and often the region of origin of each of the objects depicted and labeled in the prints.

44. **SAKURAJIMA VOLCANO**  
*The Eruption of Sakurajima Volcano and its Plants. November 1, 1926.*

Illustrated with 67 black and white photographic plates interleaved with descriptive English text printed on tissue. Oblong 8vo., 262 x 178 mm, bound in publisher’s tan cloth stitched Japanese style, with “Kagoshimaken” stamped in blind on front cover. [Japan, ca. 1926].  
$1500.00

A scarce photobook compiled by Kagoshima prefecture documenting the environs and 1914
eruption of Japan’s most famous volcano, the Sakurajima. Lava flows from the massive 1914 blast continued for months and connected Sakurajima, a former island, to the Osumi Peninsula by a narrow isthmus.

These images capture the aftermath of the 1914 eruption in photographs of billowing smoke, local plant- and wildlife, and later photographs from 1926 of affected areas and local residents who returned to the harsh landscape. The volcano is still active.

45. Tatsuo OKADA and Hideo SAIITO
Aozameta doteikyo: Shigashu. [The Pale-faced Virgin’s Mad Thoughts].

120 pp. Illustrated throughout with linocuts. 8vo., bound in publisher’s illustrated boards, in a new cloth folding case. Tokyo: Choryusha Shoten, 1926. $15,000.00

A fine copy of one of only three Mavo books illustrated with original linocuts by Tatsuo Okada. Not much is known about Okada, and little of his work survives, but this little book with its surreal typography and whimsical illustrations surely deserves a place in the history of twentieth century book illustration. OCLC lists copies only at the National Diet Library and the Getty.

Weisenfeld, Mavo, p. 290. no. 104.

46. Tomoyoshi MURAYAMA
Koseiha kenkyu [Study of Constructivism].

81 pp. Illustrated with 32 plates. 8vo., bound in publisher’s illustrated wrappers, in a new cloth slipcase. Tokyo: Obundo, 1926. $3500.00

A scarce and important work by the founder of the Japanese Dada movement, MAVO. Murayama went to Berlin in 1921 and came under the influence of Grosz and Heartfield and the Constructivists. One of the things the Mavoists attempted to do
was to eliminate the boundaries between art and daily life, and they also rebelled against convention by combining industrial products with painting or printmaking or in a collage.

Duesseldorf: Dada in Japan, p. 56. Weisenfeld: Mavo, p. 199

47. Yoshio KITAHARA
Gendai Shogyo Bijutsu Zenshu.

24 volumes (all published). Illustrated throughout. 4to., 265 x 195 mm, bound in publisher’s red cloth and wrappers. Tokyo: Ars, 1928-1930.

$ 7500.00

A complete set of the Shogyo Bijutsu, which is one of the great monuments of Japanese modernism, being largely the work of Masuji Hamada, who is credited with the invention of design as a profession in Japan. The 24 volumes comprise an encyclopedic gathering of all that was new and exciting in Russia, Europe, Britain and America from Art Nouveau to Bauhaus as well as, among other things, Constructivism, Futurism, Expressionism, and Dada, and explores Japanese responses to, and digestion of, these western ideas.

Each volume is monographic and explores such subjects as posters, advertisements, billboards, typography, and similar graphic arts. There are volumes devoted to the architecture of the shop; lighting; kiosks, pavilions and floats; international exhibitions; traditional Japanese shop sign, and photography and humour in graphic art. Covers with a little wear, overall a nice clean set, rare complete.

48. Ichikawa SHINJURO
Kabuki kumadori.

12 volumes. 71 of 72 plates. Folio, 330 x 245 mm, bound in publisher’s cloth backed boards with paper labels in a new chitsu case. Tokyo: Isseligha, 1928.

$ 3750.00

A spectacular and highly unusual book, consisting of a collection of superb woodblock plates depicting the made-up faces of kabuki actors. Each plate is
accompanied by a Japanese text with an abbreviated English translation. *Kumadori* is stage makeup worn by kabuki actors, particularly when performing in the bold and bombastic *aragoto* style. Extremely rare. The cardboard portfolios are worn, but the contents are fine. (See Cover)

**49. Takao ITAGAKI**

*Kikai to Geijutsu to no Koryu* [The Correspondance 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.

$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 Bauhaus inspired.


**50. COMMERCIAL ART**

An Album of specimen Trademark Cards and Labels.

416 items on 40 Leaves. Folio, 290 x 190 mm, bound in brown boards, ‘Scrap Book’ printed on the spine, preserved in a new light blue cloth folding box. Japan, 1930’s.

$3500.00

A spectacular gallery of Japanese commercial art of the thirties. No expense was spared in the production of these ephemeral pieces, and most of the printing is truly exceptional. The array of designs runs the gamut from traditional to ultra modern, and includes nationalistic and, kitsch, and some that are even mysterious. This is not an collector’s album.
of used labels, but a catalogue of specimens from a printer or wholesaler. Altogether a unique window into Japanese taste and design in the thirties.

51. Shotaro SHIMOMURA

*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. Kyoto: [ca. 1930].

$5000.00

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.

52. Wajiro KON and Kenkichi YOSHIDA
*Moderunorojio: Kogengaku.*

361 pp. Illustrations throughout, and with a few photographic or colour plates. Large 8vo., bound in publisher’s decorated cloth. Tokyo: Shun’yudo, 1930.

$ 1250.00

This unusual book is the gospel of “Modernology”, Kon’s system which studied the changes in cityscape and people, which emerged as a consequence of Tokyo becoming a modern metropolis in the early Showa Era. Kon and Yoshida compiled a study of the people of Tokyo as they began to rebuild after the 1923 earthquake and fire. The book was supposed to show that those who do the planning, designing and official building know nothing of what people actually do, what they own and how they use those things - how they live and who they are. A rare book. A little soiling to the binding, but still an acceptable copy.

53. Keishi OZE
*Shin Rosia Gakan/ Silet Novoi Rossi.*


$ 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 print-maker 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.
54. **Giryo SATO**

*Gendai ryoki sentan zukan. [Pictorial of the Modern, Curiosity Hunting, and the Avant-Garde]*.


$2500.00

A wonderfully strange Japanese photobook illustrating the Japanese fascination with pre-war Europe. A lavish homage to *Neue Sachlichkeit* and the Bauhaus. It is full of photographs in black and white and colour depicting erotica, grotesques, cabarets, revues, sport, avant-garde and more. Each illustration is accompanied by a translated caption from the original publication from which it was taken. The Art-Deco slipcase is worn, and there is rubbing to the binding, but both are rare survivals.


55. **Mainichi SHIMBUN**

*Kyoto Minka-Fu. [Book of Domestic Architecture and Traditional Houses in Kyoto and its Environs]*.

Two volumes. 26; 58 pp. Illustrated with 55 and 100 plates, respectively. 4to., 315 x 232 mm, bound loose as issued in the original printed cloth portfolios. Kyoto: Offices of Mainichi Shimbun, 1931-1934.

$3500.00

A fine copy of this rare photographic survey of the architecture of Kyoto before the Second World War. The publication of this book was due to the realization made by two journalists that the vernacular and traditional architecture of the Kyoto region was rapidly disappearing. The work began as a series of newspaper articles, and was then collected and expanded into this published book format.

The detailed photographs document the exteriors and interiors of over 150 private houses, merchant shops, manufacturing studios, and public buildings, many no longer extant. A handsomely produced book.
56. **Kenji IMAI**

*Soeto rōshia shinkō kenchiku zuyo [Panorama of Modern Architecture in Russia].*

4 leaves text and 54 Plates. Loose as issued in illustrated paper-covered boards, in a new cloth slipcase. Tokyo: Koyosha, 1931.

$3500.00

A handsome example of Japanese pre-war book design, in this case heavily influenced by the Bauhaus. A rare book, with OCLC listing only the copy in the National Diet Library.

57. **E. L. PISCATOR, MOHOLY-NAGY; T. MURAYAMA**

*Sayoku Gekijyo [Radical leftist Theatre].*

309 pp. Bound in publisher’s cloth and illustrated slipcase designed by Moholy-Nagy. Tokyo: Chuo Koronsha, 1931. WITH:
**PISCATOR, E.** *Das Politische Theater.* 8vo., bound in original illustrated wrappers designed by Moholy-Nagy. Preserved in a new cloth folding box. Berlin: Adalbert Schultz, 1929. $3500.00

An extraordinary combination of two editions of Piscator’s influential book showcasing Moholy-Nagy’s celebrated photomonage design. The translator, Murayama studied art in Berlin and was the one who coined the phrase “conscious constructivism”, known as MAVO. Both books are rare and together as here, hugely so.

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**58. Ippei FUKURO**

*Soveto roshiya eiga no tabi.* [Survey of Russian Cinema].

154 pp. Illustrated. 8vo., bound in publisher’s wrappers. Tokyo: Oraisha, 1931. WITH:

**59. Sanzo WADA**

*Shikimei sokin.*

Two volumes. 178 pp. Illustrated with 54 accordion folded plates with 160 mounted colour samples. 8vo., 190 x 105 mm, bound in original wrappers in publisher’s chitsu case. Tokyo: Shunjusha, 1931. $2750.00

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**59. Ippei FUKURO**

*Soveto roshiya eiga no tabi.* [Survey of Russian Cinema].

154 pp. Illustrated. 8vo., bound in publisher’s wrappers. Tokyo: Oraisha, 1931. WITH:

**59. Ippei FUKURO**

*Soveto roshiya eiga no tabi.* [Survey of Russian Cinema].

154 pp. Illustrated. 8vo., bound in publisher’s wrappers. Tokyo: Oraisha, 1931. WITH:

**FUKURO, Ippei.** *Roshiya eiga shiryaku* [History of Russian Cinema]. 209 pp. Illustrated. 8vo., bound in publisher’s wrappers. Tokyo: Oraisha, 1932. $1750.00

Two early and scarce accounts of Soviet film, together with a booklet published by a cinema club in Tokyo containing an essay on Soviet propaganda film.
This is Wada’s first serious attempt at colour classification. Wada, who lived from 1883 to 1967 is primarily known to the general public for his early paintings, and for winning an Academy Award in 1955 for the costume design in the film Gates of Hell. In 1927 he founded the Japan Standard Color Association, and its successor, the Japan Color Research Institute is still in operation today. While not as rare as his fabulous Colour Dictionary, it is still uncommon, with OCLC listing 2 copies in Japan and Copies at Yale, Princeton and University of Washington.

60. Shuzo NAKAGAWA

Jinkotsu Toyomi No Shinkosei [New Compositions of Beauty of Human Anatomy].

Title, 2 pp. introduction, followed by 12 tipped-in photographs each with facing text beginning with a geometric initial. Folio, loose leaves laid into the publisher’s illustrated box featuring a naked women leaping over a blue volvelle stamped in gilt, spine stamped in gilt, part of cover and rear of box covered in silver and black checkered pattern in a new yellow cloth folding box. Tokyo, 1932.

$3500.00

A rare and unusual Japanese photobook published between the wars. It is a celebration of the female form, as each photo depicts a young subject posed to mimic a geometrical form that appears on the facing page along with letterpress descriptions. The work is reminiscent of Karel Teige and Karel Paspa’s landmark Czech photobook, ABECEDA. A very rare book, with no copies recorded on Worldcat. Some light foxing, covers a little chipped, but overall an exceptional copy.

61. **Gyofu KOJIMA**  
*Utae Hyakuban.* [One Hundred Poems].

2 volumes. Each illustrated with 12 mounted colour woodblock plates with smaller mounted plate 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.

$3750.00

A fine 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.

62. **Kingo IMADA**  
*Hanzai kagaku kaikan. Roshia osorubeshi.*  
[A Scientific Investigation: Beware Russia].

$ 2750.00

A rare Japanese account of the rise of the Soviet Union. The full-page plates and numerous illustrations in the ext depict fine art, architecture, industry, politics and daily life. There are chapters on subjects as varied as the five-year plan, sport, photography, literature and the food supply. Some minor soiling, but a generally sound copy.

63. Masao HORINO
Kamera me tetsu kosei. [Camera Eye X Steel: Composition].

Illustrated with 44 photographic plates. 4to., bound in publisher’s wrappers in a morocco-backed chemise and slipcase. Tokyo: Mokuseisha Shoin, 1932.

$ 9000.00

A fine copy of Horino’s legendary second book, which is considered to be the epitome of Shinko Shashin (Modernist Photography) in Japan, with slanting views of cruise-liners, bridges, trains, gas-storage containers, and other symbols of modernity. Clearly influenced by European photographers like Moholy-Nagy and the Bauhaus group, Horino became famous for exploring the functional aesthetic of machines and architecture. Wrappers slightly soiled and with expert repairs to the spine and one plate. Nevertheless a more than acceptable copy. Exceedingly rare, with no copy seemingly having appeared at auction, and only the National Diet Library copy listed on OCLC.


64. Shigene KANAMARU
Shinko shashin no tsukurikata.


$ 5750.00
A fine copy of this legendary book, which was “the inspiration behind modern Japanese photography, this book caused a sensation amongst photographers when it was published and gave Japan a new photographic vocabulary to work with, starting with the term “shinkoshashin” (modern photography) which came to be used for the new movement” (Boeder). Includes photographs by avant-garde artists published for the first time in Japan: Moholy-Nagy, Man Ray, Renger-Patzsch, and others.

Boeder, Japanese Photography from the Pre-War Period, 66.

65. **Kodo KAWARAZAKI**  
*Cho, [Butterfly].*

20 woodblock printed plates of which 10 are in colour. Large folio, 420 x 305 mm, bound in publisher’s woodblock printed boards in a new chitsu case. Kyoto: Uchida Bijutsu Shoshi, 1933.  
$ 2500.00

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.
66. **Shiko IIDA**  
_Hoen Cho._

Illustrated with 24 mounted colour woodcut plates. Oblong folio, 390 x 295 mm, publisher's cloth binding and chitsu case. Publisher's cloth covered boards, in a contemporary chitsu case, preserving the old label. [Kyoto: Unsodo?, 1932].  
$2500.00

A magnificent series of large decorative woodcuts all centered around a circular motive. There is no publisher indicated but the extremely high quality of the work suggests it might be that of Unsodo, who published other works by Iida in the thirties. Some of the plates have occasional insignificant spotting.

67. **Sadao MURAKAMI and Kamei TOBEI**  
_Mangekyo._

$2500.00

This charming portfolio contains 10 superbly printed plates by the important Japanese printmaker Kamei Tobei devoted to the subject of transportation. In addition to several traditional Japanese carts, there are depictions of a steamroller, tramcar, motorcycle, cars, a train engine and a tank. The prints demonstrate the high quality of workmanship for which the publishing house of Unsodo is renowned.

68. **JUMEIKAI**  
_Saigi._

$2500.00

An imaginative and superbly printed collection of designs. The plates, feature, fans, kimonos, toys and flowers.
69. **Yamamoto SEKKA**  
*Shin Gosho Moyo. [Imperial motifs].*

$2500.00

A volume of the set *Shin-gosho-moyo, Imperial Motifs*, by Yamamoto Sekka, 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.

70. **Yamamoto SEKKA**  
*Shin Gosho Moyo. [Imperial motifs].*

$3500.00

Another volume of the set *Shin-gosho-moyo, Imperial Motifs*, by Yamamoto Sekka.

71. **Daizaburo NAKAMURA**  
*Shinko Kosode Buri.*

$3500.00
A superb compendium of kimono designs. The boards show signs of wear, probably from heavy use, but the volumes are internally immaculate.

72. Kinnaru SONOIKE
*Sovueto engeki no insho* [An Account on Modern Soviet Theatre].

192 pp. Illustrated with 123 plates. 8vo., bound in publisher’s illustrated boards and printed cardboard slipcase, in a new cloth folding box. Tokyo: Kensetsusha, 1933.

$ 1500.00

A fine copy of this early Japanese monograph on Russian avant-garde theatre and film. The book contains stills from Eisenstein’s legendary “Battleship Potemkin” as well as photographs of mise en scène by Yevgeny Vakhtangov, Nikolai Evreinov and Vsevolod Meyerhold.

73. Sanzo WADA
*Haishoku sokan.*

40 pp booklet plus 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 with
title labels; booklet in printed paper wrappers and four colour sample plates on two folded card leaves all together in publisher’s folding case with clasp and title label. In a new cloth folding box. Tokyo: Hakubisha, 1933-34.

$ 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 Matiushin. Wada, who lived from 1883 to 1967 is primarily known to the general public for his early paintings, and for winning an Academy Award in 1955 for the costume design in the film Gates of Hell. 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. Weear to thye original slipcase, but otherwise a fine copy of this rare and important work.

The original is a book of great beauty and rarity, with OCLC listing only the copies in the National Diet Library and the Faber Birren Collection at Yale. No copies are listed at auction in ABPC. A fine set.

74. Gyokudo KIMURA

_Hikanoko._


$ 2500.00
A magnificent volume of colour woodblock prints featuring elaborate ornaments. A spectacular example of the woodblockmaker’s art.

75. DESIGN
Juraku Cho.


$ 7500.00

A fine series of designs with the 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.
76. Matahei HINOSHITA
Yusokufu mon’yo. [Traditional Patterns].


$ 4500.00

A superbly printed collection of Japanese textile patterns inspired by traditional royal court kimono fabrics. Great care has been taken with the mis en page, which greatly adds to the appeal of the exquisite woodcuts. Some wear to the fragile boards, and a few spots and paper blemishes, but the woodcuts are in fine fresh condition.

77. Kamisaka SEKKA Furuya KORIN et al.
Bijutsu-Kai.


$ 17,500.00

A splendid complete set of this legendary publication, here consisting of the plates from the 70 issues bound up separately by the publisher. The set is a veritable encyclopedia of Japanese design in the first third of the twentieth century.

(See image on the following page)
An exceptional set of woodcut designs, combining imaginative *mise en page* with a variety of traditional designs and an exceptional array of delicate colours.

79. **Kodo KAWARAZAKI**  
*Takara Zukushi. [Symbols of Treasure].*  

2 volumes. Each volume with 24 woodcut illustrations, of which 12 are in colour. Oblong folio, 385 x 260 mm, bound in publisher’s illustrated boards, in a new chitsu case. Kyoto: Unsodo, 1935. $ 3750.00  

A superb example of colour woodblock printing used to produce a typical Japanese design portfolio.
80. **TOKYO**  
*Tokyo Shisei Zuhyo [Graphic Illustration of Tokyo City]*.


$8500.00

A classic in the development of the isotype technique in depicting information via coloured illustration or pictograms. The isotype (International System of Typographic Picture Education) was developed in Vienna between 1925 and 1934, which made its way to Japan quickly. It makes perfect sense from a language perspective that Japanese publishers, wishing for a broader audience, would adopt the new scientific isotype as a method of information transfer. The essence of isotype publications is the “transformation” of complex information into self-explanatory visual charts or diagrams. A fine copy of a stunning book, of which no copies are listed in OCLC.

Ohashi’s *Tokyo Shisei Zuhyo* communicates the social, economic, technological, architectural, and political elements of the city of Tokyo before the Second World War via brightly coloured isotypes. This “visual education” takes exciting form in varying *mis-en-page*, showing coloured charts of Tokyo's water system, population growth, subway and train systems, architecture, esp. factory construction, living standards, occupations, etc. Regardless of the textual content, the book survives as a spectacular *tour-de-force* of book design and of colour printing. A clean and crisp copy in a slightly worn cardboard slipcase.

81. **Senzo WADA**  
*Shikisai Haigo-ban.*

8vo. 250 x 175 mm bound in publisher's colour illustrated boards which open to three panels with some explanatory text; a framed panel with eight colour strips which holds eight separate coloured cellophane filters in card frames; and a rotating volvelle with cellophane colour filters. In a new yellow cloth folding box. Tokyo: ca. 1935.  
$1500.00

A seemingly unrecorded work by Wada, who lived from 1883 to 1967, is primarily known to the general public for his early paintings, and for winning an Academy Award in 1955 for the costume design in the film *Gates of Hell*. In 1927 he founded the Japan Standard Color Association, and its successor, the Japan Color Research Institute is still in operation today. Boards a little foxed, overall a remarkable survival in nice condition.

82. **MANSHUKOKU KOKUMIN**  
*[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.  
$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 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.
83. Jiro TSUJI, ed et al.
*Shogaku Kagaku Ehon.*


$3500.00

A rare complete set of the series *Shogaku Kagaku Ehon* - elementary school science picture books - This is a set of imaginatively designed books by artists including Murayama Tomoyoshi, Kimura Toshinori, Yamashita Ken’ichi, Mitsukuri Shinroku and Yanase Masamu (under the name Natsukawa Hachiro). The subjects are gold; iron and steel; airplanes; trains; ships; clothes; food; houses; coal; oil; rice; sugar. The volumes on trains and airplanes are especially noteworthy in terms of design. The dust wrappers are worn, but the books themselves are fine, with minor occasional internal soiling.

84. Kodo KAWARAZAKI
*Waritsuke Hyakushu.*

3 Volumes. Illustrated with 24 colour woodblock plates in each volume for a total of 72. Oblong folio, 330 x 220 mm, bound in publisher’s illustrated boards, in a new chitsu case preserving the original label. Kyoto: Uchida Bijutsu Shoritsu, 1937.

$4500.00

An spectacular collection of Japanese designs with each of the seventy-two plates containing multiple images. Some soiling to the boards, and occasional discoloration on the areas of blank paper, but all the woodcuts bright and fresh.

85. Shuzo TAKEGUCHI and Tiroux YAMANAKA
*Album Surrealiste.*


$2750.00
A fine copy of the rare catalogue of the first exhibition of European Surrealism in Japan, with an original admission ticket tipped-in. Tiroux Yamanaka was a friend of Breton and Eluard, and both were involved in the exhibition. Almost all the major surrealist were represented including Arp, Bellmer, Breton, Dali, Duchamp, Ernst, Hugnet, Paalen, Man Ray, and Tanguy.

**86. Kumada GORO, Kumada, Ken DOMON, Masao HORINO et al.**

*Nippon. [Japan: The Nation in Panorama].*

32 double-page back to back photomontages as an accordion fold-out. Oblong folio, 272 x 303 mm, bound in publisher's silver paper covered boards, in a new cloth folding box. 1937.

$ 20,000.00

A fine copy of this legendary, and rarely seen, work. “Nippon demonstrates a fascinating blend
of innovation and tradition, and is arguably the highpoint of the Japanese propaganda and the modernist photobook.” Parr. Of the greatest rarity!


87. **H & Y YOSHIKAWA**

*Kamera to Kikansha. Kamera und Lokomotiv.*

195 pp. Illustrated throughout with photographs. 8vo., 19 x 21 mm, bound in publisher’s cloth, in illustrated dustwrapper and slipcase. Tokyo: Genkosha, 1938.

$ 2500.00

A 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.

88. **PHOTOGRAPHY**

*Shashin shuho, [Photography Weekly]*.


$ 1250.00

A group of issues of Japan’s most prominent propaganda vehicle, which was established in 1938, and which enlisted well-known photographers such as Natorui and Kimura, who had provided photographs to Life Magazine. When publication ceased in 1945, 375 issues had been published. The issues are in an excellent state of preservation.

Heiting and Ryuchi. *The Japanese Photobook*, No.72
89. Kodo KAWARAZKI  
*Hinagata Eawase. [Collection of Designs].*


$3500.00

An imaginative collection of design plates. Instead of the usual pattern plates, the plates in these five volumes consist of an encyclopedia of Japanese life, with images taken from everyday life, nature and traditional iconography. 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.

Some browning to the paper without affecting the beautiful woodcut images.

90. DOMEI TSUSHIN SHA  
*Japan Photo Almanac.*


$3500.00

A set of three war time volumes published by the official Japanese news agency. A spectacular set of these volumes of Japanese propaganda published during the first three years of the Second World War. These volumes also contain some striking advertisements, and are packed with photographs depicting the successes of Japan in the opening
years of the war, including dramatic photographs of Pearl Harbor. Fascinating volumes which bears comparison with contemporary publications of the Russians and Italians. The binding of the 1941 volumes is slightly worn, but all three volumes are basically fine. Rare.

92. Jiro SUGIHARA, (editor)
*Dai Toa kensetsu gaho: Ajia no mamori, Teikoku Kaigun.*


$ 2500.00

This is the Japanese language edition of the first issue 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 photograph 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. Wear to the wrappers, which are loose, and some minor waterstaining, but still an acceptable copy.


93. Nichinichi Shinbunsha TOKYO
*Teikoku kaigun no iyo [The Majesty of the Imperial Navy]*.

36 ff. Illustrated throughout with photomontages. Oblong 4to., 255 x 350 mm, bound in publisher’s illustrated blue cloth stamped in silver and original printed cardboard slipcase, in a new cloth slipcase. Tokyo: Tokyo Nichinichi Shinbunsha, 1942.

$ 4500.00

A spectacular photobook 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 South East 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 soiling to the cardboard slipcase, but the book is in a remarkable state of preservation. Rare.

Ryuichi and Heiting, *The Japanese Photobook*, No. 84.

**94. DAIHONEI KAIGUN HODOBU**

*Daito senso, Kaigun sakusen shasin kiroku. [A selection of Photographs of the Japanese Navy Operation in World War II].*  
$1250.00

A typical example of Japanese wartime propaganda. Designed by Onchi with a definite reference to the work of Lissitzky, Rodchenko and the other Russian prewar photographers. The book covers the period from 20th April 1942 to 15th April 1943 and shows photographs of the Japanese navy in action in Corregidor, Java, Borneo, Philippines, New Guinea, the Coral Sea and the bombing of Australia. Dust jacket worn.


**95. Sozo OKADA, [Editor]**  
*Manchoukou. An Epic. Front Numbers 5/6.*  
Folio, bound in original photographic wrappers, preserved in a new cloth box. Tokyo: Tohosha, 1943.  
$3500.00
A copy of the extremely rare English edition of this special issue of Front, which was modeled on USSR in Construction. Between 1942 and 1944 8 issues were published containing some of the finest propaganda photographs of the war. All issues are extremely rare.

Ryuichi and Heiting, *The Japanese Photobook*, No.93

96. **Tadahiro SAKAGUCHI**

*Katazushiite nana warerazo [What we have to do to Win]*.


$3500.00

A terrific example of the Japanese use of photography in propaganda during the war. It is hard to imagine what it took to publish such a work in 1944, but it does show that there were still some people in Japan who could not accept the concept of defeat. OCLC lists only the copy in the National Diet Library.

Ryuichi and Heiting, *The Japanese Photobook*, No.114

97. **Yoshikazu SUZUKI & Sohachi KIMURA**

*Ginza Kainai*. With: *Ginza Haccho*.


$4500.00
A fine copy of this 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.


98. **Kodo KAWARAZAKI**

*Shima Hyakushu.*


$ 1500.00

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.

99. **KYOKARAKAMI**

*Kara nagatezuri mokusohban monyo* [Kara-cho Designs for Hand-Printed Woodcut Pattern Paper.]


$ 17,500.00
One of 120 copies. A special publication reproducing kyokarakami (hand-printed woodcut pattern paper) from actual woodblock specimens from the firm Karacho, the oldest surviving studio producing these papers by hand. Founded in Kyoto in the early seventeenth century, Karacho filled the tremendous demand during the beginning of the Edo period to decorate paper doors (fusama), walls, ceilings and folding screens, in temples, imperial villas (as at Katsura) and grand private residences. By the 1830s, thirteen studios were in operation in Kyoto; today, all of them, except Karacho, have disappeared. Karacho preserves more than 600 original woodblocks in its inventory. Of these, some 250 were made in the Edo period after 1789, following a disastrous fire in Kyoto; 200 others date from the Meiji period after 1867, and 150 from the Taisho period, after 1912.

This substantial collection presents a selection of the best designs. The sheets are printed on Kuratani (luxurious imported paper) manufactured especially for this publication, and the designs are realized using rare natural materials, such as powdered oyster shell and mica, gold, lacquer, and gouaches derived from natural plants. On account of the fragile nature of the original blocks, many of which have since been withdrawn from use, this publication will never be reprinted. This set of papers, made by Karacho, represent one of the most important source books of Japanese classical design in Kyoto. Some wear to the cases, the papers remain in fine fresh condition.

A complete list describing each paper design is available upon request.
100. **NAGASAKI**  
*Pictorial Map of Nagasaki.*

Circa 1940.

Photo and color lithographed paper. Sheet size: 21 1/2 x 31 in. Original creases, tiny holes where corners have worn when folded, red pencil circle through upper right quadrant.

This map shows Nagasaki prior to the dropping of the atomic bomb and highlights the Urakami Cathedral with inset pictures, which was used as the target by the Americans for dropping the bomb, decimating Japan’s Christian community that dated to 1549 with the arrival of Francis Xavier.

$ 925.00

101. **Osaka Mainichi Shimbun**  
*Japanese Round the World Pictorial Map and Sugoroku Gameboard.*

Osaka, 1926.

Colour printed broadside.  
Sheet size: 42 x 30 1/2 in.  
Minor wear and verso repairs along some of the original fold lines.  
*Sideways view of a world map with North & South America on top and Europe on the bottom.*

$ 975.00
102. **Asahi Shinbunsha**  
*Japanese Round the World and Animal Sugoroku Gameboard.*  
Japan, 1925.  
Colour lithograph.  
Sheet size: 21 1/2 x 30 1/2 in.  
Minor wear along the original fold lines and at edges.  
$1250.00

103. **Chugai Seiyaku**  
[Chugai Pharmaceutical Co., Ltd.]  
*Uchu Ryoko Sugoroku (Space travel game).*  
Japan, circa 1955.  
Color lithograph.  
Sheet size: 21 1/2 x 30 1/2 in.  
Minor wear along the original fold lines and at edges.  
$1250.00