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CHARLOTTE DU RIETZ RARE BOOKS

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CHARLOTTE DU RIETZ RARE BOOKS

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1.

1 ARAI, YOSHIMUNE (Artist) & FLORENZ, KARL (Transl.)

Scènes du théâtre japonais. Hiragami-bon. L'école de village (Terakoya). Drame historique en un acte. Tokyo, T. Hasegawa, éditeur, 1900.

€ 450

First edition published in connection with the Universal Exposition of 1900 at Paris. The first part presents the famous play Terakoya (Temple School) which consists of thirteen different scenes accompanied by lovely colour illustrations. The second part is devoted to Japanese theater settings, stage, musicians and their instruments, stage hands, etc.

Large 8vo. Pp. (iv), vi, 32, 9. Richly illustrated with coloured woodcuts. Leaves double folded in the Japanese fashion. Original decorated boards, rubbed, chipped along edges. Internally fine.

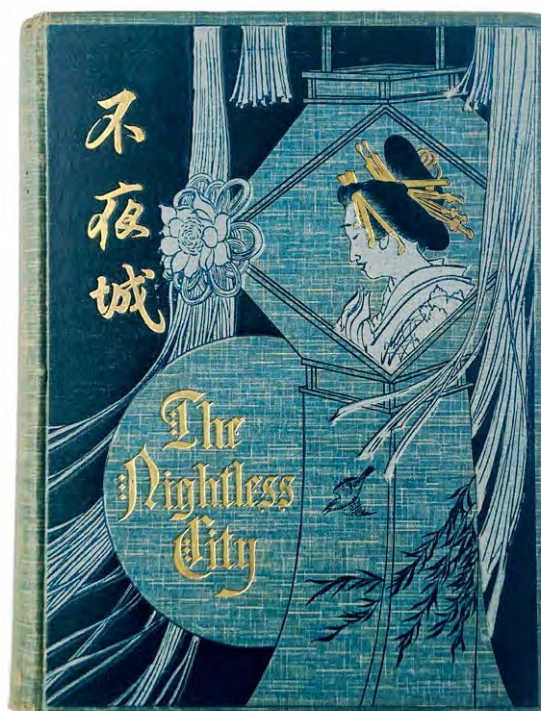
2 [BECKER, JOSEPH ERNEST DE]

The Nightless City, or the "History of the Yoshiwara Yukuwaku". Shanghai, Yokohama, Bremen: Max Nössler & London, Probstain, [1905-6].

€ 500

Fourth revised edition of this informative work about the Yoshiwara (pleasure) district of Tokyo. The author was an English lawyer who came to Japan in 1887 and after a few years established legal practices in Yokohama and Kobe.

Large 8vo. Pp. xvi, 386, (1). With two folding maps of old and new Yoshiwara, nineteen colour plates and twenty-five black and white plates. Numerous illustrations throughout the text. Publisher's pictorial blue cloth, stamped in gilt and black, spine faded. Not in Cordier. Nipponalia 1067. Wenckstern ii, 341.



2.

3 BILDT, DIDRIK CARL

Japanica. Bilder av japanska föremål och upplysningar därom. Stockholm 1914. € 400

First edition, limited to 200 copies, of which this is no. 167. Didrik Bildt travelled to Japan in 1902. He brought home a large collection of Japanese artwork, including vases, tsuba, paintings, fukusa, kakemono, etc. Each item is described here. Several of the objects were presented at the Japanese Exhibition in Stockholm in 1911.

Small folio. Pp. (ii), x, 502. With coloured frontispiece and 92 plates (eleven coloured). Publisher's cloth decorated in gilt.

4 BOKUYA MIZUSHIMA, etc. [A manuscript copy]

小笠原流礼法 “Ogasawara ryû shorei no shiki” (The Ogasawara School of Etiquette). Nine volumes. Late Edo period (ca 1800). € 2 500

The Ogasawara school originated in the Kamakura period (12th century) and laid the foundation for the etiquette of the samurai class in Japan. It specialised in teaching archery techniques and horse training. The school developed over centuries and from its rich past of martial techniques, the Ogasawara-ryû tradition of etiquette developed. Etiquette teaches proper behaviour in various life situations and in ceremonial rituals, such as performing a bow and arrow, arranging banquets, serving manners, making gift boxes, wedding preparations, instructions for noshi, clothing and makeup, etc. etc. Mizushima Bokuya (1607–94) was a teacher of etiquette and his written Ogasawara works circulated mainly in manuscript form during the second half of the 17th century. See: Michael Kinshi, *Basic Japan Etiquette Rules and Their Popularization* *Japanica Humboldtiana* Band 5 (2001).

Nine volumes. Slightly different in size between 22.8 x 17.1 cm and

24.5 x 18.3 cm. Handwritten text and hand-drawn illustrations, several of which are coloured. Ink on fine paper, bound in the fukuro-toji style in original blue wrappers with title labels. Stamps of Nihon Budo Bunka Kyokai (Japan Martial Arts Culture Association). Stains on the covers and some minor worming in a few places, but overall a good set. Housed in a specially made decorated paper box.

5 [BOOK MARKS]

ROKKAKU SHISUI (CHUTARO)

Shinsen moyô no shiori. 新撰模様のしをり (New patterns for bookmarks). Two volumes. Kyoto, Unsôdô, Meiji 34 (1901). € 1 200

Rare first edition. Rokkaku Shisui (1867–1950) was an authority on Japanese lacquer. Together with Tenshin Okakura, he founded the Japan Art Institute. He lived for a time in the US where he worked at the Boston Museum of Fine Arts and at the Metropolitan Museum.

Two volumes comprising 42 double-page woodcut prints with multiple motifs or patterns, of which many coloured. Fukuro-toji bound. Two preliminary pages and one colophon in Japanese. Original decorated paper covers. Housed in the original cloth folder, worn and one cover loose. Some browning on the endpapers but the woodcuts are in excellent condition with a good impression.

6 BRINKLEY, FRANK (Ed.)

Japan Described and Illustrated by the Japanese. Written by Eminent Japanese Authorities and Scholars. Ten volumes. Boston, J.B. Millet Co., 1897–8. € 2 800

A complete set of this Tokyo edition, limited to 500 copies (no. 351). Folio. Pp. 382, ten hand-coloured collotype fronts of flowers, thirty mounted hand-coloured album photographs (accompanied by leaves of descriptive text), five additional coloured flower plates and fifteen woodcut printed plates. Numerous illustrations in the text. Bound in Japanese style, original cloth bindings, title labels on upper



4.



6.

boards (two with small loss), gold sprinkled end papers. Bindings rubbed, some volumes with fabric loss on the upper board. A comprehensive and informative work on Japan at the turn of the 20th century. The volumes are divided into specific topics covering customs, history, festivals, political and economic relations, flowers, geisha, sumo, garden, etc. The beautiful photographs are taken by Tamamura Kozaburo and the flower plates in collotype by Kazumasa Ogawa. (Ref. Bennett p. 18). Frank Brinkley was an Anglo-Irish officer in the Royal Artillery who came to Japan in 1867 and stayed there for more than forty years. He became the owner and editor of the English-language newspaper Japan Mail (Japan Times). Brinkley organised and translated the contributions by Japanese scholars to this work. Some marginal tears in a couple of the volumes, otherwise the interior is in very good condition. A heavy set.

7 CARROTHERS, JULIA DODGE

Japan's Year. Illustrated by Japanese Artists. Tokyo, T. Hasegawa, Meiji 38 (1905). € 1500

First edition of a charming and informative work about Japan and its culture based on the months of the calendar year. Julia Carrothers came to Japan as a Presbyterian missionary in 1869 together with her husband. She had a long-standing connection with Japan and the publisher Takejiro Hasegawa after her return to San Diego in 1877. When she came back to Japan in 1903 she provided Hasegawa with the manuscript for this book. A lovely copy with beautiful illustrations.

Large 8vo. (18.3 x 24.6 cm) Pp. 76, double folded in the Japanese fashion. With sixteen full page colour woodcuts and three single sheet crêpe paper woodcut prints tipped in. Many text illustrations. With English text. Original decorated stiff paper wrappers, string bound, light wear to extremities. Housed in the original cardboard box, worn.



7.

8 CHIKANOBU, YŌSHŪ (HASHIMOTO)

"Jidai-Kagami". 時代かゞみ ("Mirror of the Ages"). Tokyo, Matsuki Heikichi, Meiji 29–30 (1896–7). € 16500

Exceptionally beautiful work illustrating women's hairstyles and fashion from the 14th to the late 19th century. Each image depicts a woman with an impeccable hairstyle, make-up and elaborate clothing typical of the chosen period. At the top of each page is an image showing fragments of well-known manuscripts, prints, or paintings that are recognisable from each era. All signed Yōshū Chikanobu. The quality of the print is outstanding. A detailed list of each image is available upon request. Chikanobu (1838–1912) was trained in the Kano school but later changed direction to print-making. He became one of the leading ukiyo-e artists of his time. Chikanobu used the flat planes and decorative pattern of the ukiyo-e tradition to striking effect and added luminous colours, particularly red, purple, and blue to his compositions. He designed across all genres, from kabuki actors and beauties to military exploits of the past and present. In the 1880s, with a new wave of nationalism evoking the past, new designs were created to explore traditional Japanese culture, ethics and heroes. Chikanobu is often called a retrograde modernist, someone whose artwork is positioned between old and new. In these prints you can find the longing for the past, but they are still unmistakably modern and of their time. Chikanobu creates an outstanding work of absolutely the highest print quality. Rare to find complete.

Folio. Size: 24.8 x 17.8 cm. Leporello folded album of 53 pages. With fifty woodcut printed plates of bijin-ga (beautiful women), decorated title, index and an additional woodcut page. Text in Japanese. Original silk-covered boards, rubbed. Housed in a modern cloth folder.



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9 FUJIMOTO, HITOSHI (Collector)

Azabu chō 麻布帖 (An album with linen, hemp and cotton samples). Privately published by the author. No place, Shōwa 49 (1974). € 2 000

An interesting collection of different Japanese textile samples from Hitoshi Fujimoto's own collection. He is a famous Japanese textile expert and author. The selection includes many samples of Kasuri (緋), woven from cotton and treated with a resist-dyeing technique that gives the cloth an innate ability to appear blurry (also called the ikat technique). Most of them are coloured in indigo blue. Other samples are made of linen or hemp, some are very delicate while others are more rough, and there are a few specimens of Sarasa or chintz (更紗). Limited edition to twenty copies.

Album with 119 high-quality Japanese textile samples pasted on washi paper. Size: 25.5 x 30 cm. Lvs (14). Original paper wrapper, Japanese title printed in black on front cover and colophon on inside rear cover. Housed in a wooden box, red title labels.

10 FURUYA, KŌRIN & FUJI, RINDO

Orimon Zukan 織紋圖鑑 (Album of woven patterns). Four volumes. Kyoto, Unsodo, Meiji 31 (1902). € 1 600

A complete set of a woodblock printed pattern book, richly illustrated with designs and patterns mostly in the Neo-Rinpa style. Furuya Kōrin was the key figure in the development of the Neo-Rinpa style in Japan at this time. The modern design was a combination of the traditional Japanese style and Art Nouveau ornamental design. Furuya Kōrin specialised in creating original woodcuts for this kind of pattern book used in decorative arts including textiles, metalwork, carvings and ceramics. Rare, only listed in two Western institutions (Cambridge and Cincinnati).

Contains 84 leaves with numerous designs beautifully printed, mainly in light and pale colours. Bound in the traditional Japanese

style. Original paper cover with title handwritten in ink on upper covers. The covers have some stains but the inside is in good condition.

11 FURUYA, KŌRIN

舊儀裝飾十六式圖譜 Kyōgi s shoku juroku-shiki zufu. (Sixteen traditional ceremonial decorations). Two volumes (Plates and Text). Kyōto, Kyōto Bijutsu Kyōkai, Meiji 36 (1903). € 1 900

First edition. A scarce album presenting traditional Japanese interiors published as a memorial for members of the Kyoto Art Society. The beautiful woodblocks by Furuya Kōrin depict utensils required for traditional Japanese activities, such as coming of age, senna (green tea), poetry contests, music, theatre and bonsai ceremonies, etc. The illustrations show details of decorative furnishing, costumes, lacquerware, flowers, masks, instruments, etc. Together with the text pamphlet with explanations for the illustrations.

Plate volume: Oblong folio (36.6 x 24.5 cm), orihon bound. Pp. (ii), 27, (4). With eighteen hand-coloured woodblock illustrations of ancient ceremonial decorations, of which nine are double-page. Original silk-covered boards, rubbed, silk frayed at the edges, title label and old collection label pasted on the front cover. Text volume: Lvs 147. Text by Inokuma Asamaro. Fukuro-toji bound in decorated wrappers, title label.

12 HAGIWARA, SAKUTARŌ / KAWAKAMI, SUMIO (Transl.)

Cat Town. Tokyo, The Jūjiya Press, 1948. € 900

First English edition of the prose poem "Nekomachi" by Hagiwara Sakutarō. He is sometimes considered the "father of modern colloquial poetry" in Japan because of his new, unique style of free verse that differs from the traditional rules. The book was originally published in 1935 and achieved great success in Japan. Only the English translation features illustrations by the talented



sosaku-hanga artist Sumio Kawakami. The translation into English is by George Saitô, including an introduction by him.

Small 4to. Size: 19.3 x 15 cm. Pp. 25. With five woodcut illustrations. Original decorated paper-covered boards.

13 HINOSHITA, MATAHEI

Yusokufu monyo (Royal ceremonial patterns). Three volumes. Kyoto, Ushida Bijutsu Shoshi, Showa 10 (1935). € 2 000

First edition of this delightful work containing textile patterns inspired by traditional royal court kimono fabrics. The designs are printed in rich and mellow

colours, some with elements of gold and silver. This kind of appealing design book, zuan-chō, was created by the publishers in collaboration with inventive artists intended to be appreciated for its own sake, as much as for any practical role. A few minor tears at fold and occasionally some very light stain but overall a fine copy.

Folio. Size: 22.2 x 31.4 cm. Fukuro-toji bound. Title leave and 45 double folded leaves with more than 100 coloured woodblock printed illustrations. Original decorated paper-covered boards with printed title labels. Volume one's front cover loose. Some minor wear to the second volume's cover. Original cloth slip case, rubbed.







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14 ISHIZUKA IOZO (Publ.)

The Scenery of Four Seasons. Osaka, I. Ishizuka, 1902.
€380

A complete set of twelve coloured lithograph cards (13 x 19 cm), one for each month, with illustrations and curious sentences in English. Together with a small booklet with the text in both English and Japanese. The original decorated printed envelope (torn) attached. A charming set of teaching materials that seems rare.

15 ITŌ, JAKUCHŪ (ITŌ, JOKIN) (Ill.)

Genpo yōka (The Precious Flowers of the Mysterious Garden). Two volumes. Kyoto, Unsōdō, ca Meiji 40 (1907).
€5800

This is a reproduction of a celebrated work “*Genpo yōka*” designed by Itō Jakuchū and published in 1768. Jakuchū uses an original technique called *taku hanga* (rubbing prints) to resemble a Chinese method of stone rubbings. The term *Genpo* refers to the mythical Kun-lun Mountains, a Taoist paradise where the immortals are believed to live. *Yōka* relates to flowers as beautiful as jade. His work is inspired by Chinese botanical works, very widespread in Japan at this time. Flowers, plants, insects and small animals are printed in white “*gofun*” against an almost magnetic black background (*sumi ink*) which creates a powerful expressiveness. It was not intended for the general public but reserved for a small circle of literate friends (see BNF Catalogue).

Itō Jakuchū (1716–1800) was a renowned Japanese painter and printer from the mid-Edo period. He studied Kano painting in Kyoto, mainly inspired by nature but also influenced by Japanese and Chinese paintings at Zen temples. He was not tied to any particular artistic movement in particular but created a completely personal style, in which he used simple and clear lines to create a two-dimensional picture (“super-flat”). In the mid-20th century Jakuchū, almost unknown at the time, was rediscovered by an American named Joe Price. He became a foremost collector of Edo period art, and in particular the paintings of Jakuchū. Recently, Jakuchū and his distinguished works have received more attention and several exhibitions have been organised in Japan and abroad. The famous publisher Unsōdō has faithfully carved woodblocks to replicate the original work and used them to print this work. The background is lighter, more greyish than black like in the original but the images are still very expressive and impressive. Partly with some expertly executed repairs at inner fold. Volume two split into two parts. Some minor marks or small stains at inner margin (volume two) but overall a good copy of a magnificent work by a recognised and today highly acclaimed artist. Rare.
Folio (20,5 x 30,5 cm). Complete with 82 woodblock-printed



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illustrations with distinctively stylised plants, flowers, insects and animals printed in white on a black/grey background. Japanese title and colophon. Accordion-folded in original boards, rubbed, title labels with some loss. Housed in a specially made black cloth box. Cf. *The Art of the Japanese book* / Jack Hillier, v.1, p.311-316.

16 [KABUKI]

[A collection of ten original post card photographs of Kabuki theatre actors]. Kabukiza 1928. €300

A set of ten postcard-sized photographs (14 x 9 cm). Each inscribed on the verso in ink with the actor's name, his role, and the title of the drama in which he is depicted in costume, and dated. Kabuki-za was the famous 19th century Ginza theater, rebuilt in 1924 after the Great Kantō Earthquake and finally demolished in 2010. The actors included are: Sadanji, Genjiro and

Fukusuke Nakamura, Mitsugoro Bando, Utaeyemon [Uzaemon] and Shimbashi Embujo. Housed in the original printed envelope from the fashionable department store of the 1920s, Kamigata Ya in Ginza, Tokyo. Rare to find Kabuki actor photographs that are identified and dated as this set.

17 KAWARASAKI KŌDŌ

Shiko Moyō Hyakudai (Hundred designs of the four seasons). 季模様百趣. Four volumes. Kyoto, Uchida Bijutsu, Shōwa 13-4 (1938-9). €3 000

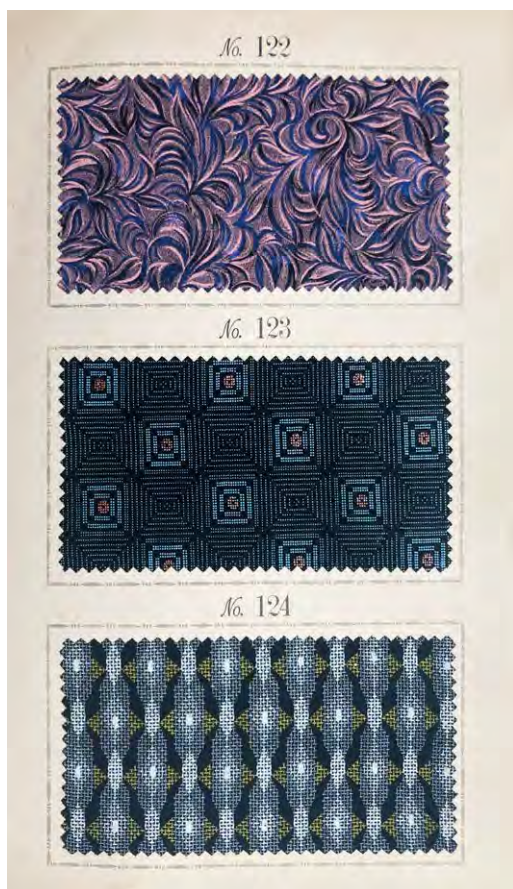
Rare, interesting album with so many different designs, all executed in brilliant colours, several highlighted with metallic pigments. The great diversity of motifs varies from everyday subjects to more fancy themes,



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several with humorous elements. Fine impression, in lovely condition. The artist Kawarasaki Kôdô was a renowned Kyoto-based designer and illustrator at this time. Published by the very well-known and superior printing house Uchida in Kyoto, today still in operation. We have not found any library copy but a similar work titled: *Shuko mon'yô* 季模様百趣 volumes one and four (1939 & 1941) is listed at the National Diet Library.

Folio (33 x 23 cm). Lvs. 53 folded in the Japanese fashion. Complete in four volumes comprising 192 beautiful coloured woodcut illustrations. Original decorated paper covered boards, printed in different colours, somewhat rubbed, rear cover to last volume replaced. Printed paper title labels to front covers.

18 KAWASAKI, KYOSEN

Omochagafu おもちゃ画譜 (Toy picture book). Ten volumes. Osaka, Kawasaki Suekichi, Privately printed by the author, Showa 7–10 (1932–35). € 2 400

First edition. A great copy of this informative guide to more than 600 Japanese folk crafts and toys. Kyosen Kawasaki was an artist from Osaka who specialised in images of traditional Japanese folk toys based on his large collection made during his travels around Japan. He has produced many books on the subject.

A complete set. Ten volumes, each of 50 pages. (Size: 23.6 x 16.5 cm). Text in Japanese. With 50 coloured woodblock printed plates and more than 500 b&w illustrations. Bound in the Japanese fashion. Original decorated wrappers, title labels and Arabic numbered labels pasted on upper covers. Original paper envelopes included. Housed in a used cloth box.

19 [KIMONO DESIGNS]

SEISEN, YOSHII (Artist)

Hana Tsuma 花妻 (Flower motifs). Matsuya Gofu-kuten Ishobu Kensyō Moyo. Kyoto, Unsōdō, 1908. € 2 200

A large-format album with one hundred beautiful kimono designs, sparsely decorated, woodblock printed in vibrant colours, protected by tissue-guards (somewhat dark). This impressive *zuan-chō* (design) book was produced by Matsuya Clothing Store (predecessor of Matsuya Department Store). It consists of various award-winning design entries in a competition organised by them. The patterns depicting flowers and plants are very refined and sophisticated. Fine impressions and colours. The first twelve designs are captioned as January – December, and the remaining numbered from 13 to 100. Published by the famous publishing house Unsōdō in Kyoto.

Size: 33.5 x 23.5 cm. Contains 52 leaves including title and colophon. Printed Japanese captions. Four leaves with small marginal tear and two leaves with minor hole. The leaves are folded in the traditional Japanese fashion. Bound in the original decorated silk-covered wrappers, worn and stained, with some loss of silk. Title label on the upper cover, small loss of one character.

20 [KIMONO FABRIC SAMPLES]

“Iwa no Tamotsu” 岩の保 [A manual with 110 stylish textile samples]. No date, ca 1930. € 1 200

A handsome large size manual with sophisticated textile samples for male kimonos. The patterns are mainly traditional geometric but there are also some with figurative and floral designs. The colours are discreet, mainly indigo blue, black and various tones of red, some with silver elements. We don't know who it belonged to but probably a refined tailor's shop. Due to the numbering (111 to 220), we assume that this is a manual out of several. Pattern books served as both a design source for the kimono maker and a catalogue of available goods for the kimono seller.

Size: 36 x 25.5 cm. Contains 110 samples of silk and cotton of varying sizes, mounted on heavy paper. Twenty-two leaves bound in *fukuro-toji* style. Contemporary boards, gold speckled, some discolouration on the upper cover, title painted in blue on upper cover, cotton ties.

21 KIMURA, KOUYO (Ed.)

Baisaō chaki-zu (Baisaō tea wares) 売茶翁茶器図 (Osaka), Izumiya Suezaburo, Taisho 13 (1924). € 2 000

A reprint of a very rare work presenting thirty-three tea utensils owned by the renowned Buddhist monk Baisao (1675–1763). His poetry and calligraphy are considered important in Japan's Zen history. Baisao's method of preparing tea was referred to as “*sencha*” (simmered tea) which is different from *matcha* where the tea leaves are ground into a fine powder which was more popular at the time. The worship of Baisao helped to popularise *sencha* tea and led to the creation of *Senchadō*. The first edition was published in 1823 by Kouyo Kimura, the son of Kenkadō Kimura, a celebrated artist and art connoisseur who studied the tea ceremony under Baisao.

Small 8vo. (12.6 x 20.7 cm) Lvs. (20). Leporello. With many coloured woodblock illustrations, text in Japanese. Occasionally light staining. Original yellow cloth binding, title label on upper cover. Old owner's stamp on the last page of the colophon. Housed in the original folder.

22 KUBOTA BEISEN (Curator) /

MATSUI, EIKISHI (Ed.)

Bijutsu Hōko 美術宝庫 (The Art Treasury). Eleven volumes. Tokyo, Matsui Eikichi, Gahakudo, 1895. € 6 500

A complete set of this early, refined Japanese art magazine. Contains high-quality woodblock printed reproductions of *ukiyo-e* prints and paintings by famous artists such as Kitagawa Utamaro, Katsushika Hokusai, Shibata Zeshin, Sakai Hōitsu, Ogata Kōrin, Mauyama Ōkyo, Kawanabe Kyōsai, Yoshitoshi Tsukio-ka, etc. Includes several folded prints of *hashira-e* (long and narrow pillar prints), *nagaban* (large print) and



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long surimono (exclusive prints for special occasions). Printed in lovely rich colours, several highlighted with lacquer and mica.

Kubota Beisen was a renowned Japanese artist and art instructor. He founded the Kyoto Fine Art Association together with Kono Bairei. A stunning collection that seems extremely rare to find complete.

Size: 26 x 16 cm. Bound in the traditional Japanese manner, as issued, in coloured decorated wrappers. Two volumes are loose in binding and one volume has a few leaves affected by a small marginal wormhole, otherwise in excellent condition. Housed in a modern cloth folder.

23 MIKI, TEICKI (TEIICHI) & TAKAHASHI, GORŌ (Transl.)

Nihon kokon meika zukai. 日本古今名家図解 Short Biographies of Eminent Japanese in Ancient and Modern Times, each with a Characteristic Illustration. Two volumes (all publ.). Tokyo, Kyushun-dō, Meiji 20 & 23 (1887 & 1890).

TOGETHER WITH: *Pictorial Descriptions of Famous Places of Japan in Japanese and Chinese.* Volume one (all publ.) Tokyo, Kyushun-dō, (1888). €8 500

A rare collection of the three volumes containing twenty biographies of celebrated Japanese people and ten famous places in Japan. According to the preface, the editors originally planned to issue ten volumes in this

series, but we understand that only these three volumes were published. First edition. Another version with bilingual text was published simultaneously. The first two volumes, devoted to renowned Japanese people, consist of forty-four leaves with twenty double-page colour woodcut illustrations. Text in English and the illustrations have captions in English and Japanese (Kanji). The leaves are folded in the Japanese manner. Original wrappers, printed paper labels on upper covers.

Contains the following biographies of significant persons throughout Japanese history: Iwakura Tomomi, an important 19th century statesman, Murasaki Shikibu or "Lady Musakas", born in the 10th century was the famous author of "The tale of Genji", Sugawara no Michizane, also known as Kan Shōjō, was a scholar, novelist and politician during the Heian period, Prince Shōtoku who died in 620 A.D. was a great statesman and created the first laws in Japan, Saigō Takamori was an influential samurai of the Satsuma daimo in the 19th century, Minamoto no Yoshiie, a renowned samurai and governor-general of the Mutsu province of the 11th century, Takenouchi no Sukune, an acclaimed hero-statesman of the first century, Empress Jingu, a legendary Japanese empress who reigned in the third century, Yamato Takeru or Prince Ousu (ca 72–114), a famous Japanese prince of the Yamato dynasty,

Wage no Kiyomaro (Minamoto), 8th century scholar from Bizen, Taira no Shigemori (1138–79), a samurai, Hōjō Tokimune, a minister and military man of the Kamakura shogunate in the 13th century, Kusunoki Masashige (1294–1336), a samurai of the Kamakura period, Kato Kiyomasa (1562–1611) a Japanese daimyo of the Azuchi-Monoyama and Edo periods, Emperor Nintoku, the 16th legendary emperor of Japan, is believed to have lived ca 313–99, Taira no Masakudo, Heian period samurai (he died 940), Minamoto no Yoritomo, the first samurai of the Kamakura Shogunate (12th century), Madenokoji Fujifusa (1296–1380) nobleman in the Kamakura period, Aoto Fujitsuma (1192–1333) minister of the Kamakura Shogunate, Yui Shosetsu (1605–51, military strategist of the “Three Great Ronin”, not a samurai.

The third volume on famous places consists of sixty-three pages of text and ten double-page colour woodcut illustrations. Text in English, Japanese and Chinese. Large 8vo. Leaves folded in the Japanese manner. Original Japanese style binding, green wrappers, printed labels on the covers. With red Asian stamps on titles (Sohgo). The famous places are: Asakusa Temple, Mount Yoshino in Nara; Yokohama, Cataract-Kegon Falls, Kinkaku-ji or Golden Temple in Hyoto, Kamo River; Mount Tsukuba, E[noshima] Island, Itsuku Island and Tokyo. Most of them are signed on the plate by Ogata Gekkō or Kobayashi Eitaku.

24 MOKUBEI, AOKI (ROBEI) /
SUKEJIRO, KIMURA (Ed.)

Robei koji fu (Blue and White China Ware). Kyoto, Unsōdō Taisho 10, 1921. €1500

Leporello album with delicate blue and white illustrations of Chinese wares, woodblock-printed. Aoki Mokubei (1767–1833) was a famous potter and painter in Kyoto. He, along with Okuda Eisen and Nin'ami Dohachi, is credited with reviving Kyoto pottery traditions. He also excelled in painting and Han studies. Mokubei's ceramic works are diverse, including porcelain, celadon and Akae ware. He produced many modern green tea utensils, today called “Mokubei style” tea sets. As a result of his dedication to Chinese ceramics, he created a world of his own when it came to making copies of Chinese wares. His representative work “Bokutansai Sansui-zu” and other works have been classified as Important Cultural Properties of Japan. Mokubei used many other names, but Robei was the one he used most. 'Ro' means deaf and 'bei' is from Mokubei. He became deaf from the noise and heat of working near his kiln. Rare.

Pp. (2), 82. Size: 26.4 x 18.1 cm. Contains a title in Japanese and 41 double pages of illustrations. Occasionally some minor staining but overall a very good copy. Original brown cloth, title label on the upper cover, some light wear on the corners. Housed in the original folding case, faded along the spine.





25.

25 NAKABAYASHI, CHIKUKEI (Artist)

[A large Japanese scenic landscape painted fan] "Chikukei gasshi seiroku sansui bemmen" 竹溪画史 青緑山水便面. Not dated but about mid 19th century. € 980

A large size paper fan, bamboo framed. Artist Chikukei Nakabayashi (1816–67) is the son of the renowned painter Chikutō Nakabayashi. The fan is decorated in the typical Southern School of Chinese painting. It's a Sansui landscape with a lonely house at the foot of a waterfall surrounded by forest and mountains. A sticker note indicates the previous owner, a famous collector, Nirakudō (Shunson) Okamura. He has included a hand written page on the artist's biography.

Size: 21 x 60 cm. Ink and water colours on washi paper. Signed and stamped by the artist. Housed in a double wooden box that has an inscription by painter Chikuka Hirao (1855–1939).

26 [NONOMURA, CHUBE / OGATA, KŌRIN]

Ehon Kōrin (Kōrin Patterns). Three volumes (complete). Kyōto, Suma Kanbe, early 19th century (ca 1800–30). € 750

We believe this sketchbook is a reproduction of a work titled "Kōrin Ehon Michi Shirube" by the artist Nonomura Chube in 1735. Nonomura published several design manuals (edehon) influenced by the Rinpa schoolmaster Ogata Kōrin (1658–1716). Rinpa is a style within Japanese art based on nature that developed during the 17th century. The typical Kōrin patterns are characterised by simplified shapes with prominent

and smooth outlines. A well-preserved album with charming patterns of animals, insects, flowers and plants. A scarce work.

An album (24.3 x 17.7 cm) containing 95 b/w woodblock printed designs of plants and animals in the "Kōrin style". Lvs 16 + 16 + 17, double folded in the Japanese fashion. Contains two prefaces and a colophon. Ex-ownership red stamps. Text in Japanese. Original wrappers, with some minor wear, printed paper labels on the covers. Housed in cloth slipcase.

27 OGAWA, KAZUMASA (Ed.)

The Hanami (Flower-Picnic) described by S. Takashima. Reproduced and Published by K. Ogawa. Yokohama, Hongkong, Shanghai & Singapore, Kelly & Walsh 1897. € 1300

Scarce work with lovely colour illustrations of hanami celebrations, a traditional custom of enjoying sakura (cherry blossom) and more rarely, plums (ume). The pictures are taken from three well-known flower resorts: Ueno Park, Mukojima and Koganei. Kazumasa Ogawa (1860–1929), renowned Japanese photographer opened the first photographic studio in Tokyo in 1882. He published this type of collotype album to promote Japanese culture among westerners in the late 19th century.

Oblong folio. Pp. (iv), (i) and twenty-five coloured collotypes, of which twenty-four made from photographs with captions in English. Including title and introduction in English by Suteta Takashima, and a Japanese colophon. Original decorated silk-covered boards, g.e., gold sprinkled endpapers, extremities lightly rubbed, upper cover slightly dusty, title paper label on the upper cover.



Tea-Houses along the Bank.

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28 OGAWA, KAZUMASA (Photogr. & Ed.) /
[SHIGENOBU, OKUMA]

A Model Japanese Villa. Tokyo, Ogawa Kazumasa, 1899.
€1400

First edition. Beautiful photos of an elegant Japanese country villa that formerly belonged to Okuma Shigenobu, Prime Minister of Japan (1898 and 1914–6) and the founder of Waseda University. Includes images of the exterior, the interior formal rooms and the beautiful landscaped garden. Okuma Shigenobu loved growing flowers which explains the many photos of chrysanthemums in beds and pots. Kazumasa Ogawa (1860–1929) was Japan's leading photographer at this time.

Oblong folio. (39.2 x 29 cm). Title in English, colophon in Japanese and fifteen plates with nineteen hand-coloured collotype photographs. All protected by tissue guards with English printed captions. Original decorated crêpe paper binding, silk ties, some staining to rear cover. (Small paper loss to title label on front cover).

29 [RANJI – TEA BOX LABEL]

SMITH, BAKER & CO

[A colour woodblock printed Ranji titled “Bird chop” for a large tea box for export]. Late Meiji era (ca 1890–1910).
€800

A beautiful tea box label printed in stunning and delightful colours, apparently never used. After Japan opened its ports to foreign trade in the 1850s, tea became one of the country's most important export. At that time, tea exporters started decorating their wooden tea boxes with these kinds of multicoloured woodblock printed Ranji labels. The exquisite and colourful Ranji designs were made by Ukiyoe artists. Today they have become collectors' items. In the late 19th century the American-owned company Smith, Baker & Co (Yokohama and Kobe) was one of the largest exporters of tea from Japan. According to the label the importer is J.M. Crouse & Son, Uti N.Y.

Size: 39 x 34.2 cm. Printed on very fine paper. A couple of tiny holes and some very minor creases.

30 SAKAI, SUTHEHIKO (Ed. & Publ.)

Self Guide for Travellers in Japan. Published by Shuseido, Tokyo Meiji 20 (1887).
€750

A large folding map printed in colours covering the middle part of Japan (from Tsu in Mie prefecture to Ishinomaki in Miyagi prefecture). Printed in Japanese, towns also printed in English. Overall a very attractive and easily accessible map done for tourists. Price on the cover in red was 30 sen (!) in 1887. Edited by Sakai Sutehiko from a former samurai family of the Mito clan.

Size: 70 x 60.5 cm. Some small repairs on verso, nicely done. Housed in original printed folder with a tie, lightly rubbed.

31 [SCHOOLCHILDREN'S PICTURES]

“Japanese Pictures. 3rd Year A.”. Album with water colours made by Japanese schoolchildren for their English teacher. Kyoto ca 1910.
€600

A charming album (15 x 24 cm) with colourful paintings signed by the pupils. The illustrations depict traditional Japanese motifs taken from ancient tales, festivities, but also everyday scenes, etc. Tied together with a silk thread within covers. Front cover with water colour illustration (maybe by the teacher?).



31.

32 SEIKICHIRO, GOTÔ

(JAPANESE HAND-MADE PAPER)

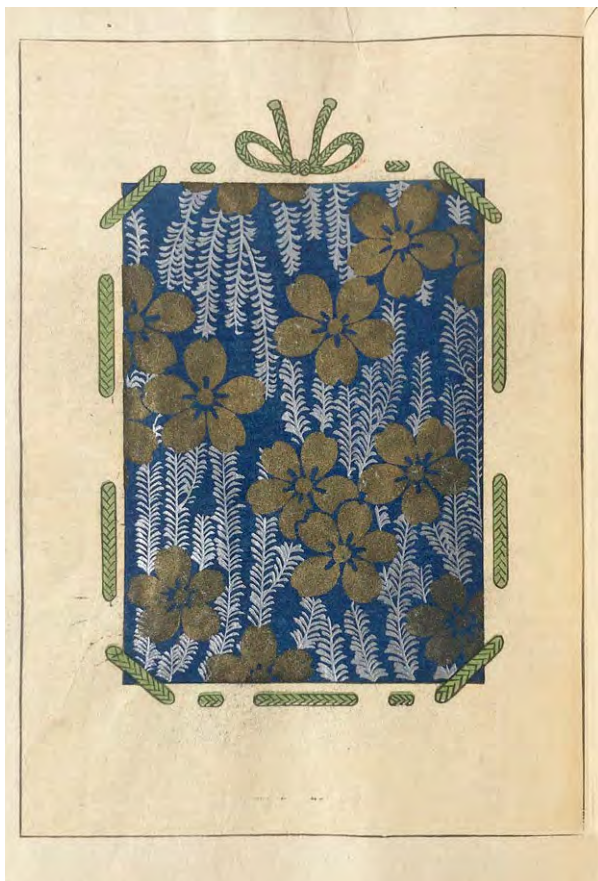
Nihon no kami 東日本 Higashi Nihon-hen (Eastern Japan) + 西日本 Nishi Nihon-hen (Western Japan). Two volumes. Tokyo, Bijutsu Shuppansha, Showa 33–5 (1958–60).
€2600

First edition, limited to 200 copies, of a considerable work. Signed in ink by the author. The work is based on Goto's two journeys in Japan to study paper making. An informative work about the different production sites. Accompanied by lovely illustrations. A great copy of an impressive work.

Seikichirô Gotô (1898–1989) was an artist and master of the katazome technique, a traditional Japanese



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stencil technique for dyeing fabric and paper. He was the foremost scholar of Japanese paper making in the post-war era. and their specialities, methods, tools, etc.

Folio. Lvs 99 + 77. Parallel text in English and Japanese. With 171 katazome printed illustrations (many coloured) and 58 paper samples, all pasted in. Leaves folded in the Japanese fashion. As issued in original decorated washi paper covers. Original cloth slip cases, cotton ties, gold painted title labels on upper covers. Small tears at the fold of the upper covers. Housed in original cardboard boxes.

33 SEKKA, KAMISAKA (Ed.)

Bijutsukai 美術海 [Japanese design magazine]. Number 57 bis. Kyoto, Unsōdō, Meiji 34 (1901). €350

Second edition. The *Bijutsukai* magazine (Oceans of Art) was published between 1896–1902 introducing new modern patterns created by traditional Japanese patterns in combination with the Art Nouveau ornamental design.

With twenty hand coloured woodcuts. Colophon in Japanese. As issued, bound in the traditional Japanese fashion, silk ties. Original purple decorated wrappers, with some minor staining to the covers. Internally fine.

34 SEKKA, KAMISAKA

Chōsenshu “One thousand butterflies”. Two volumes. Kyoto, Unsōdō, Meiji 41 (1908). morrison €2 800

Second edition (first 1904) of Sekka's famous design manual on butterflies. Kamisaka Sekka was one of Japan's leading artists and designers at this time. He became known for his courageous and visually dynamic designs. He initially worked in the traditional Rinpa style, a Japanese genre based on nature that emerged in the early 17th century and developed in the early 20th century into the Neo-Rinpa style influenced by Western design concepts. A scarce, well-preserved manual created by “the father of Japanese modern design”. The print is of the highest quality.

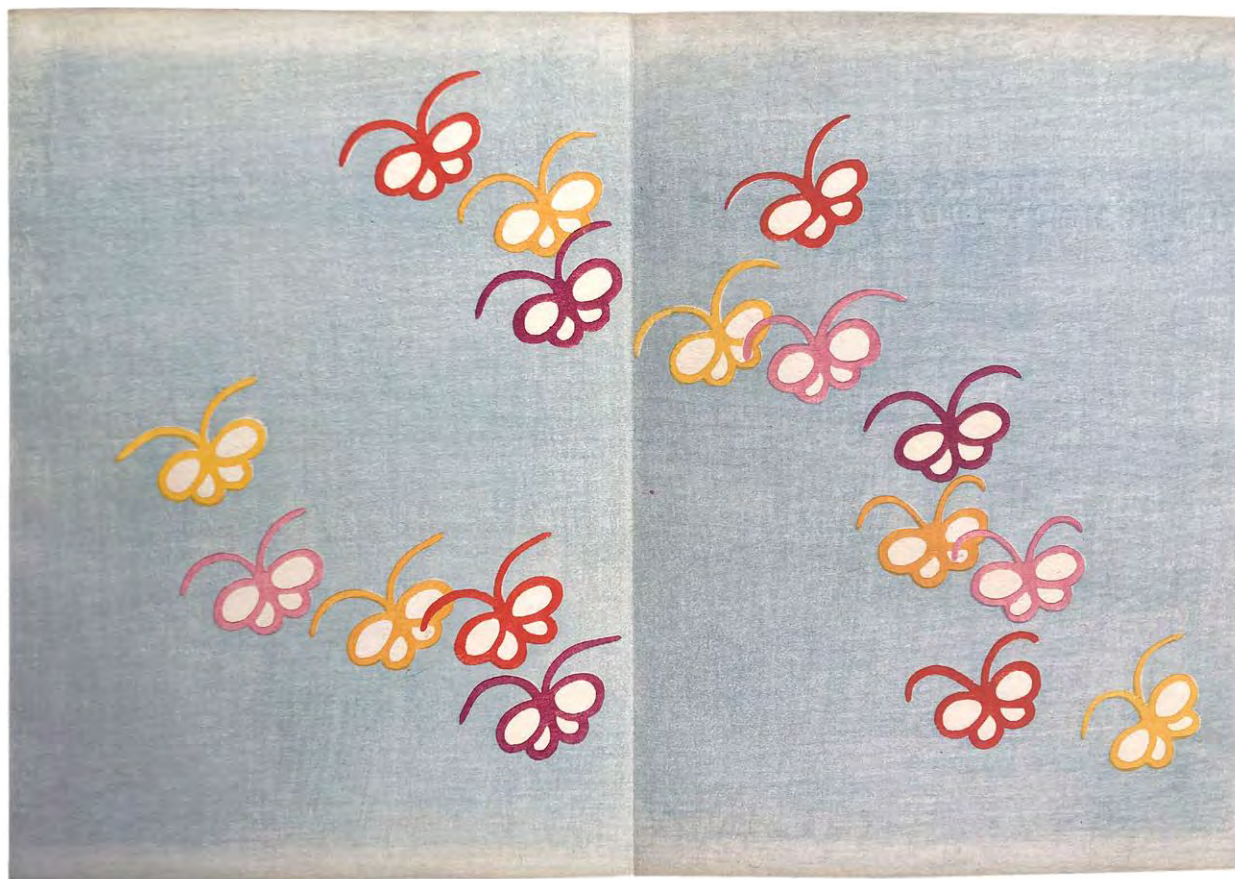
Large 8vo. (25 x 18 cm). Lvs 29 + 26. Leporello book. With fifty double page plates, each depicting multiple butterflies. Woodblock printed in bright colours on paper. Occasionally some light staining, some browning to the outer edge of the second volume but overall a very good copy. As issued in green cloth binding with printed title labels on upper covers, rubbed at the corners. Housed in original slip case, somewhat worn. With previous ownership stockers. Ref.: Kamisaka Sekka: Dawn of modern Japanese Design, 2012. Ref. Hillier, Art of the Japanese book.

35 TAKASHIMA, SUTETA / OGAWA, KAZUMASA (Photogr. & Ed.)

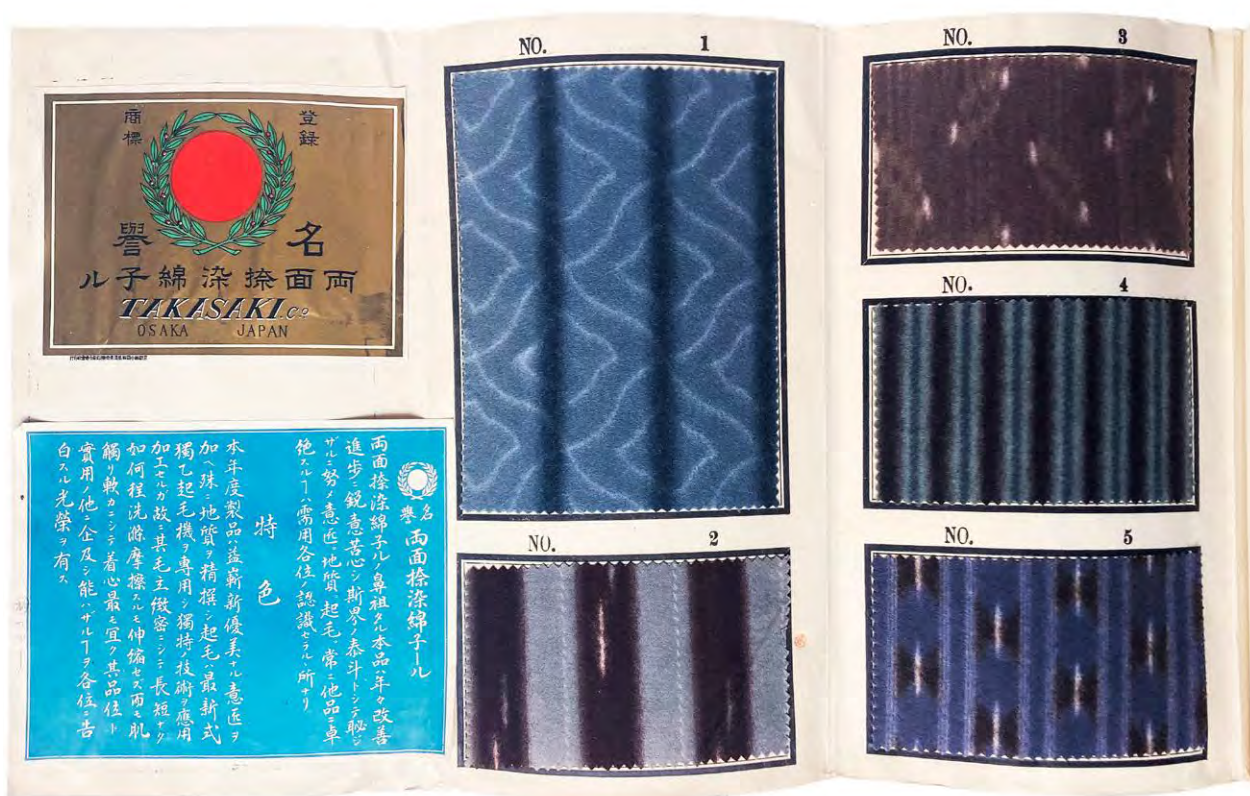
Illustrations of Japanese Life. [Customs and ceremonies]. Tokyo Meiji 41 (1908). €250

This attractive album is devoted to women, children, pastimes and customs, an image of the Ainus at dinner. It is one of a series of four collotype books published by K. Ogawa, in many editions between 1896 and 1918.

Size: 25 x 19 cm. Title and preface followed by twelve hand coloured collotypes on crêpe paper. With printed descriptions in English



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below the images by S. Takashima. Fukuro-toji bound. Several leaves split at fold. Original decorated wrappers, tied with purple silk threads. Old inscription on title. Some very light browning, a marginal tear in the last image.

36 TAKASHIMA, SUTETA / OGAWA, KAZUMASA
(Photogr. & Ed.)

Illustrations of Japanese Life. [Occupation and employment]. Tokyo Meiji 43 (1910). € 280

This album, devoted to Japanese occupations, is one in a series of four collotype books published by K. Ogawa, in many editions, the first in 1896. The coloured images depict carpenters, vegetable dealers, farmers, rice planters, a toy shop, a porcelain shop, etc.

Size: 25 x 19 cm. Title, preface and twelve hand coloured collotype photographic images on crêpe paper. With descriptions in English below the images by S. Takashima. Fukuro-toji bound in original decorated wrappers, purple silk ties. Some leaves split at fold. Some light browning.

37 TANAKA, YUHŌ

Kōgei Shinzū 工芸新図 (New Designs for Crafts). Two volumes. Kyoto, Yamada Naosaburo, Meiji 25 (1892).

€ 2 200

First edition. A beautiful collection with patterns based on traditional Japanese motifs and natural scenes clearly inspired by the Art Nouveau ornamental style



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that became so popular at the time. The patterns were created for use in decorative arts including textiles, metalwork and ceramics. Yuho Tanaka was a skilled artist active in Kyoto during the late 19th century. This work was one of the first zuan-cho books published in Kyoto, the traditional centre of Japan's textile industry at this time. Printer Yamada Naosaburo was the founder of Unsōdō publishing company in Kyoto, known for high-quality pattern books.

Complete set of forty leaves of colour woodblock printed patterns depicting plants, birds, flowers, etc. With eight text leaves consisting of title, preliminary leaves and colophon. Text in Japanese. The leaves are folded in the Japanese manner. Original decorated wrappers, silk ties, with minor wear. Ex-ownership red stamps. Occasionally some light offsetting but overall a very good set.

38 [TEXTILE COTTON SAMPLES]

Eight booklets with samples of Nishijin Cotton Flannel. Kyoto, Osaka and Wakayama, 1908–1917. €1600

A collection of eight trade catalogues (ca 14–16 x 30 cm) with flannel swatches, mainly with coloured checkered and striped patterns. Six are issued by Kikusuiban, a company in the traditional Nishijin district of Kyoto, one by Takasaki in Osaka and one by Wakayama Weaving Co (some staining). Leporello bindings with samples pasted on paper, the number in each catalogue varies from thirty to forty-two pieces. (Some samples are partially cut, presumably to give customers a sample). The upper covers are decorated and printed

in colours. Some of them are rubbed, a few with some staining, one with loose cover. An interesting collection of traditional Japanese flannel produced more than 100 years ago.

39 [TRADITIONAL DECORATIVE ART]

KOSUGI, SUGIMURA & YOKOI, TOKIFUYU

Dai Nihon Bijutsu Zufu 大日本美術圖譜解説 (Illustrations of Japanese decorative art). Eight volumes. Tokyo, Yoshikawa Hanshichi, Meiji 34 (1901). €1600

A complete set of a collection of traditional motifs and patterns of decorative art found on furniture, instruments, fans, ceramics, armour, kimonos etc. With 64 double-page colour woodcut illustrations. Fine impression and colours.

Content: I. Treasures from the Soshoin, Nara prefecture. Includes patterns on textiles, instruments etc. II. Treasures from famous temples. III. Design of various decorative objects such as calligraphy paper, fans, Buddhism objects, utensils, etc. IV. Design of decorative pieces such as armour, teacups, sliding doors, kimonos, etc.

Four plate volumes: Large 8vo (18,5 x 25 cm). 64 illustrations with printed captions in Japanese. Fukuro-toji bound in original decorative wrappers with title labels on upper covers. First volume starting to split at fold. Covers somewhat stained. Housed in a modern cloth folder. AND: Four text volumes: Lvs (18); (20), (10), (29) + illustrations. As issued in original decorated paper wrappers with title labels, worn.

40 UNGER, MARY ELIZABETH /
[L. BOEHMER & CO.]

The Favorite Flowers of Japan. Second edition. Tokyo, Hasegawa Takejiro, 1906 (but 1911). €1500

This is a rare, wonderful copy of a beautiful publication. It deals with twenty-four different kinds of flowers and plants. Including plum, peach and cherry blossoms, camellias, magnolias, lotus, chrysanthemums, orchids, iris, bamboo and it's especially known for the bonsai or "dwarf tree" illustrations. The book was first published in 1901. The title indicates the second edition, but we are unsure of this. Upon checking the collation with Baxley's copy, we believe it may be a reprint of the second edition or perhaps the third edition (see Baxley). The first two editions have a two-page publication list at end and that is not in our copy but does not appear to be missing.

Mary Unger, born in Amerika who married Alfred Unger and moved to Yokohama in 1900. Alfred Unger had purchased the Boehmer Nursery in Yokohama in 1890 from its founder Louis Boehmer. The company was established in 1882 and was the first nursery to export plants to Europe and America. At the time of Unger's takeover, another nursery, the Yokohama Nursery Company, had been formed. They produced lavish catalogues with full-colour illustrations of plants. To compete, Alfred Unger turned to the renowned publisher Takejiro Hasegawa to help him develop a comparable product with woodcut illustrations combined with text written by his wife, Mary. This work, *The Favourite Flowers of Japan*, was a successful result of their collaboration.

Large 8vo (24.6 x 18.2 cm). Pp. (viii), 60. Colophon (and adv.) glued on end paste down, as issued. With delicate woodblock illustrations in colour. Printed on high quality hosho paper. Original silk-covered boards, with colour illustration on the upper cover, lightly rubbed, hinges strengthened. Weak binding (usually found without spine).

41 YAGIHASHI, SHIN (Text) & OOHORI, KAZUHIKO (Photogr.)

Ganpi-shi (Ganpi paper) 雁皮紙. Tokyo, Arrow Art Works, Showa 52 (1977). €950

A beautiful presentation of Ganpi handmade paper, a traditional high-quality Japanese paper made from the fibre of the plant species *Diplomorpha sikokiana*. It has a smooth, shiny surface which is resistant to insects and aging, used for artwork and official documents. This set includes four papers handmade by Abe Eishiro (1902–84), the first Japanese paper-maker to be designated as a National Living Treasure (1968) and an early follower of Yanagi Muneyoshi's Japanese Arts & Crafts Movement. First edition, limited to 500 copies, of which this is no.116. Scarce. (No copies in OCLC). Oblong folio (42 x 29.5 cm). Contains eight folders with fourteen

paper samples with accompanying text and images. As issued in original decorated soft wrappers. Includes an introductory folder with text and one colour plate, and a facsimile of a pamphlet on Ganpi paper originally printed during the Meiji period. Original card folder and in a original box.

42 [YAKUSHA—E PAPER FANS]

KUNICHKA, TOYOHARA (Artist)

Two uchiwa fans decorated with ukiyo-e depicting kabuki actors. Published by Murakawa Soemon in Tokyo, Meiji 25 & 26 (1892 and 1893). €650

One fan depicts three kabuki actors: Bando Kakitsu, Ichikawa Kuzo and Nakamura Shikan. The other fan shows two actors: Nakamura Fukusuke and Onoe Kikugoro. Toyohara Kunichia (1835–1900) was a talented woodblock print artist, a student of Utagawa Kunisada. He primarily produced yakusha-e, woodblock prints of kabuki actors and scenes due to his knowledge and appreciation of kabuki drama. Uchiwa fans decorated with ukiyo-e became popular in the late Edo period. They were used as daily tools to keep out of heat and to start fires when cooking.

Two washi paper fans attached to bamboo handles. Woodblock printed in bright colours. Image size: 23 x 20 (fan length is 140 cm). Small marginal losses and a few tiny holes but overall a wonderful pair of uchiwa fans.

43 YAMAGA, SEIKA (Ed.)

Mukashi watari sarasa 昔渡更紗 (Ancient imported calicos or chintz). Three volumes. Kyoto, Unsōdō, Taisho 6 (1917). €1500

Indian sarasa (calico) was initially imported to Japan by Portuguese seafaring traders in the 16th century. The



exotic colourful designs featuring floral, geometric and figurative motifs became enormously popular among the wealthy samurai and merchants. Production of domestic sarasa began in the late 1600s when skilled Japanese dyers found a method to replicate the patterns of Indian calicos. Seika Yamaga (1885–1981) was a weaving master active in Kyoto. An impressive and attractive work that presents a large selection of striking abstract geometric and animalistic design. Published by the renowned printing company Unsōdō in Kyoto.

Folio. Lvs. (26); (23); (25), interleaved. Japanese title and colophon (four leaves), and seventy leaves with numerous woodblock printed designs of sarasa. Bound in the Japanese style. Original decorated paper covers, silk threads, paper title slips on upper covers.

44 YAMAMOTO, SEKKEI

Shin Gosho moyō 新御所模様 (Imperial Motifs). Five volumes. Kyoto, Unsōdō, Showa 8–9 (1933–4). € 5 800

A complete set of Sekkei's impressive work of Imperial designs with colourful patterns depicting flowers, plants, artefacts, birds, butterflies, etc. Printed in bright, dazzling colours and several highlighted with metallic inks. Protected by tissue guards (a few missing). Some browning to the margins, mainly offsetting from the guards, some gold and silver sprinkles have oxidised. Yamamoto Sekkei, a renowned artist in Kyoto who practised the traditional Japanese dyeing technique called yūzen for kimonos and paintings. He taught the technique to Kwarazaki Kodo and other artists. Yūzen, which originated in the 17th century, is a

process that uses stencils to transfer a design to fabric, colours being added layer by layer inside the outlines. It became popular for its ability to create elaborate, freehand designs on textiles. Seems extremely rare complete.

Folio (27 x 41 cm). Five volumes. Contains 125 woodblock illustrations (12 x 29.5 cm), opposite pages with fine outline illustrations and Japanese captions. Accordion folded. Original silk-decorated boards, in different colours, with printed title label, some minor marks to the silk (more to the second volume). Housed in the original paper folders with title labels, publisher's stamps and labels, cotton ties, worn.

45 YAMANA AYAO

Kafee Baa Kissaten Kokoku Zuanshu (collection of models for bars and cafés). Tokyo, Seibundō, Showa 5 (1930). € 2 000

First edition. Ayao Yamana (1897–1980) was a renowned Japanese graphic designer, strongly influenced by French Art Déco. He was the first president of the Japanese Advertisement Art Association. For many years he worked in the Shiseido design department where he played a crucial role in shaping the perception of Shiseido's products. This scarce work is a compilation of Yamana's striking designs made for coffee shops, tea rooms and bars including signs, posters, menus, etc. All done in elegant Art Déco style.

4to (30.5 x 22.5 cm). Lvs. 26. Contains forty-eight pages with multiple illustrations, printed in b/w and colours. Original decorated wrappers, rubbed and browned. Partly with some staining.





— 小 型 展 示 —

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