



20th Century

Back to the FUTURE....

We today may have placed the 20th Century firmly in the rearview mirror, but for many of the artists we feature below, what the West may have considered a time of global acceptance of the West as exemplar, may well have resonated differently. In Japan, where the outside world was quite carefully curated before being allowed entry, the cultural interaction with the West and the rest of the planet, represented a new order of international cooperation.... thoroughly understandable. Also understandable was the Japanese cultural insistence throughout what we call the 20th Century, that they have a hand helping make the rules. The rules for the Future....

At the beginning of the century artists came back from the Paris Exposition, which was meant to mark a new era... for example Asai Chu was impressed with the Art Nouveau design he saw there and began a school in Kyoto upon his return to teach design for the new world, while the accomplished designer Kamisaka Sekka derided some of the Art Nouveau design he saw in Paris as "pasta patterns", long on snakey foliage, short on inspiration. His masterpiece, MOMOYOGUSA is on this list in a brilliant early impression from 1909-10. Its washes of bold color in 2 dimensional design might seem like Art Deco to our eye and it was, of course, but to him it also was a continuation of a Japanese decorative tradition.. Rimpa.. with a multi-hundred year history.

By the 20s, the Japanese art world was firmly entwined with international art. Avant garde movements like MAVO tried to redefine the role of the artist in a world transformed by the carnage of WWI and the further destruction of a whole way of life by the Great Tokyo earthquake in 1923. Labor movements and the rise of the amazing phenomenon of the early Soviet state caused artists around the world to reconsider their roles in society. In Japan, some went left, some back to tradition, some broke new ground - the fascinating part is that some artists did all three. A quick look at the work of such as Tsuda Seifu, or Onchi Koshiro, or even Kanbara Tai, proves that the artists in Japan wore many guises in public, whatever their positions among their closest friends.

Post-WW2 Japan is also full of the most amazing experiments in media and technique and aesthetics - everything from traditional woodblock to art mimeograph to mezzotint, etc., etc. The artists of GUTAI sought to redefine the whole question of art and its inherently performative nature. Takei Takeo spent an artistic lifetime experimenting with printing techniques in his 139 volume KANPON that he doled out as little artist's books over the course of 40+ years. The cupboard is full.

Come and take a look.

Charles Vilnis
Spring, 2020

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[\(/index.php/component/content/article/41/3476\)](/index.php/component/content/article/41/3476)



90406. Sekino Junichirō 関野準一郎, Takei Takeo 武井 武雄 Hashimoto Okiie et al. Editor unknown. **Yamataka Noboru** 山高登, 橋本興家. n.p. n.d. String bound fukuro toji 20 x 15cm with title slip in Japanese on front cover. A handmade album with a delightful collection of 52 color and monochrome bookplates and stamps by a range of Japanese artists in a variety of techniques. Most are tipped in, with the stamps laid in.

Among the well-known artists represented are Sekino Junichirō 関野準一郎 (1914-1988) (1 bookplate), Takei Takeo 武井 武雄 (1894 – 1983) (5 woodblock prints and 3 stamps), Yamataka Noboru 山高登 (2 bookplates), Hashimoto Okiie 橋本興家 (1899 - 1993) (1 bookplate). Techniques include woodblock printing and etching.

Included is a handwritten guide in Japanese to each of the bookplates, with title, artist, name of book owner and some techniques identified, as well as a printed sheet with the artists' names and the number of bookplates/stamps rendered.

Made with great care and in very good condition.

\$650.00

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(/index.php/component/content/article/41/3447)

90279. [CREATIVE PRINT MOVEMENT] KANAMORI Yoshio. **KOZAN**. Nihon Aishokai, Shōwa 45, signed by Kanamori. Number 132 of 150 copies. Huge western bound folio, 45.9 x 31.7 cm. Each of the 15 color woodblock illustrations is double page - and are in consequence remarkably large and therefore difficult to print. Quite a tribute to the ongoing skill of the woodblock printers in Japan, even 25 years after the end of the war. Very fine condition throughout, in the dustwrapper. In a custom made wooden enclosure (supplied by original purchaser?). A lovely book.

\$1,850.00

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(/index.php/component/content/article/41/3742)

85463. EHON] Itō Chūta. **ASHURA CHO Dai Go-kan**. Tokyo: Kokusui Shuppansha, (Arata Eisuke), Taishō 10 [1921]. 5 volumes complete. Bound in printed cloth over [25.6 x 21.4 cm] boards with thongs. Entitled (roughly) "Demon Sketchbook". The Asuras of the title are the warrior gods of Indian religion, condemned to constant strife. The book is a deeply bitter and ironic look at the politics and social scene of the World War I era, not only in Japan itself, but around the world. As such it is an amazing slice of life during and after the world war from the unique perspective of a Japanese humanist given to Swiftian excess. The author (and illustrator), Itō Chūta, was an architect and gifted caricaturist. The printer/publisher was a bit of an ironist himself, as the closing note mentions that his "National Purity Publications" ["Kokusui Shuppansha"] did not quite embody the usual "National Purity" which was being bruted about. Obviously this work is a product of Taishō liberalism. Ten or so years earlier or later, it would have never reached the light of day in a

less tolerant political atmosphere.

There are 500 pages of plates, each is one-half color woodcut caricature and one-half wry commentary in a combination of letterpress and woodcut calligraphy. Well-printed and interesting, the full set of 500 plates in five volumes - with the original clasped cases - is quite a find, as one only occasionally finds even odd volumes. The cases are a bit chipped, the outer boxes very unusual, the contents are quite clean, in very good overall condition.

\$2,750.00

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(/index.php/component/content/article/41/2580)

86220.[EHON] Ota Saburô, artist. **ASA GIRI** Tokyo, Meiji 45 [1912]. 2 volumes, string-bound Japanese style, 19.1 x 13 cm. Each volume contains 35 color prints with a facing page of text. The prints appear to be a hybrid of lithography and color woodcut. [See Hillier's discussion of the book in his ART OF THE JAPANESE PRINTED BOOK]. These small volumes constitute a truly remarkable work and is an important example of the Japanese picture book genre produced in the twentieth century.

Our copy is in very good condition overall, with almost none of the foxed pages this book usually displays. It is enclosed in the original publisher's box with a printed title label and is one of the nicer copies we have seen. Unusual in such nice condition. Complete:

\$1,200.00

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(/index.php/component/content/article/41/3578)

90500. Kanamori Yoshio 金守世士夫, artist and Uruma Motomi 漆間元三, writer. **Toyama no Matsuri とやまの祭り**. Shōwa 昭和 56 [1981]. Published by Kosankai 湖山会. n.p. 100 of a limited edition of 150 copies. Single volume 14.5 x 23cm bound fukuro toji housed in a portfolio 14.5 x 23.5cm with a printed title slip. Cover has colorful woodblock with title. 12 monochrome and polychrome original woodblock prints, accompanied by Japanese text on the facing page, chronicle the festivals of Toyama by month, beginning with January.

Kanamori Yoshio 金守世士夫 (1922-2016) was a student of renowned woodblock artist Munakata 棟方志功. His prints of traditional Japanese landscapes, pictorial and natural, and natural and cultural images are effused with a sense of nostalgia.

Uruma Motomi 漆間元三 has written several books on the culture and traditions of his birthplace, Toyama Prefecture, including its festivals, and the surrounding areas.

Foxing on front wrapper on border of woodcut, not affecting artwork, and foxing on rear wrapper as well.

\$125.00

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(/index.php/component/content/article/41/2684)

89575. [KATAZOME] KANZAKA Onjun. **TOKI TO NINGYO TO**. Horita Ryôhei, n.p. [Osaka?], Shōwa 61 [1986]. 16.3 x 22.2 cm. Designed, printed and colored by Onjun in his katazome stencil medium. Number 28 of only 50 copies of this lovely book bound in orihon folding album style in stiff washi-covered boards and stenciled title label. All in a matching washi handmade paper covered clasped folding chitsu box. A lovely presentation of this artist's book in perfect condition. The subject of the 18 full page illustrations (and facing page text) is dolls and timepieces.

\$485.00

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(/index.php/component/content/article/41/3310)

90009.[KATAZOME] SERIZAWA Keisuke. Katazome **KOZARA MOYÔ HINAGATA**. Tôkyô, Gohachi, Shôwa 46 [1971]. The publisher's own copy, #1 of 100 cc, with his bookplate done by Kawakami Sumio. Remarkable association copy. 28.7 x 25.6 cm. Printed on and bound into Japanese handmade paper. Lovely stencilled designs of small dish patterns in color throughout. In fine condition in the original wraparound case.

\$950.00

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(/index.php/component/content/article/41/622)

87924. KAWAI Kijirô, artist. **Kappaban ABC**. Sei-ensô, Shôwa 23 [1948] 18.0 x 15.0 cm. Stencil-printed covers in a stencil-printed dustwrapper. Number 22 of the deluxe edition of 30cc [of 100cc total]. A wonderful little ABCDEry done in kappaban stencil in English. A lovely production, particularly unusual in early post war Japan. Very fine condition.

\$585.00

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(/index.php/component/content/article/41/2896)

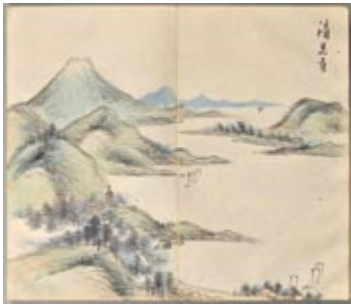
80621. KAWAJI Ryûkô, poet. ONCHI Kôshiro, artist. **MUI NO SEKKEI, Shishû**. Tokyo, Fugaku Honsha, Shôwa 22 [1947]. Large 8vo., the book was designed by Onchi and illustrated by him as well. There is a wonderful abstract "essential portrait of the poet" in color woodcut by Onchi.

Kawaji was the mentor in poetry for Yukio Mishima when the latter was in his early teens. The book represents quite an interesting intersection of author, artist & designer. The covers are a bit soiled, else very good condition overall. #43 of 600cc, signed by Ryûkô. [Onchi, HON NO BIJITSU, p 116]

\$675.00

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(/index.php/component/content/article/41/501)



87929.KAWAMURA UKOKU. **NAGASAKI KIKO SHASEICHO** 42 double page [image size 25.3 x 29.2 cm] paintings in sumi with slight color, painted by Ukoku in 1866. There are also 8 double page paintings in a different hand and one double page of calligraphy dated to Taishô 11 [1922]. Ukoku [1838-1906] was born a member of the samurai class and became an important member of the Meiji government. He was known as a teacher of nanga-style art later in life, but this scroll depicts scenes from a journey he took on behalf of the Bakufu in the closing days of the old Tokugawa regime in the late 1860's. His "sketchbook" of the journey is dated the third month of 1866. We know from his biography that he was sent on a mission to Nagasaki at that time.

Besides having many students, fulfilling the Nanga amateur painter ideal, he also eventually served as a justice in the Japanese Supreme Court. His life is a superb example of the interaction of tradition and modernity, vocation and skilled avocation of a truly cultured Japanese gentleman. An art student of his long after Ukoku's death has here bound up the original drawings by Ukoku done some 50 years before together with a series of the student's own watercolor sketches of a local festival and enclosed the whole between wooden covers and in a lovely wooden box. Includes the student's notes, etc. about Ukoku. An interesting and skillful assemblage.

\$3,500.00

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(/index.php/component/content/article/41/1037)

88373. [MIMEOGRAPH/STENCIL ART] Wakayama Yasôji, artist. **TENSAI NO MATSURI**. Tôkyô, Seiensô. Shôwa 40 [1965]. Number 6 of 85 of 150cc. [special edition], signed by Wakayama. Western-bound volume of "fables for adults", illustrated by Wakayama in his own technique of stencil art, named kôhan. 24.7 x 19 cm. There is an interesting kôhan pattern on the covers, enclosed in a cloth covered box and outer shipping box. The fine art printmaking technique of kôhan was developed in 1941 by Wakayama [1903-83], a close associate of Onchi Kôshirô. He was an enormously prolific single sheet printmaker using color woodblock and kôhan, but this charming little volume is one of his scarce and wonderful artist' books. It is in excellent condition throughout.

\$385.00

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(/index.php/component/content/article/41/2338)

89317. [MIMEOGRAPH/STENCIL ART] Wakayama Yasôji, poet and artist. **Bôchû Kanpon Sono ichi, GIN NO SHIMA Chizu Hensenki**. Tôkyô, Seiensô. Shôwa 45 [1970]. One of 150 copies, signed by Wakayama. Small western-bound quarter leather and printed paper volume, illustrated by Wakayama in his own technique of stencil art, named kôhan. 12.3 x 13.4 cm. The fine art printmaking technique of kôhan was developed in 1941 by Wakayama [1903-83], a close associate of Onchi Kôshirô. He was an enormously prolific single sheet printmaker using color woodblock and kôhan, but this charming little volume is one of his scarce and wonderful artist' books. The first of the series, roughly translated as "Books done for fun during a hectic life" It explores the 16th century as foreigners drew close to Japan, the silver islands, in their efforts to complete the map of the world. It is in excellent condition throughout, in the original decorative box and the outer publisher's shipping box, as well.

\$385.00

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(/index.php/component/content/article/41/2337)

89316. [MIMEOGRAPH/STENCIL ART] Wakayama Yasôji, poet and artist. **Bôchû Kanpon Sono ni, ESASHI NO SHIGIJIRÔ, ANI.** Tôkyô, Seiensô. 1971. #81 of 150 copies, signed by Wakayama. Small western-bound half leather and printed cloth volume, illustrated by Wakayama in his own technique of stencil art, named kôhan. 12 x 13 cm. The fine art printmaking technique of kôhan was developed in 1941 by Wakayama [1903-83], a close associate of Onchi Kôshirô. He was an enormously prolific single sheet printmaker using color woodblock and kôhan, but this charming little volume is one of his scarce and wonderful artist' books. The second of the series, roughly translated as "Books done for fun during a hectic life" It is a fictional record of an exchange of letters with an older brother in Esashi. It is in excellent condition throughout, in the original decorative box and the outer publisher's shipping box, as

well.

\$485.00

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(/index.php/component/content/article/41/797)

88276. [MIMEOGRAPH/STENCIL ART] Wakayama Yasôji, poet and artist. **KAENAI KIMONO,** Tôkyô, Seiensô. Shôwa 36 [1961]. one of 200 copies, signed by Wakayama. Small western-bound full leather volume of poems, illustrated by Wakayama in his own technique of stencil art, named kôhan. 10.5 x 9 cm. There is an inset kôhan illustration on the front board and there are 15 pages of illustrations, each facing a kôhan printed poem by Wakayama. The fine art printmaking technique of kôhan was developed in 1941 by Wakayama [1903-83], a close associate of Onchi Kôshirô. He was an enormously prolific single sheet printmaker using color woodblock and kôhan, but this charming little volume is one of his scarce and wonderful artist' books. It is in excellent condition throughout, in the original decorative box and the outer publisher's shipping box, as well.

\$585.00

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(/index.php/component/content/article/41/3650)

90569. Nakagawa Yûtarô 中川雄太郎, et al, artists. **Kaketa-Tsubo Vol 17 かけた壺 第17号 Block Cut Magazine No. 17.** Nakagawa Yûtarô 中川雄太郎, et al, artists. Nakagawa Yûtarô 中川雄太郎, editor. Ryûnan Geijutsu Kenkyûkai, publisher. 昭和八十二月 Showa 8 December 1934 [i.e.1933]. Single volume 26.5 x 24cm bound as a periodical and opening western style. Color and black and white woodcuts ranging in size from approx 16 x 22.5cm to approx 10.5 x 8cm. 13 pages with an original woodblock print tipped in, in addition to 1 tipped in on the Table of Contents / Colophon page and 1 laid down on the rear wrapper. Front wrapper decorated with an original woodblock print by Maruyama Yoichi. This issue is from the personal library of artist and contributor 山田繁 Yamada Shigeru; a paper slip with his name in Japanese is laid down on the rear wrapper.

Monthly magazine by editor and artist Nakagawa Yûtarô 中川雄太郎 (1910 - 1975). Each woodblock is done by a different artist and identified, with the title of the work, in the Table of Contents. Contributors include Uchida Tatsuji 内田達次 (page 3), Urata Giichi 浦田儀一 (colophon page woodcut) and Nakagawa Yûtarô 中川雄太郎 (page 11) among others. In a 46 x 34cm purple fabric-covered folio with printed title in gold and housed in an approx 47 x 34.7cm cardboard wrap around box with printed title.

Water damage near spine inside the issue and small hole on the upper right of page 6, not affecting artwork. Damage to and staining of print on rear wrapper.

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(/index.php/component/content/article/41/3651)

90570. Nakagawa Yūtarō 中川雄太郎, et al, artists. **Kaketa-Tsubo Vol かけた壺 第19号 Block cut magazine Vol.19.** Nakagawa Yūtarō 中川雄太郎, editor. Ryūnan Geijutsu Kenkyūkai, publisher. 昭和八 Showa 8 1934 [i.e.1933]. Single volume 26.5 x 24cm bound as a periodical and opening western style. Color and black and white woodcuts ranging in size from approx 16 x 12cm to approx 8 x 13.5cm. 9 pages with an original woodblock print tipped in. Front wrapper decorated with an original woodcut by the editor, Nakagawa Yūtarō 中川雄太郎, as well as two by him on a single sheet on page 5, one on page 6 and one printed on the

Table of Contents page. This issue is from the personal library of artist and contributor 山田繁 Yamada Shigeru; a paper slip with his name in Japanese is laid down on the rear wrapper.

Monthly magazine by editor and artist Nakagawa Yūtarō 中川雄太郎 (1910 - 1975). Each woodblock is done by a different artist and identified, with the title of the work, in the Table of Contents. Contributors include Suzuki Shin 鈴木信 (page 1), Yamada Shigeru 山田繁 (page 8) and Urata Giichi 浦田儀一 (page 4). In a 46 x 34cm purple fabric-covered folio with printed title in gold and housed in an approx 47 x 34.7cm cardboard wrap around box with printed title.

Starting to detach at spine. Hole on front wrapper on edge of artwork and on rear wrapper near the spine. Foxing on backing paper of some pages.

\$785.00

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(/index.php/component/content/article/41/3507)

90396. Okamura Kichiemon 岡村吉右衛門. **Nōtō Gōshū Bandani 農陶江州伴谷.** 昭和33年 (1958). Folio of 6 stencil prints 33.5 x 28cm on Japanese paper plus one stenciled title page in a case 35 x 30cm. Limited edition of 100.

Original stencils in dark blue, medium blue and yellow in the traditional mingei style depicting the tasks of Japanese village dwellers as they go about their daily lives and create farming pottery.

Okamura was a student of the Living National Treasure and well-known Mingei artist Serizawa Keisuke.

\$600.00

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(/index.php/component/content/article/41/3575)

90498. Okamura Kichiemon 岡村吉右衛門 . **Okushima Tōzan** 奥嶋唐棧. Sansei Kōgei 三彩工芸 [Sansei Arts and Crafts]. Osaka. Shōwa 52 [1977]. A limited edition of 200 copies. 27 x 22.5 single volume opens Japanese style and is housed in a chitsu with clasps 27 x 23.5cm. In a cardboard box 29 x 25.5cm with printed title sheet. [25] pages of traditional Japanese fabric samples, from one to three per page, ranging in size from approx 3.5 x 5.5 to approx 14 x 13cm with printed Japanese text. Hanko and signature on colophon.

The fabrics are samples of a type of cotton woven fabric called Tōzan 唐棧, that is striped and tightly woven with a smooth surface. This particular fabric is representative of Okushima, which was originally an independent island located in the middle of Lake Biwa in Japan. Most of the fabrics are subtle variations on navy, with red or tan stripes. Each page lists the type of fabric in printed Japanese text. 67 pages of Japanese text by the author, broken down into a preface and 5 chapters, on different aspects of the fabric, such as geographical context, materials and weaving and dyeing. A beautifully presented archive of a traditional, and nearly lost, artform.

Slight foxing on portfolio cover and book cover. Otherwise fine condition.

\$485.00

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(/index.php/component/content/article/41/2898)

87288.ONCHI Koshirō, artist & MAEDA Sekibō, poet. **Kashū SHINSHŌ FUJI** [Collection of Poetry: NEW PRAISE, FUJI] Tokyo: Fugaku Honsha, Shōwa 21 [1946]. 28.7 x 20 cm. 2 full page color woodcuts designed by Onchi, 1 tipped-in page of printed calligraphy. Blue and white flexible covers, in a dustwrapper depicting Fuji which is also a print designed by Onchi. Dustwrapper lightly foxed and strengthened on reverse at center with a thin strip of paper that goes from head to heel. Onchi's designs are lovely. Very good. [See Sotheby's Schlosser Sale Item #302 for another copy; Hillier Vol. 2, p 1022]

\$985.00

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(/index.php/component/content/article/41/811)

85462. ONCHI Koshiro, artist; Inoue Yasufumi, poet. **Shishū UME**. Fugaku Honsha, Shōwa 22 [1947]. #64 of 600cc, signed by Inoue, the author. 8vo, printed decorative wrappers, book designed by Onchi Kōshiro, frontispiece a woodcut designed by Onchi, as well. [Onchi Raissonne, #281, "Portrait of a Poet (Inner Image)"]. In very good condition throughout.

\$485.00

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(/index.php/component/content/article/41/2301)

89274. ONCHI Koshirô, editor. **A set of SHOSÔ Magazine (all but issue 79) 30 volumes.** Tokyo, Showa 10-19 [1935-44] Aoi Shobô. [700cc?]. 8vo. in size, wrappers. This set consists of all but one volume of the 31 in magazine format of this, the premier journal dedicated to the book arts and graphics of its day, edited by the foremost artist and book designer, Onchi and filled with graphic and textual contributions by contemporary giants. In the original magazine wrapped covers. Shosô had some 103 numbers, but the majority were published in slender pamphlet format and we have here the more substantial magazines. Very scarce, especially in such an extensive, near complete run of the magazine. Very good condition overall.

\$7,500.00

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(/index.php/component/content/article/41/735)

88234.ONCHI Kôshiro. **HAKUBUTSUSHI Zuihitsu Shashin.** Tokyo, Genkôsha, Shôwa 17 [1942], 1 of 1500cc, Cloth, printed in silver ink, 27.0 x 19.4 cm. Very unusual work by Onchi, combining his written thought on natural forms with reproductions of his photography (depicting plants, insects, animals). Interesting, scarce. here internally very good, but without its dustwrapper or slipcase with a worn and soiled cover and priced accordingly. [Urawa, p.51]

\$425.00

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(/index.php/component/content/article/41/1289)

88543. ONCHI Koshiro. Onchi Koshiro Shibun-shû **KISETSU-HYO** 季節標. Tokyo: Aoi- Shobô. Showa 10 [1935]. This copy is #50 of only 50 deluxe copies from a total edition of 200. 3 full-page color illustrations by Onchi. Folio, 36 x 31 cm, printed on very heavy paper, bound in gilt-printed Japanese paper over boards. Besides the illustrations, Onchi wrote the poems in this collection and was responsible for the book's design. The text reproduces his calligraphy. The book is signed by Onchi and contains a photogravure portrait of him. Interestingly, it is rendered a unique copy by the fact that Onchi further presented the book to a "Saitô-shi" and wrote a poem dated January 1936 on the signature page.

This is the deluxe and only complete edition of this work, being bound in hard covers and having all three illustrations Onchi designed for it. Since the printer never intended for these deluxe copies to be read, each of the first 50 copies of the 200 that comprise the fukan (supplementary) edition, which was printed on kyokushi (Japanese vellum) paper with only one of the Onchi's color prints and issued in a portfolio, originally accompanied the correspondingly numbered copy of the deluxe issue as a "reading copy" - though our copy has parted ways with its fukan companion.

It is a tour de force of bookmanship, and the most elusive of Onchi's productions. Here in near perfect condition and with the Onchi poem brushed by him inside. [See Onchi, HON NO BIJUTSU, p 110].

\$13,500.00

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(/index.php/component/content/article/41/919)

88327. ONCHI Koshiro. **Shikashû Anthology of Contemporary Japan NIHON NO HANA FLOWERS OF JAPAN**. Tokyo: Hongakusha, Shôwa 21 [1946]. Another Hongakusha work, this one is edited by Onchi Kôshiro, and many of the lovely woodcut textual illustrations are by him as well. Other artists include the important Creative Print movement figures Kawakami Sumio, Kawanishi Hide and Maekawa Sempan. The poets include Satô Haruo, Kitahara Hyakushu and Onchi, himself. An important work, near fine in the original woodcut printed wrapper (by Onchi).

\$875.00

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(/index.php/component/content/article/41/3478)

90408. Ôhashi Yôji. 大橋雍二 . **Mamehon Hannyashingyô** 豆本 般若心經. Tochigi-ken 栃木県 : Endô Publishing 遠藤印刷所 , Showa 50 [1975] . A 6 x 4cm Western style bound mamehon with fabric covered boards and printed title slip in Japanese text. This miniature book is housed in a clear plastic slipcase with printed title and enclosed in a 7.5 x 5.5cm box with title slip in Japanese. Number 115 of 300 copies.

Inner front board has a laid-down 2 x 2cm bookplate with a woodblock print of a kokeshi doll with the name Murakami Zôsho in Japanese hiragana lettering. A tiny bookplate for a tiny book.

The Hannyashingyô is a Mahayana Buddhist sutra known as the Heart Sutra, here revealed in 43 pages. This particular Sutra is considered one of the more popular of the Buddhist scriptures and teaches basic Buddhist teachings, including the Four Noble Truths.

\$125.00

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(/index.php/component/content/article/41/1140)

88440.[PRINT ALBUM] Takeuchi SEIHÔ. **SEIHÔ IPPINSHÛ**. Kyoto & Tokyo, Unsôdô, Shôwa 12 - 14 [1937 - 9]. 53.2 cm x 42.7 cm. The first series, complete with all 31 prints which were issued in two formats: (1) ten paper fascicules and also (2) tassel-bound by the publisher in brocade covers in book form. Our copy in the latter book form retains the original printed title label ["SEIHO'S MASTERWORKS"], with new brocade covers. In his catalogue of the recent NYPL ehon exhibition, Roger Keyes devotes quite a bit of attention to this work, which he quotes Jack Hillier as naming "one of the most magnificent printing achievements of the twentieth century." Most sets were destroyed, as were the blocks, when the printer's studio in Tokyo burned during the war, making the IPPINSHÛ very nearly a lost masterpiece complete. Given the circumstances of its creation and destruction, it is assumed that there was but one printing. There are 18 woodcuts, double oban in size, as well as 13 other prints done in

collotype, lithography and experimental combinations - all the most advanced techniques of the time are lovingly employed to capture Seihō's art. Though the interleaved tissue is occasionally browned and stained, the prints themselves are for the most part bright and clean, without the foxing usually found with this work. A very important collection and a rarity, complete.

\$14,000.00

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(/index.php/component/content/article/41/3315)

90039. [PRINT ALBUM] Takeuchi SEIHO. **SHINA FUKO ZU-E**. Kyoto, Otsuka Minoru Shōwa 11 - [1936]; #32 of 150cc. Large gold cloth brocade portfolio 43 x 54 cm. Twelve prints of China [ea. 32 X 43 cm image size] Wonderfully well printed using a hybrid of collotype with woodcut printed color overlays. Clasped portfolio with printed silk title label. The prints are tipped onto backing mattes. Overall the prints themselves are in fine condition. Baldinger in his article about Seihō mentions this series as complete in 12 (of a total of 36 projected) images. Displayed in Europe, one of the original paintings (Rain at Soochow) won Seihō membership in the Legion of Honor. Otsuka Kōgeisha was known for its remarkable technical virtuosity in

capturing in prints the delicacy of watercolour paintings. Done about the same time that Unsōdō, using similar techniques, was publishing Seiho's IPPINSHU portfolio. All in a cracked and repaired custom wooden box.

\$6,000.00

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(/index.php/component/content/article/41/2466)

89431. [PRINTMAKER'S SET]. **SHOSO HANGACHO JURENSHU 9 vols.** Tokyo: Aoi Shobō, 1941-3. Each volume 26.8 x 21.2 cm in printed wrappers. A complete set, 8 volumes are numbered 174 and the Oda Kazuma volume numbered 21. 250 copies. How this set was ever created on such exquisite paper during wartime rationing is doubtless a story in itself. Takei Takeo, Onchi Kōshirō, Oda Kazuma, Henmi Takashi, Hiratsuka Un'ichi, Kawanishi Hide, Kawakami Sumio, Sekino Jun'ichirō and Maekawa Sempan each contributed 10 original prints to their own volume, making a total of 90 original prints in the set. Even individual volumes are hard to find; so a set in such lovely overall condition is unusual. All are enclosed in a custom cloth chitsu clasped case. A remarkable work in very good overall condition.

\$12,500.00

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(/index.php/component/content/article/41/3588)

90418. **Zuijin Guowen Jiaokeshu** 最新国文教科書. circa 1904. Shanghai? [Commercial Press 商務印書館]. 22 x 13.5cm String bound fukuro toji with 59 cho, complete as such. A small Chinese schoolbook from the early 20th century. Chinese text with over 70 charming monochrome wood engravings that illustrate each lesson. Introduction and index in Chinese text. This textbook for primary school students appears to have been published around 1904 in Shanghai, towards the end of the Imperial age. The editors were a group of progressive educators who published their work via the Commercial Press [商務印書館]. See this article in Japanese about the book in hand: <http://www.cim.chinesecio.com/hbcms/f/article/info?id=44070644b7014c239ee0ae995e02723a>



It is a wonderful "Dick and Jane" sort of book with charming woodblock illustrations which capture the worldview of the time. It is also clear that the concerns of children - family, home, pets, etc. are universal. Brings a smile to our faces every time we peruse the book.

There is some corner folding and wear but no scribbles and the paper, though thin, is strong. Has the remains of the original title slip; the blue cloth bindings may be replacements. Perhaps the equivalent of a library or school durable binding? Sewn East Asian style. Fading to wrappers and damage to title slip. Tear on fore-corner of first cho otherwise does not extend to art work.

\$285.00

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(/index.php/component/content/article/41/3613)

90527. Sakazume Atsuo 坂爪厚生 (b. 1941). **Safari Lando Mamanaranu Kokoro サファリランド - ままならぬ心 [Safari Land - Uncontrollable Heart]** [1983]. Sheet size 47 x 37cm and image size 38 x 29.5cm. Numbered 6/30 and signed in pencil in the bottom margin. Black and white mezzotint depicting an iguana and more. Sakazume has created many "puzzle piece" animals, intrigued by the challenge of making mezzotint obey his will, and succeeding with brilliant execution.

\$650.00

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(/index.php/component/content/article/41/2901)

52074. SATÔ Haruo, author; HAZAMA Inosuke, artist. **E-iri MIYOKO**. Seikadô, 1933. String-bound, Japanese-style, fukuro-toji, blind- patterned brown paper covers with a printed paper title label. 18 paginated bifold leaves and one unpaginated. Ltd. edition, number 442 of 500 copies. A b+w woodcut frontispiece of the author and 4 color woodcut plates by Hazama, a Western-style painter and printmaker who had studied under Matisse in France. A lovely production of this work by the important Satô. Overall a very nice copy.

\$485.00

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(/index.php/component/content/article/41/3314)

89990. SEKINO Jun'ichirô, artist. **KOJIKI EMAKI**. Tôkyô, Sei-en-sô, Shôwa 24 [1949]. Printed "hors commerce" #78 in an edition of 120 copies, signed by Sekino. A large (36 x 30 cm) kappa-ban, color stencil-printed volume in stencil-printed boards, bound fukuro-toji but with Western-style spine. A rendition of the early histories embodied in the "RECORD ON ANCIENT MATTERS", first inscribed in the early 8th century as the first chronicle of Japanese history, going back to the age of the gods. Colorful, dramatic and very skillful, the art is Sekino at his best. About fine, with the slightest of fading to the stencilled covers, in the



original publisher's titled shipping box. Extraordinary copy.

\$2,850.00

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(/index.php/component/content/article/41/2902)

82458. SEKINO Junichiro. **NIHON NO KAIJŌ JAPANESE STREETS**. Tokyo, 1978, Asahi Shimbunsha. #4 of 60 cc. Large square 4to., Red cloth covered boards, black leather spine, with red cloth-covered tied portfolio, all in clasped red clamshell box. The bibliogunal text of the book describes Sekino's series, the portfolio contains 3 original signed and numbered (1 of 60cc) prints by the master - one a woodcut, one a copper engraving and the last a stone lithograph. Like new, as published.

\$1,850.00

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(/index.php/component/content/article/41/3485)

90407. Sekino, Junichirō 関野準一郎. **Haiena no Ena Kō ハイエナのエナ公**. Tokyo: Gohachi Shobo 五八書房, 1986 五八書房. 27 x 19cm. 43 of a limited edition of 370, signed by the author. Western bound book that opens Japanese style is housed in a 27.5 x 19.5cm decorated fabric covered box. Quarter blue leather binding with gilt title on spine and patterned paper sides, t.e.g. Silk screened title page and end papers. Illustrated with 3 woodblock prints and 2 woodblock vignettes. One of a series of privately printed books by the author/illustrator Sekino. Afterword and explanation of the printing process by the author. A fanciful coming-of-age tale about Prince Ena of the Hyenas with dogs, hyenas and boys told from the point of view of a young boy. A fine copy in a publisher's plain cardboard box.

\$125.00

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(/index.php/component/content/article/41/3184)

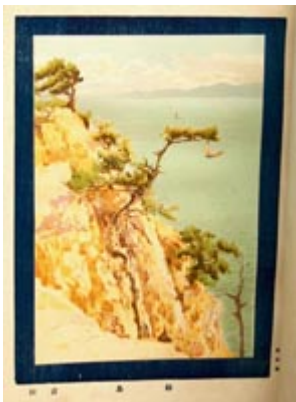
89835. [SKETCH TOUR GENRE] NAKAZAWA Hiromitsu, artist. **SAIGOKU SAN-JŪ-SAN-SHO JUNREI EMAKI**. Osaka & Tokyo, Kanao Bun'endō, publisher. Taishō 14 [1925]. Oblong portfolio of ōban size woodblock prints after designs by Hiromitsu, detailing the famous pilgrimage sites (and sights) in western Japan. The blocks were cut by Okada Seijirō and the printers were Ōkura, Nishimura, et al. Kanao Takejirō's only portfolio project undertaken in the twenty years between the time he moved from Tokyo after the disastrous earthquake and the immediate aftermath of the Pacific War.

There are nine color woodblock printed preliminary pages, 37 pilgrimage views, a final portrait of Hiromitsu by an artist friend, and eleven typeset caption pages, explaining the scenes depicted, (in Japanese). A lovely and very important series of images, produced by the most important publisher of the "sketchtour" genre.

A set in very nice condition, with only very mild occasional foxing to the preliminaries and finals, in the original inner and outer printed covers (approx. 16" x 10.75"). The prints are well- printed (in the light crumbly style meant to capture the essence of Hiromitsu's watercolors) and in very good condition. Complete:

\$4,250.00

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(/index.php/component/content/article/41/2906)

54415. [SKETCHTOUR BOOK]. **JÛNIN SHASEI RYOKÔ** Tokyo: Kashima Chôjirô [Kôbunsha], Meiji 44 [1911]. Printed paper over boards, cloth spine, gilt. Small 8vo., 19.3 x 12.8 cm. See Johnson's article in *ANDON* p. 15 for an extensive description of this book's importance. With 10 zincographs, 2 lithographs, 18 photo-lithographs and 4 color woodcuts, along with many halftones, both b+w and color. An important and interesting book, which centers on verbal and pictorial representations of the Inland Sea area. The artists (and authors) were Kawai Shinzô, Ôshita Tôjirô, Mitsutani Kunishirô, Yoshida Hiroshi, Nakagawa Hachirô, Kosugi Misei, Nakamura Fusetsu, Kanokogi Takeshirô, Takamura Shimpu and Ishii Hakutei.

The binding is a bit cocked. The contents very slightly foxed. But overall this is a very good copy of this hard-to-find work, here in the third impression, issued three months after the first. In the worn original decorated clamshell box.

http://digitalgallery.nypl.org/nypldigital/dgkeysearchresult.cfm?parent_id=743601&word=

\$575.00

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(/index.php/component/content/article/41/3743)

54844. [SKETCHTOUR BOOK] **KINAI ANGYA**. Kanao Bun'endô, Taishô 8 [1919] Thick 8vo., flexible printed pictorial covers, 35; 959 + colophon & ads. (The extensive ads make up a useful bibliographical resource on Bun'endô.) First printing of this interesting work - the artists include Nakazawa Hiromitsu, Mizushima Nihou, Nabei Katsuyuki, Katô Seiji, Shima Seien and Yamaguchi Sohei. The writers are an eminent group: Yosano Akiko, Kambara Ariake, Takahama Kyoshi, Katô Hekigotô and Aoki Gettô. The book resembles the *SANYO ANGYA* and the *OFUDA ANGYA*. With the usual Bun'endô eclectic mix of color woodcut, lithography, halftone, zincograph, collotype, etc. This copy is a bit worn and foxed, without the original slipcase. Overall, though, an acceptable copy of this important and scarce work.

\$450.00

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(/index.php/component/content/article/41/3744)

82823. **SHINA TAIKAN**. Tokyo, Taisho 6 "Saihan" ["Second Impression"] 1917. 2 volumes, oblong folio, 23. 4 x 31. 4 cm. Scott Johnson in his seminal article on the sketchtour genre in *ANDON* 37, has called this work "the most ambitious of all the sketch-tour books. " It is a remarkable tour de force of printing, full of wonderful illustrations of contemporary China, including many full



color woodcuts, printed by the estimable Nishimura Kumakichi. It is well known that Kanao Tanejiro, the publisher, suffered financially because of the investment he made in this book, which never so in any quantity because of the huge price he was forced to place on it: 35 Yen. Our copy would appear to be one of the re-issued versions which saw the light of day a few months after the Kanao Bun'endo issue was released. The colophon credits Tokyo Times of Tokyo as the publishing house, while acknowledging Kanao as the publisher.

Kanao had relationships throughout the newspaper business and this must have represented an effort to salvage his business (at least one other copy exists from the same time with the colophon crediting yet another newspaper publisher). This set is hardly ever found, and when found the lovely woodblock-printed covers have usually suffered. Our copy has the original wraparound chitsu case, repaired and a bit soiled. Some internal foxing, but overall a good set, complete, of one of the most important works of the Sketchtour genre:

\$1,850.00

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(/index.php/component/content/article/41/2909)

71916. SKETCHTOUR GENRE] Fukuda Shûtarô [Bisen], artist. **SHINA SANJÛ- GAKAN.** Tokyo, Kanao Bun'endô, Taishô 9 [1920]. 2 volumes, oblong folio, 23.2 x 31.2 cm.

A few years after Bun'endô had published the justly famous SHINA TAIKAN by the same artist, the publisher, Kanao Takejiro, assembled the same group of artisans (including the master printer, Nishimura Kumakichi) to craft another "take" on the scenery of China - a series of 30 "scrolls" in color woodcut embedded in a narrative shot through with a multitude of illustrations in other media. Scott Johnson in his seminal article on the sketchtour genre in ANDON 37, has called SHINA TAIKAN "the most ambitious of all the sketch-tour books." The SHINA SANJÛ-GAKAN is certainly no less of an impressive achievement (and a much scarcer

book).

Enormously expensive to produce (It was priced at 50 Yen, impressive even by the inflationary standards of the time!) few were sold and this set is hardly ever found. Our copy has the original wraparound chitsu case with clasps intact. The chitsu itself is a work of art, depicting junks on a river. With a bit of internal foxing and a hint of hinge weakening, but overall a very nice set, complete, of an important and scarce work in the sketchtour genre:

\$1,850.00

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(/index.php/component/content/article/41/3311)

90038. [SKETCHTOUR GENRE] Kanao Bun'endô, publisher. **HANSHIN MEISHO-ZUE** A folding album of 30 ôban-size color woodcut prints, printed by Nishimura Kumakichi and published by Kanao Bun'endô in 1916-17.

There are two prefatory pages: a map of the trip around western Japan depicted herein, and a table of contents, plus the prints. The artists who designed the prints were Akamatsu Rinsaku (1878- 1953), Noda Kyuhô (1879-1971), Hata Tsuneharu(1883-?), Mizushima Nihou (or Nihofu) (1884-1958) and Nagai Hyosai (1882-1945). Our copy has little to none of the foxing to which this work is often subject, with just a bit of mild toning to one or two of the prints. The finest of all of Bun'endô's remarkable portfolio productions, The HANSHIN MEISHO ZUE is very scarce, even individual prints from the series are by no means common. For more on this remarkable work, see Charles Mitchell's article in ESSAYS ON

JAPANESE ART PRESENTED TO JACK HILLIER.

This set is of the orihon folding album variant, issued by Bun'endô with title page, etc., but without the fascicle covers of the subscription series. Yhus, complete, as issued. The state of the printing is very good, as are the colors, with only the mildest signs of a bit of foxing, mostly marginal, to a few of the prints. In brocade covers, all in a clasped chitsu case.

\$7,500.00

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(/index.php/component/content/article/41/261)

87695. [SKETCHTOUR GENRE] Otani Sonyû & Iguchi Kashû, artists. **TOKAIDO GOJUSAN-TSUGI EMAKI** Kyoto Taisho 11 [1922].

Eight handscrolls with woodcut coloring over collotype, complete. The scrolls have bone jiku with brocade covers and sumi over gold title labels.

Colophon: Endnote. Date of publication Jan. 15, Taisho 11 (1922). Price: ¥500. Artists: Otani Sonyû and Iguchi Kashû. Publisher: Nakamura Taikan. Printer: Motohashi Sadajirô. Publishing House: Nihon Taikan-sha.

It goes without saying that the price of 500 yen (at the time worth about \$200), a shocking amount at the time, was reflective of the enormous costs associated with the project. The use of collotype as the "shita-e", then over-printing with heavy opaque mineral pigments time and again to derive the rich palette of the finished scrolls was not a method conducive to economy. The publisher went bankrupt soon after the appearance of the Tokaido set. One can only assume that the Kanto earthquake destroyed most of the sets that had been sold to the main market, Tokyo. Research indicates that there are very few sets in existence. Our copy is enclosed in a black lacquer box, gilt with the title and is complete as such in a protective outer box. The scrolls are in good condition with wrinkling near the end of some scrolls and some minor foxing throughout. Literally hundreds of feet of remarkable images. See Roger Keyes' extensive description of this major discovery in his catalogue of the recent NYPL exhibition of EHON.

\$18,500.00

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(/index.php/component/content/article/41/2349)

89328. [SÔSAKU HANGA] OKAMURA Kichiemon, artist. **IYOMANTE Kuma Matsuri AINU**. A privately printed portfolio with a printed paper title label. 35.2 x 30.1 cm. Each of the 5 b+w woodblocks prints on washi is signed and sealed by Okamura, the group is further dated to 1958 and has a woodblock printed title page. One of 100 copies printed by Okamura. Well-printed depiction of the bear festival held in Ainu country. Very unusual.

\$1,250.00

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(/index.php/component/content/article/41/2560)



89493. [SÔSAKU HANGA] OKAMURA Kichiemon, artist. **MANYÔ SHIKI HANA ZUKUSHI.** 32.3 x 20.3 cm Privately printed in the fall of Shôwa 19 [1944] by the artist using kappazuri stencil printing. String-bound Japanese-style, fukuro-toji. Printed paper title label. About fine condition. #42 of 100 copies.

\$475.00

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(/index.php/component/content/article/41/3628)

90540. **Kôhan Magazine** 孔版 **Issue 87.** Showa 27 [1952] June. Edited by Wakayama Yasôji 若山八十氏. Tokyo. Published by Nihon Kôhan Kenkyûjo 日本孔版研究所. 12 pages of mimeograph art and essays, with an additional print on the front free end paper. Mostly black and white with some color. Visually appealing polychrome cover artwork.

Kôhan Magazine 孔版. Showa 25 [1950] June. 12 pages of mimeograph art and essays, with an additional print on the 2nd front free endpaper. Mostly black and white with some color. Visually appealing polychrome cover artwork.

Kôhan Magazine 孔版. Showa 25 [1950] October. Kôhanga 孔版画, artistic mimeograph, is both a technique and a style that was rarely appreciated by others as much as it was by Japanese artists, who dedicated an entire magazine to mimography, publishing 90 issues. Post WWII, mimeography had become a popular form of artistic expression in Japan and was considered an art form alongside that of stencil printing.

The editor, Wakayama Yasôji 若山八十氏 (1903 - 1983), was an artist of Western and Japanese style painting as well as a woodblock print artist who studied under Onchi Kôshirô (1891-1955). He is considered the founder of mimography and was an active member of the Creative Print Movement.

\$135.00 for 3 issues

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(/index.php/component/content/article/41/3746)

82065. [WOODBLOCK ALBUM]. **ÔSAKA-JÔ HAKKEI [EIGHT VIEWS OF OSAKA CASTLE].** Oblong folio [25 x 35 cm], orihon in stiff silk-covered boards with a printed paper title label. Interspersed with text is a group of interesting color woodcuts depicting traditional views of Osaka Castle during the early 17th century from various precincts of the city. One may only say that Osaka has changed in the interim. A prewar production, it would seem.

\$600.00

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