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1. [The 30s - Eroguro] Imada Kingo, editor. Hanzai Kagaku. Jan 2, 1932. Published in Tokyo by Bukyōsha. 8vo. size, printed wrappers. This magazine was only published for a short time, though it managed to include stories by important literary figures, wonderful photomontage and avant garde photo foldouts, strange erotica, tales of urban life, reports on "sexual life among the proletariat", etc., etc. Under the broad rubric of "ero-guro nonsensu", the literary and artistic scenes of pre-War Japan, as embodied here in CRIMINOLOGY MAGAZINE, explored the margins. These are the first and second numbers of the third year of its publication. As might be expected, the editor, Imada Kingo, was a multitalented writer and artist both, who became best known for his children's stories. The two magazines are both a bit worn and rubbed, but internally quite good. Interesting and very unusual publication.

SOLD

2. [Advertising Photography] Asahi Shinbunsha. Kokusai kōkokkai shashin-shū. 1933. Illustrated wrappers. 134 pages of photo reproductions from this seminal exhibition of advertising photography put on by Asahi Newspaper. It includes another 37 pages of criticism and analysis of the field, including an article by Itagaki Takao, the father of the concept of the avant garde in Japan. Winners of the international contest held in combination with the exhibit included such important photographers as Nakayama Iwata and Koishi Kiyoshi, among many others. A remarkable look at Japanese advertising art and Japanese photography and their cross-fertilization against a background of the increasing importance of the avant garde. An excellent copy of this fragile work. Unusual in any condition, rare as a fine copy.

SOLD

3. [Advertising Photography] Seibundō, publisher. Kōkokkai shashin-shū. 1933. Unpaginated (approximately 100pp), each with multiple advertising photos, each identified by the photographer. Bilingual, Japanese and French. The covers are a bit soiled and worn, but internally very good. The copy in the British Museum is commented as follows: "Catalogue of a prize-winning exhibition of advertising photography sponsored by Asahi Newspapers in 1933, the 4th in a series of international advertising exhibitions. The catalogue is divided into four sections, namely cosmetics, pharmaceuticals, food & drink, and various (mostly electronics and tabi) and prizes were awarded for each section. Modernist trends are clearly visible with photographers employing the latest techniques in photo-montages and vying with each other for sharp angles and high contrasts. The appendix gives a list of photographers in the whole of Japan together with their addresses. Only 1 in OCLC. (Titus Boeder, 4/2007)" Unusual and fascinating, it is a sought-after document.

SOLD
4. [AVANT GARDE] KINDAI BUNJUTSU SHICHO KOZA L'IDEE ET L'ESPRIT DE L'ART MODERNE. Tokyo: Atelier-sha, Shôwa 12, 13 [1937, 38]. Six volumes in printed publisher's slipcases. 22.5 x 18.3 cm. Cloth-bound western-style. A fascinating series of volumes. The critics Sagara Tokuzô and Araki Sueo wrote REALISME and FAUVISME, respectively. The artists Ibara Usaburo, Fukuzawa Ichiro, Kanbara Tai & Hasegawa Saburô wrote CUBISME; SURREALISME; FUTURISME; EXPRESSIONISME; DADAISME; and ABSTRACT ART. The product of a time when Japan justly felt itself to be firmly in the vanguard of world art. The spines are a bit darkened and the slipcases rubbed and a bit soiled, but overall a very good copy of this very unusual and important set. Not merely painting and printmaking, but also the plastic arts, and a bit of architecture, etc. are addressed in these wide-ranging and well-illustrated volumes. Complete, as issued. SOLD

5. [AVANT GARDE] OKADA Tatsuo, et al. BUNGEI BIRUDENGU Warui Nakama no Kaidai 12 Getsugu. Tôkyô, Shôwa 3 [1928]. Illustrated wrappers, bound Western style. The staples are rusted else in remarkable condition - near fine. 58 pp. 22.1 x 15.1 cm. The cover illustration is by the important author and artist Saôtô Hachirô. There is a half-page+ linocut at the beginning of the magazine by Okada Tatsuo, as well as two photos, one of Okada and one of Saôtô Hachirô, taken while dancing in performance. Original literature, critical essays, etc. This is the December, 1928 issue, re-titled from the magazine started the year before named WARUI NAKAMA [Bad Companions]. Even the ads are interesting, as the full page inside back cover advertisement for Kinokuniya, Shinjuku, done by "HH" demonstrates. Wonderfully ephemeral. The Okada piece appears after his work for the rarity, KEISEI GAHO magazine. The paucity of his existing graphic work makes this issue of BUNGEI BIRUDENGU especially significant. SOLD

6. [AVANT GARDE] UMEHARA Hokumei, editor. BUNGEI ICHIBA [BUNGEI SHIJO] Vol.3 #6. Wrappers. 21.7 x 15 cm. Tokyo, Shôwa 3 [1927] First published in November of 1925, the BUNGEI ICHIBA [MARKET OF THE ARTS] unleashed its mordant humor on the literary world of Japan. The contents ran the gamut from literary gossip to the latest on Russian and European art and literary movements and theorists. At first solidly left wing, with contributions by such important figures as Murayama Tomoyoshi, the magazine lasted for 19 issues, into 1927, when Umehara took his interests into less political and more scandalous avenues and began publishing GROTESQUE magazine, the heart of the ero-guro movement. This Volume 3 #6 is nearing the end of the magazine’s run and its content seems less daring than earlier issues, the pendulum seems to have swung to tradition. It might be considered that Umehara’s fundamental impulse was anti-censorship, not necessarily anti-authoritarian. By the invasion of Manchuria in the early 1930’s his sympathies had gone over to the army and his erotic journals were full of pompous justifications of war written by active figures in the military high command. This copy of the BUNGEI SHIJO is a bit edgeworn and slightly soiled, but quite good overall. Umehara, and his productions BUNGEI ICHIBA and GROTESQUE are important and interesting material for an understanding of the evolution going on from late Taishô into Shôwa. $185.00

7. [AVANT GARDE] UMEHARA Hokumei, editor. GROTESQUE Vol.1 #2. Wrappers, 21.7 x 15 cm. Tokyo, Shôwa 3 [1928] GROTESQUE is in one sense the successor to the important avant garde journal BUNGEI SHIJO, first published in November of 1925. At first solidly left wing, with contributions by such important figures as Murayama Tomoyoshi, the magazine lasted for 19 issues, into 1927, when Umehara took his interests into less political and more scandalous avenues and began publishing GROTESQUE magazine, the heart of the ero-guro movement. This second number barely reached the light of day as the first issue with its bare-breasted lovies had been far too popular. It might be considered that Umehara’s fundamental impulse was anti-censorship, not necessarily anti-authoritarian. By the invasion of Manchuria in the early 1930’s his sympathies had gone over to the army and his erotic journals were full of pompous justifications of war written by active figures in the military high command and callous commentary on published photos of war atrocities were not uncommon. Umehara, and his productions BUNGEI ICHIBA and GROTESQUE are important and interesting material for an understanding of the evolution going on from late Taishô into Shôwa. It is quite clear that Murayama and Umehara, who had cooperated at the dawn of the avant garde, ended up going in very different directions. Overall good condition. $240.00

8. [AVANT-GARDE] ITAGAKI Takao & HORINO Masao. YUSHUSEN NO GELUTSU Shakaihakutekini Bunseki. Tokyo, Tenminsha, Shôwa 5 [1930]. 181+ pp. 20.3 x 15.7 cm, bound in yellow cloth. This book, roughly translated as THE ART OF THE LUXURY OCEAN LINER, A Sociological Analysis, is a fascinating and important work of criticism. A combination of the work of Itagaki, the first critic of avant-garde photography in Japan and Horino, whose important photographic work appears here in a book for the first time, it is a significant book, indeed. There are some 120 halftone photo-illustrations and a photomontage dust-wrapper, printed in black and red. The book itself is good, with some sizing loss to the covers, the dust- wrapper has some small loss at the head of the spine. Scarce in any condition, virtually unobtainable as here, with the original jacket and printed slipcase. Complete. $4,500.00
9. [AVANT-GARDE] Itagaki Takao. KIKAI TO GEIJUTSU TO NO KORYU. Tokyo, Iwanami Shoten, Shôwa 4 [1929]. 1st printing. 8vo., decorated cloth covers. One of the most important works of criticism by Itagaki, the man who "invented" avant-garde photography in Japan. This examination of the CONFLUENCE OF ART AND THE MACHINE is not only an intellectual achievement of great importance, it is a wonderful piece of book design, as well. Itagaki and the important avant-garde photographer, Horino Masao, collaborated to create this interesting and heavily illustrated work. With the decorated cardboard slipcase. A very scarce work, especially the first printing.

SOLD

10. [AVANT-GARDE] Murayama Tomoyoshi. KOSEIHÅ KENKYÅ. [Research on Constructivism]. Tokyo, Taishô 15 [1926]. Third Printing, issued one month after the first. (10), 81pp., 31 plates, + finals and ads. Decorated wrappers with cover design by Murayama, printed in red and black. The plates cover works by European and Japanese proponents of Constructivism. An unusual and fragile work, here in its original edition - with the wonderful dinosaur on the cover. Near fine and important.

SOLD

11. [AVANT-GARDE PHOTOGRAPHY] Horino Masao. GENDAI SHASHIN GEIJUTSU-RON. Tokyo: Tenjinsha, Shôwa 5 [1930]. 12mo., decorated wrappers. 2, 2, 190pp+. Very interesting binding. This important book was reprinted in 1991, but the original edition is very unusual, especially in such nice condition. Horino Masao [1907-1998] was one of the most important avant-garde photographers of the prewar period in Japan and this THEORY OF CONTEMPORARY PHOTOGRAPHY, which touches on both still and moving pictures, is a classic. All text, not illustrated.

SOLD


SOLD

13. [AVANT-GARDE] Yasui Sôtarô, et al. KOGA HARUE ISAKUTEN GASHU. Tôkyô, Meiji Bijutsu Kenkyûsho, Shôwa 16 [1941]. Western-style wrappers. 8vo., There are photo reproductions of 14 of his paintings and essays on his work and his importance to the development of the avant-garde in Japan. He died in 1933 at the age of 39. This retrospective celebrates his life and work. In very good condition overall.

SOLD

14. [BOOKPLATES] Wakayama Yasôji, artist. AI NO ZOSOHYO SAKUHINSHU. [Tôkyô], Sei-en-sô, Shôwa 47 [1972]. #36 of 70 copies printed. Signed by Wakayama, who designed the book and hand-printed the 33 bookplates, each approximately 9 x 7 cm. Western style half-leather hard binding, 19.1 x 21.4 cm, in the publisher's shipping box, as issued. The prints are all done in kôhan, a silkscreen stencil technique related to mimeograph. The kôhan technique was popularized by Wakayama [1903-83], a close associate of Onchi Kôshirô and an enormously prolific single sheet printmaker using color woodblock and kôhan. This collection of Wakayama's bookplate commissions is quite unusual and in excellent condition throughout.

SOLD
15. [BOTANICAL] Li Shizhen, Kösei, **HONZÔ KÔMOKU**, N.P., Kanbun 12 [1672], 22.2 x 15.8 cm. Li Shizhen [1518-93]'s seminal work of materia medica, was imported into Japan through Nagasaki in the early 17th century. Hayashi Ranzan [1583-1657] procured a copy of the Chinese edition in Nagasaki in 1607 and presented it to the Bakufu, which undertook a variety of state sponsorship of herbal medicine, planting two herb gardens near Edo, one in Ushigome and one in Shinagawa. The first Japanese version of the work appears to have been printed in 1637, this "corrected edition" appeared some years later. The HONZÔ KÔMOKU would go through several subsequent Japanese editions and there is at least one exhaustive version done in modern Japanese in the 20th century, as well. Our copy is complete. There are 52 volumes, bound in 33, then another 6 supplementary volumes bound in 6, for a total of 58 volumes bound in 39. Of the 39 bound up volumes, three are illustrated in b+w woodcut. The printings throughout are good or better. Most volumes have their original worn title labels. There is very little internal soiling, or worming. Very unusual in any state, even more so in this good condition throughout.

$4,500.00

16. [BOTANICAL] Li Shizhen, revised by Ino Jakusui. **Shinkôsei HONZÔ KÔMOKU**, Kyôto & Edo, Shôtoku 4 [1714]. Ohon size, 26.8 x 17.7 cm. Ino [1655-1715], an important traditional doctor, revised and enlarged Li Shizhen [1518-93]'s seminal work of materia medica, which had been imported into Japan through Nagasaki in the early 17th century. Hayashi Ranzan [1563-1657] procured a copy of the Chinese edition in Nagasaki in 1607 and presented it to the Bakufu, which undertook a variety of state sponsorship of herbal medicine, planting two herb gardens near Edo, one in Ushigome and one in Shinagawa. There had been at least one Japanese printing of the original Chinese work in the mid 17th century but the edition at hand, the revised and enlarged Japanese edition of this important work, is the definitive version, undertaken by Ino Jakusui [1655-1715]. The HONZÔ KÔMOKU would go through several subsequent Japanese editions and there is at least one exhaustive version done in modern Japanese in the 20th century, as well. Our copy is complete. There are 52 volumes, bound in 37, then another 12 supplementary volumes bound in 8, for a total of 64 volumes bound in 45. Of the 45 bound up volumes, four are illustrated in b+w woodcut. The printings throughout are good or better. Most volumes have their original worn title labels. There is very little internal soiling, but some worming throughout. Very unusual in any state, even more so in this good condition throughout.

$7,500.00

17. [BOTANICAL] Li Shihze, translated by Makino Tomitarô, et al.. **Tôchû KOKUYAKU HONSO KÔMOKU**, Shunyôdô, Tôkyô, Shôwa 4 [1929] 15 volumes, bound Western-style in decorated cloth over boards, slipcases. The late 16th century Chinese materia medica, Honzô Kômoku, was imported into Japan by the early 17th century. The first Japanese edition appeared in 1637, the definitive enlarged Japanese edition in 1714, with native Japanese plants added. The Edo era versions were printed in classical Chinese with diacritical marks (kanbun) to aid the Japanese reader. This set at hand was translated into modern pre-war Japanese and is thus useful to a contemporary Japanese audience. One of the most important guides to the medicinal uses of plants in East Asia. It should be noted that the binding decorations are quite lovely Deco-inspired floral designs, here still in excellent, clean condition. Complete.

$650.00

18. [BOTANICAL] Li Shizhen; translated by Suzuki Masaumi, et al.. **Shinchû Kôtei KOKUYAKU HONSO KÔMÔKU**, Shunyôdô, Tôkyô, Shôwa 48 [1973] 15 volumes, bound Western-style in decorated cloth over boards, slipcases. The late 16th century Chinese materia medica, Honzô Kômoku, was imported into Japan by the early 17th century. The first Japanese edition appeared in 1637, the definitive enlarged Japanese edition in 1714, with native Japanese plants added. The Edo era versions were printed in classical Chinese with diacritical marks (kanbun) to aid the Japanese reader. This set at hand was translated into modern postwar Japanese and is thus useful to a contemporary Japanese audience. One of the most important guides to the medicinal uses of plants in East Asia. It should be noted that the binding decorations are after designs by the famous artist Tsuda Seifû, here still in excellent, clean condition. Complete.

$750.00
Kyoto, Meiji 41 [1908]. 10 volumes [18.8 x 27.9 cm], complete, bound orihon style in stiff paper covers with printed paper title labels. There are 2 spring, 4 summer, 3 autumn and 1 winter volumes, with a grand total of 237 (232 of which are double-page images, approx. 24 x 32 cm, within printed borders) color woodblock prints of Japanese flowers. Identified only in the introduction to each season, there is no printed text to mar the lovely color plates. The images are after designs by eminent 19th century Rimpa artists, and printed by Unsôdô while at the height of their considerable powers. This is a complete set (it is almost never found complete nowadays) in good impressions and colors, in a rather weak, clasped chitsu with printed set title label. A very nice example.
$7,500.00

20. [BOTANICAL] Tanigami Kônan, artist. Seiyô Sôka Zufu. Kyoto: Unsôdô, Taishô 6 [1917]. 5 volumes. Orihon folding albums, each 27.8 x 18.8 cm, in boards with printed paper title labels. There are two "Spring" volumes, bound separately, two "Summer" volumes, then "Fall" & "Winter" are bound together, each with the publisher's title slip. Each season has a table of contents listing the prints [in English, kana and kanji, where appropriate]. This complete set consists of 125 (each image size 22.4 x 33.1cm) double-page prints. There is no mention of this book in any of the standard Western references (a fact which illustrates again the need for an Unsôdô bibliography!). These "Seiyô", i.e. "Western", flowers are depicted in a realistic fashion and printed in lovely rich colors with a great deal of skill. Unlike some other botanicals, no bald descriptive text intrudes upon the print itself. The captions are banished to the margin. In the case of the SEIYô ZUFU, the very earliest impressions are on delicate paper which weakens a bit at the fold. The covers are a bit worn, but the impressions are very good, the internal condition good (with some paper browning and some folds starting a bit) and the colors lovely. It is one of the nicer examples of this important botanical that we have seen.
$4,250.00

[Nagoya], Eirakuya Tôshirô, Bunsei 10 [1827]. 5 volumes, string-bound Japanese style, fukuro-toji, original printed paper title labels. 28.3 x 19.2 cm. Perfect condition. An interesting illustrated work (some color) on poisonous plants. Found at Kerlen 1657,1895. Complete. In a modern clasped chitsu case.
$4,500.00

22. [CANDY] Takagi Shotarô, editor. Yamato Nishiki Zen. Tôkyô, Tôkyô Kashi Kenkyûkai, Taishô Gannen [1912]. Tassel-bound, oblong (22.1 x 28.3 cm) in brocade covers with printed paper title label. A wonderful guide to the schools of traditional candy-making in Japan and their varied productions, profusely illustrated in color lithograph, with an extensive textual explanation of the various examples presented. There is some cover wear and page soiling but good to very good overall. A very scarce and informative work on this popular subject.
$1,250.00

[Kyôto & Osaka, Kikuya Khei, Nodaya Riemon, Kashiwabara Seiemon, Enkyô 4 {1747}] 26.5 x 18.4 cm. 34 full page b+w printed kimono designs. The KSSM locates no copies in Japan, but references two bibliographies. There is a copy in the Diet Library of a book with the same title, but it would appear to be a later edition, or a different book, published c.1800. There is a copy at the Victoria and Albert Museum. Original? covers, no title label. Soiling, stains, some worming. Good impressions. Volume two only, of three published.
$950.00
25. [DESIGN - HIINAGATABON] NAKAJIMA Tanjirô, Matsune Kôtô et al. HINAGATA GIONBAYASHI Jô. N.P., N.D. [Kyôto, Toyama Ihei, Shôtoku 4 [1714]] ôhon, 25.9 x 17.7cm. There are 42 full page Rimpa-influenced designs in this volume one of a three volume series. A copy was shown at the TREASURES BY RIMPA MASTERS exhibition shown at the Heiseikan in Tôkyô in 2008 for the 350 year anniversary of Ogata Kôrin's birth. KSSM (6, T20-3). Some staining, page wrinkling etc. A fair copy only of a fair to good impression of this rare example of a scarce genre. The KSSM only locates 2 complete sets and one odd single volume like this one. We could locate none outside Japan.

$1,250.00

26. [DESIGN - HIINAGATABON] Nonomura Chûbei, artist. HINAGATA OTOWA NO TAKI Chû. [Kyôto, Genbun 2 [1737] 26.7 x 18.2 cm. 38 full page b+w printed kimono designs. There is a copy in the National Diet Library, that copy was shown at the TREASURES BY RIMPA MASTERS exhibition shown at the Heiseikan in Tôkyô in 2008 for the 350 year anniversary of Ogata Kôrin's birth. There is another incomplete copy in Japan, as well as a copy at the MFA in Boston. Original covers and remains of a title label. Fairly clean, a bit of worming. Good impressions. Volume two, only, of three published.

$950.00

27. [DESIGN - HIINAGATABON]. ômiya Muneshichi, artist. HINAGATA MIYAKO NO FUJI Chû. Kyôto? Hôreki 10 [1760]. 26.2 x 18.2 cm. 32 full page b+w printed kimono designs. There is one copy in the KSSM, in the National Diet Library. There are apparently none recorded outside Japan. Original covers, no title label. Soiling, wear, paper wrinkling. Good impressions. Volume two, only, of three published.

$850.00

28. [DESIGN] FUJII Tatsukichi, designer. SOSAKU SENSHOKU ZUANSHU. [A Collection of Designs for Dyework] Tokyo & Osaka: Bungadô, Shôwa 8 [1933]. Large portfolio, 41 x 31 cm., decorative cloth covered clasped chitsu case with a printed decorative label, all enclosed in the publisher's folding cardboard outer box. A 4 page fascicle of preliminaries and a table of contents. With the chitsu design, the cover design, 3 preliminary page designs and 61 designs on the 50 content fascicles. The designs are primarily in color woodcut, printed on both paper and, occasionally, cloth. A beautiful production, fine overall, though the outer box is worn. Fuji Tatsukichi (1881-1964) was one of the most important reformers of the traditional arts in Japan. His creativity touched nearly every area: lacquer, pottery, papermaking, dyeing - his influence was enormous. This scarce and lovely portfolio of his original designs helps to illustrate why he was so important. This deluxe production cost 25 yen in 1933 - a princely sum during the depths of the Depression in Japan. Complete.

$4,500.00

29. [DESIGN] Furuya Kôrin, designer. SHASEI SOKA MOYO 2 vols. Kyoto: Unsôdô, Meiji 40 [1907]. Folding orihon albums, 24.9 x 18 cm. Printed paper over card covers, each volume with 25 double-page color woodblock prints of vegetal and flower designs by the important designer Kôrin. Lavishly printed and overprinted in metallic inks and mineral pigments to create a remarkably ornate surface. Perhaps the most unusual and sought after of Furuya Kôrin's works, here in very good printing and good condition with some browning of the paper and wear to the printed covers. Complete in two volumes, in a fitted clasped chitsu case.

$6,500.00

30. [DESIGN] Kamisaka SEKKA, artist. MOMOYOGUSA. Kyoto, Unsôdô, Meiji 42-43 [1909-10]. 30.1 X 22.5 cm. 3 volumes. Most consider it the finest Japanese design book of all time, this exquisite suite of 60 double page color printed woodblocks is printed and overprinted using opaque and metallic inks to produce a sumptuous surface. This is from an early printing, before cracks had widened in the printing blocks. The condition is very good, with only a bit of the gutter fading and metallic ink transfer common to
31. [DESIGN] Kamisaka SEKKA, artist. MOMOYOGUSA. Kyoto, Unsôdô, Shôwa 62 [1987]. 30.1 X 22.5 cm. 3 volumes. Doubtless one of the finest design books of all time, this exquisite suite of 60 double page color printed woodblocks is printed and overprinted using opaque and metallic inks to produce a sumptuous surface. This is the most recent re-strike from the original blocks, done by the original printer, Unsôdô. The condition is like new. In the publisher's original shipping box, brocade-covered clasped chitsu with printed paper title label and dustwrappers on each volume. Obviously, only a pale reflection of the original work, nonetheless modern Unsôdô's still considerable skills have succeeded in creating a work that has considerable merit in its own right and captures the design genius of Sekka in his original medium of artistic expression, the color woodcut. Three volumes, complete:

$38,500.00

32. [DESIGN] Kamisaka Yoshitaka [SEKKA]. Bêkkô Kyôzome MIYAKO NO OMOKAGE. Kyôto, Tanaka Jihei [BUNKYUDO], Meiji 23 [1890]. 23.7 x 16.7 cm, string-bound, Japanese-style, fukuro-toji. Design-printed paper covers, printed title label. 54 pages of color-printed designs for kimonos. This appears to be the first separate work containing the designs of Kamisaka Yoshitaka, later to be known as Sekka, published when he was but 24 years old. Sekka was, of course, the greatest representative of the Neo-Rimpa style and its progenitor, and has to be considered one of the greatest designers of the 20th century in Japan and the world. This earliest of his works is extremely scarce. In very good impression and colors, with a bit of sunning to the front cover, a tiny bit of worming to the last pages, overall very good condition.

$4,500.00

33. [EHON - Conchology] HIRASE Yoichirô. KAI SENSHU. Kyoto: Unsôdô, Taishô 3-11 [1914-22]. 24.8 X 17.8 cm. 4 vols., complete. Printed paper title labels, silk over boards. Orihon folding books of color woodcuts of shells. Each volume contains 20 double page prints. Though the English title would be “One Thousand Shells”, there are only 400 illustrated in the set, supporting the theory that the work was originally planned for 10 volumes and never finished. The first three volumes are scarce (our volume one is dated 1914, volume two and three are dated 1915) but volume four, here the issue printed in 1922, is very hard to find. Thus a complete set, particularly in the clean condition this one is in, is, quite simply, rare. The preface is in Japanese, and the plate lists in bilingual Japanese and Latin. Hirase had a museum of shells and originally commissioned this lovely work from the master printers at Unsôdô to commemorate its first anniversary. Very good, the covers are a bit worn, a bit of offsetting here and there. The printing was so exquisite and the expense of production so large, as to make it one of the jewels of 20th century woodblock production.

$9,850.00

34. [EHON ALBUM] Fukui Gessai after Ogata Kôrin. KORIN GAFU 2 vols. Osaka, Aoki Susanô, Meiji 26, 27 [1893,4]. Folding albums, 27.8 x 21.3 cm. A total of 24 full-page color-printed images after paintings by Ogata Kôrin. The covers are woodblock printed, as well. Complete and in very good condition. Kôrin and the Rimpa style in general was undergoing a grand revival in late 19th, early 20th century Japan.

$1,400.00
36. [EHON] Asai Chû, artist. **TOSEI FUZOKU GOJU-BAN UTA-AWASE.** [Modern Customs in a Comparison of 50 Pairs of Poems]. Tokyo: Yoshikawa Hanshichi, Meiji 40 [1907] 2 vols., 24.7 x 18.4 cm. 50 pairs of caricatures, with accompanying poems, all in color woodcut. This is a copy of the first edition, which preceded the Unsôdô of Kyoto reprint from the original blocks. It includes the original fukuro dustwrapper and the original printed publisher's box, all in a later protective chitsu clasped case. Asai Chû (1856-1907) was one of the two (with Kuroda Seiki) most important oil painters of late Meiji era Japan. This work is in his "Haiga" literati mode and represents his most important foray into book illustration. Ref: Mitchell, p.534. A perfect copy of this important book, as issued. Complete. $3,250.00

37. [EHON] Hasegawa Mitsunobu, artist; Hirase Tessai, **NIPPON SANKAI MEIBUTSU-ZUE** 5 vols. Osaka, Kansei 9 [1797]. String-bound, Japanese-style, fukuro-toji. 25.2 x 17.9 cm. Complete edition of the second printing of this book, first published in Hôreki 4 [1753]. A remarkably interesting visual guide to the Productions of Land and Sea in Japan - agriculture, fisheries, handicrafts, animal husbandry, sericulture, whaling and on and on. The illustrations are lively and realistic, the printing still quite good, the condition overall very good in the original embossed covers with original title labels. Complete. **SOLD**

38. [EHON] Hirokawa Kai. **NAGASAKI BUNKEN ROKU**. Kyôto, Hishiya Magobei, Bunsei Gannen [1817]. 5 vols. in 3, string-bound, Japanese-style, fukuro-toji. 25.7 x 17.7 cm, original paper title labels, grey covers. The second printing after the first appearance in 1800. This "RECORD OF THINGS HEARD AND SEEN IN NAGASAKI" details a trip to Nagasaki undertaken by Kai, a scholar of Dutch medicine. This book has been described by Boxer as "one of the principal sources of information about Deshima and its occupants at the end of the eighteenth and beginning of the nineteenth century". Not only about the Dutch, but also the Chinese, strange tales and monsters from abroad, etc., etc. See Hillier pp. 511,2 & Boxer JAN COMPAGNIE IN JAPAN, p.132. In overall good condition, the b+w woodcuts are in good impression. Complete. **SOLD**

39. [EHON] Hishikawa Kichibei [MORONOBU], artist. **HYAKUNIN ISSHU ZOSANSHO.** Enpô 6 [1678]. Edo, Urokogataya, Empô 6 [1678] 27.0 x 18.5 cm. Ohon, String-bound, Japanese-style, fukuro-toji. Bound 3 vols. in one, with a set of original covers intact into the distinctive Western-style brocade covers used by Louis Gonse (1846-1921) the author of the important L'ART JAPONAIS and a significant collector of Japanese art. This Gonse copy predates the copy in the Ryerson collection by five years and is an example of the first printing. Illustrated throughout in sumi-e by Moronobu (1618-84), doubtless the most important book illustrator of the 17th century in Japan. Some hand-coloring in the first half of the book. A very clean, well-printed copy of this important book. The 100 VERSES FROM 100 POETS is one of the canonical classics of Japanese literature, owned by one of Japan's greatest artists, owned by one of the greatest Western collectors of Japanese books of all time. Complete. **SOLD**

40. [EHON] Oe Bunzen, author. **OGAWARA OSHOREISHUTAI ZEN.** Osaka, Bunsei 9 [1826]. 26.4 x 18.7 cm., string-bound, Japanese-style, fukuro-toji. Original covers, two of the three volumes have the original printed paper title labels. This book of the manners and usages of the Ogawara military house is charmingly illustrated throughout in b+w woodcut. A very unusual item, it is listed in the KSSM, located in but one collection in Japan. The artist's name is Kagen, most probably Murata Kagen (see Mitchell p. 439 for more on this book). In excellent internal condition, fine impression. Complete, 9 sections in 3 volumes. **SOLD**

41. [EHON] Ooka Shumboku, artist. **MINCHO SHIKEN.** n.p., n.d., 3 vols., 27.6 x 17.7 cm., string-bound Japanese-style fukuro toji. Cream paper covers with printed paper title labels. A reprint of the rare MINCHO SEIDO GAEN of 1746. This edition does not have its colophon, but is almost certainly later than the Hishiya Magobei edition of 1813, though it does have the final "authentication" seal of the Bunka edition [see Mitchell example "B" at p.416] According to Hillier [Vol.1 pp.206-7], the original outline blocks were
employed with new color blocks. Though Hillier and Mitchell point out the diminished printing quality of later editions compared to the original, it should be noted that the original edition, one of the first color printed Japanese books, is a work of great rarity and beauty. The true Bunka edition that we have seen, usually dated to 1813 is still a lovely book with the use of bokashi, etc. The edition at hand here is further diminished, but, that said, it is still a lovely book and a very scarce one. See Brown, pp. 70-1. Also, it should be noted that the original edition only consisted of two volumes (the planned third volume did not appear then.) The Bunka edition and later ones, like this, add that series of lovely images in a third volume, completing the original conception of the artist. The printing and colors are fairly good. Overall, good to very good condition, in a worn blue cloth chitsu clasped case [clasps missing] with the remains of a printed title slip matching those on the books themselves. All enclosed in a wooden box. Complete. $3,850.00

42. [GREETING CARDS] ONCHI Kôshirô. Five New Year's Greeting Cards designed by Onchi, sent to Kitazawa Shûji. Five postcards, approximately 14 x 9 cm each, sent as New Year's greetings in the 1930s by Onchi to his friend and fellow artist Kitazawa Shûji. Shûji contributed a print to the 100 VIEWS OF NEW JAPAN done in the later 1930s. See more on Shûji in Helen Merrill's GUIDE... The cards have obviously gone through the post but are still in very good condition. SOLD

43. HEARN, Lafcadio, and Henry Watkin. LETTERS FROM THE RAVEN, being the correspondence of Lafcadio Hearn with Henry Watkin, with introduction and critical comment by the editor Milton Bronner. New York: Brentano's, 1907. First edition. 8vo, grey paper boards, spine black cloth stamped in gilt. A fine copy in the scarce dust jacket which has a repaired chip in the center of the spine. $350.00

44. Ishi HAKUTEI, editor. NIKWA 1928 Tôkyô; Ni-ka Kai [1928]. Large 8vo., printed wrappers. Profusely illustrated with b+w photo illustrations of paintings exhibited in the 1928 Nikakai exhibition. Important paintings and sculpture by the Nika group, including Yasui, Koide, Tsuda and many others, both Japanese and foreign. (The foreign artists include many famous names such as Matisse, Roualt, and Chagall.) Very good condition. Interesting resource on this important group. SOLD

45. KITASONO Katue, poet. SABOTEN-TÔ. Tôkyô, Aoi Shobô, Shôwa 13 [1938] Slender 8vo., one of 170 copies printed. Done in combination with the great artist and poet, Onchi Kôshirô, Kitasono has created here the most interesting expression of his "plastic poetry". The binding, the dustcover, the typography, the textual ornaments, all combine as a fluid visual container for Kitasono's brilliant poems. There is not space here to even begin to describe Kitasono's importance to world art and literature. I would refer you to the several works of John Solt, both translations and critical essays, as well as several exhibitions dedicated to Kitasono mounted here and in Europe, as well. Fine condition, complete as issued. SOLD
46. [MAVO] HAGIWARA Kyôjiro. SHIKEI SENKOKU. Tokyo, 1925. Prelims, 11pp, 6pp., 161pp., 5pp., finals. Profusely illustrated throughout in linocuts by Okada Tatsuo, Toda Tatsu, and Yabashi Kimimaro. Wrappers designed by Okada. Without the first issue plain white slipcase. Perhaps the most important Mavo-inspired volume, and, in its first edition, as here, the rarest. Far more difficult to find than the second edition. The cornerstone of any Mavo collection. The covers of this fragile work are rubbed and worn in places.

SOLD

47. [MAVO] SAITO Hideo, author; OKADA Tatsuo, artist. AOZAMETA DOTEIKYO. Published by Chôryûsha of Tokyo in 1926, it is illustrated throughout by black & white linocuts executed by Okada Tatsuo. 8vo., 4,120pp. +4pp. There are 17 full-page prints and many other figures integrated into the text. With abstract designs in color by Okada illustrating the boards, front and rear. This copy is inscribed by the author, avant garde poet Saitô Hideo, and in near perfect condition. The delicate spine is still fresh. The book is enclosed in a custom protective slipcase. No single one of Okada's illustrated works can be distinguished as being comparatively scarce, all five are almost unobtainable. Okada appeared on the avant-garde scene in Tokyo as suddenly and mysteriously as he left. He is believed to have arrived from Kyushu in the early 1920s and, after a run of considerable authority and influence in MAVO and avant-garde circles, disappeared into Manchuria in the middle 1930s. A very important item for any collection of Mavo-related material, it is Okada's most extensively illustrated work.

SOLD

48. [MAVO] TOLLER, Ernst. TSUBAME NO SHO. Tokyo: Chôryûsha Shoten, 1925. Translated by Murayama Tomoyoshi. Illustrated by Okada Tatsuo. 8vo., printed decorated wrappers. Contains 15 full-page original linocuts by Okada, one of a very few works with his MAVO style original prints. Referenced in virtually every work and bibliography on the subject of Taishô-era avant-garde art, this copy is browned and foxed internally with a soiled cover. Nonetheless a very scarce and desirable copy of this important work.

$7,500.00

49. [MEISHO-KI] Nagakubo SEKISUI, author. TÔÔ KIKÔ. Ôsaka & Edo, Kansei 4 [1792]. 26.3 x 18.3 cm. String-bound, Japanese-style, fukuro-toji, printed paper title label. An illustrated record of travels to the far northeast of Japan, conducted in the late 18th century. Excellent condition, very good b+w illustrations. Many copies are located in Japan in the KSSM, but there is no notice of the book outside of Japan. Sekisui [1717-1801] was a very well known Confucian scholar, artist and geographer responsible for creating many maps of Japan.

$750.00

50. [MIMEOGRAPH/STENCIL ART] Wakayama Yasôji, artist. AYASHII JIKAN. [Tôkyô], Nihon Kôhan Kenkyûsho, Sei-en-sô, Shôwa 27 [1952]. One of 300 copies printed. Signed by Wakayama, who designed the book and hand-printed the images. 28 pp. of alternating text and illustrations are bound in a western-style hard binding, 16.6 x 12.9 cm, in a printed cardboard slipcase, as issued. The poems and prints are both done in kôhan, a silkscreen stencil technique related to mimeograph that Wakayama helped popularize. Wakayama [1903-83] was an enormously prolific single sheet printmaker, using color woodblock and kôhan, and a close associate of Onchi Kôshirô. AN ERIE INTERVAL is a very unusual title printed on glossy paper of various saturated colors (black, dark blue, brilliant red, etc.) that intensify the book's mood. This copy is in excellent condition throughout.

SOLD

51. [MIMEOGRAPH/STENCIL ART] Wakayama Yasôji, artist. AYASHII KUKAN. [Tôkyô], Sei-en-sô, 1963. #65 of 120 copies printed. Signed by Wakayama, who designed the book, wrote the poems and hand-printed the images. [33] pp. bound in a western-style hard binding, 22.7 x 19.7 cm, in a lovely hinged case and publisher's shipping box, as issued. Both the poems and prints are done in kôhan, a silkscreen stencil technique related to mimeograph that was popularized by Wakayama [1903-83], a close associate of Onchi Kôshirô. Although he was an enormously prolific single sheet printmaker using color woodblock and kôhan, this volume of EERIE ENVIRONMENT is quite unusual. Printed throughout on glossy black paper that enhances the mood of the poems and illustrations, it is in excellent condition.
52. [MIMEOGRAPH/STENCIL ART] Wakayama Yasōji, artist. *KURAGE MONOGATARI*. [Tōkyō] Nihon Hanga Kenkyūsho, Shōwa 25 [1950]. String-bound Japanese style, fukuro-toji. 21 x 15 cm. The title label is printed directly on the mimeograph stencil-printed covers [kōhan], and there are 18 pages of text and illustrations in this volume of JELLYFISH TALES. The printmaking technique of kōhan was popularized by Wakayama [1903-83], a close associate of Onchi Kōshirō. Though he was an enormously prolific single sheet printmaker using color woodblock and kōhan, this charming little volume is one of his scarcest productions. It is in excellent condition throughout, with just a bit of very faint foxing.

53. [MIMEOGRAPH/STENCIL ART] Wakayama Yasōji, poet and artist. *Bōchū Kanpon Sono ni, ESASHI NO SHIGEJIRÔ, ANI*. Tōkyō, Seiensô. 1971. one 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 kōhan. 12 x 13 cm. The fine art printmaking technique of kōhan was developed in 1941 by Wakayama [1903-83], a close associate of Onchi Kōshirō. He was an enormously prolific single sheet printmaker using color woodblock and kōhan, 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.

54. [MIMEOGRAPH/STENCIL ART] Wakayama Yasōji, poet and artist. *Bōchū Kanpon Sono ichi, GIN NO SHIMA Chizu Hensenki*. Tōkyō, Seiensô. Shōwa 45 [1970]. #2 of 150 copies, signed by Wakayama and inscribed by him to an individual as "the author" as well. Small western-bound quarter leather and printed paper volume, illustrated by Wakayama in his own technique of stencil art, named kōhan. 12.3 x 13.4 cm. The fine art printmaking technique of kōhan was developed in 1941 by Wakayama [1903-83], a close associate of Onchi Kōshirō. He was an enormously prolific single sheet printmaker using color woodblock and kōhan, 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.

55. [MIMEOGRAPH/STENCIL ART] Wakayama Yasōji, poet and artist. *KAENAI KIMONO*. Tōkyō, Seiensô. Shōwa 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 kōhan. 10.5 x 9 cm. There is an inset kōhan illustration on the front board and there are 15 pages of illustrations, each facing a kōhan printed poem by Wakayama. The fine art printmaking technique of kōhan was developed in 1941 by Wakayama [1903-83], a close associate of Onchi Kōshirō. He was an enormously prolific single sheet printmaker using color woodblock and kōhan, 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.

56. [MIMEOGRAPH/STENCIL ART] Wakayama Yasōji, poet and artist. *MAHÔ NO TORI*. Tōkyō, Seiensô. N.D [1966?]. #6 of 80 copies, signed of 180 copies, total. Small western-bound half leather and printed sheet styrofoam? volume, illustrated by Wakayama in his own technique of stencil art, named kōhan. 16 x 12.2 cm. The fine art printmaking technique of kōhan was developed in 1941 by Wakayama [1903-83], a close associate of Onchi Kōshirō. He was an enormously prolific single sheet printmaker using color woodblock and kōhan, but this charming little volume is one of his scarce and wonderful artist' books. Much like Takei Takeo, Wakayama appears to have been fascinated by the artistic potential of contemporary industrial materials. Here
he has turned to printing using images stencilled via a mimeograph process onto sheets of a styrofoam-like material. The condition of this ultralight and delicate book is excellent, but the images and printed text have suffered from transfer effects, illustrating that not all radical experiments end happily. Still interesting, in the original styrofoam box and cardboard outer shipping box.

$550.00

57. Okamoto Ippei, Maekawa Seppan, Hiratsuka Un’ichi, et al. TOKAIDO GOJUSAN-SUGI MANGA EMAKI. Jō Ge. 2 scrolls, each over 30 feet long and 10” high. Complete in the original wooden box. The scroll set was done in some 250 to 300 copies by 18 members of the Tokyo Manga Association, each hand-painted. It would appear that the trip upon which the set was based took place in 1920-21 and the paintings must have been finished soon after. The inventory of artists involved include some famous names: Mizushima Nihou, Kondō Koichiro, Ippei, Seppan & Un’ichi, among others. The Great Earthquake must have destroyed quite a few and the war many more. Now the set appears infrequently in the market. Our copy has almost none of the foxing that often mars copies of this work, it is clean and quite well painted. A very nice example of this scarce genre of hand-painted multiples.

SOLD

58. ONCHI, Kōshirō, artist & author. UMI NO DOWA. Tokyo: Hanga-sô, Shôwa 9 [1934]. Self-wrappers, with Onchi’s text and accompanying 6 polychrome woodblock prints, the blocks of which were carved by him. Each print is a vortex of images with the female form as visual pivot. Onchi and his work need no introduction - he is considered the most important Japanese printmaker of the mid- Century and one of the most innovative and creative of all time. As a leader of the Sosaku Hanga Creative Print movement, he guided the development of many of the dominant figures of post-war art until his premature death in the 1950’s. UMI NO DOWA is a remarkable work, it is almost never seen outside of Japan and is by no means common even there. This copy is a bit worn and browned, about good overall - but the 6 plates are much cleaner than usual.

SOLD

59. ONCHI Kōshiro, artist. Framed collection of Woodcut Illustrations. After the war, Onchi Koshiro created a series of woodcut illustrations for a project involving the publication of a revamped classroom curriculum for Japanese students in the post-war era. For whatever reason, those designs do not appear to have been used - they do not appear in his catalog raisonné of prints and book illustrations. Though a series of edited and expurgated pre-war textbooks were employed immediately after the war, more permanent changes in the curriculum were not effected for several years. As this set of Onchi illustrations were designed to be used in a basic Japanese language book, it is possible that the extensive language reform after the war stopped the finalization and publication of the textbook at all. In any event, the set has a few marginal notations which indicate page placement, etc., so the project must have proceeded to the mock-up level before being abandoned. There are 11 cuts in b+w with two having light coloration. Portraits of Tolstoy, Einstein, Lincoln and Franklin combine with landscapes, insects, children at play, etc. The images seem to be suffused with a gentle sadness - they certainly seem to capture the spirit of the times. Truly a lovely and important group. There is no way to overestimate Onchi’s importance to 20th century Japanese print making. This experimental group of cuts is a tribute to his art and an accurate evocation of an age. Framed in a custom mat.

$2,500.00

60. ONCHI Kōshiro, artist; Inoue Yasufumi, poet. Shishû UME. Fugaku Honsha, Shôwa 22 [1947]. #6 of 600cc, signed by Inoue, the author. 8vo, printed decorative wrappers, book designed by Onchi Kôshiro, frontispiece a woodcut designed by Onchi, as well. [Onchi Raissonne, #281, “Portrait of a Poet (Inner Image”). In very good condition throughout.

$485.00
of 17 prints and 20 poems on the topic “EXPRESSIONS OF THE SEA”. Onchi Kôshirô had designed this album during the war, but when he attempted to get it published after the war's end, had no luck and abandoned the project. A few images from the carved blocks were pulled as an experiment and one, UMI NO MIERU MADO, appears in the British Museum collection with an interesting explanation. (See the description on their website.) In any event, long after his father's death, Onchi Kunio resurrected the project and printed the work in nearly complete form, as only 3 prints had remained unfinished. “Modern” as it is, its tiny limitation guarantees its place as one of the greatest rarities of the Onchi oeuvre. In fine condition, in portfolio with a tan cloth covered clamshell case. In the original publisher's cardboard box.

62. ONCHI Kôshirô. [A BUILDING ON THE SHORE OF A POND] Oil on canvas, 33 x 45 cm. Dated “März 1921,” with the word “Formasa” (i.e. Formosa), in pencil in the bottom right corner. It is unsigned; but its authenticity is attested to by Onchi's eldest son, Kunio, on a slip affixed on the reverse of the canvas, with his personal seal.

Onchi is a renowned artist, primarily remembered as a printmaker, as the most important figure of the “Sosaku Hanga” movement, a poet, and book designer. Yet early in his career he received formal instruction in Western art, beginning in 1909, when he joined the Hakuba-kai (White Horse Society) and the oil painting curriculum at the Tokyo School of Fine Arts a year later. Onchi’s knowledge of German, acquired earlier in his education when he attended the the Doitsu kyôkai chûgakkô (German Cooperative Middle School), may have given him access to early twentieth century German art. Despite his interest in Western art, Onchi never traveled to Europe or the United States, content to acquaint himself with contemporary developments through illustrations in books and magazines and Tokyo exhibitions of European art. This painting is a result of one of only two trips abroad taken by Onchi. It is from his first trip in 1920, when he visited his older sister and her husband in Taiwan, known then as Formosa and a Japanese possession. (Two other oil sketches he made on this trip are the basis of two wood-block prints from the 1930s, “The Side Gate of the Confucian Temple in Taiwan” and “East Gate of Taipei.”) The painting is a loose network of fluid brush strokes in natural colors with blank areas of canvas and the weave of the cloth still showing. Onchi’s oil paintings are seldom seen outside of museum collections, and then, mostly through reproductions, and rarely appear on the market. The date of 1921 on this painting establishes it as a late oil painting by Onchi, because with the exception of a large nude done in 1937, no records exist of other oils by him after the early 1920s. Reference: The Graphic Art of Onchi Kôshirô, by E. Swinton.

63. ONCHI Köshirô. Drawing for Gekkan KYOTO Magazine. An original drawing and magazine printer's proof page, tipped onto a single sheet, 27.4 x 19.2 cm., along with a xerox of the illustration and article as printed in the magazine in 1951. The article was entitled HAHA NO TERYORI [MOM’S HOME COOKING] and the illustration is of a homely meal of tôfu, herbs and a chawanmushi, with Onchi’s calligraphed caption. As is evident from the proof and the printed article, it was all quite faithfully reproduced. Charming and evoking evocation of a warmly remembered distant past, long before the war and the privations all around. A very nice and contextualized presentation.

64. ONCHI Köshirô, et al. HAKUBUTSU-FU. Tokyo: Shôwa 25 [1950]. Small oblong western-style book, printed paper over boards, leather spine, 11.2 x 14.5 cm. Number 197 of 200 [of 250] copies, signed and sealed by the editor, Onchi. Title NATURAL HISTORY SKETCHBOOK” represents the first creative effort of the ICHIMOKUKAI, the print group around Onchi. Though designed during the early years of the Pacific War, it wasn't actually printed until 1949-50 in a small limited edition. There are five color woodcut sôsaku hanga prints by each of the five artists involved; Onchi created the animal prints; Yamaguchi Gen did shells; Sekino Jun’ichirô, insects; Katô Tarô, trees; and Sugihara Masami, flowers: 25 prints in all. Plus, there is a printed "shiha- e" style design on the contents page, and the title page and covers are woodblock printed as well. This is an extremely important and handsome work from Onchi's school. In near fine condition with a hint of occasional foxing in the original box with a printed paper label.

65. ONCHI Kôshirô. [A GROVE OF TREES] Oil on canvas, 45 x 33 cm. It is from a series of landscapes done in 1921. It is unsigned, but its authenticity is attested to by Onchi's eldest son, Kunio, on a slip affixed on the reverse of the canvas, with his personal seal. Onchi is a renowned artist, primarily remembered as a printmaker, as the most important figure of the “Sosaku Hanga” movement, a poet, and book designer. Yet early in his career he received formal instruction in Western art, beginning in 1909, when he joined the Hakuba-kai (White Horse Society) and the oil painting curriculum at the Tokyo School of Fine Arts a year later. Onchi's knowledge of German, acquired earlier in his education when he attended the the Doitsu kyôkai chûgakkô (German Cooperative Middle School), may have given him access to early twentieth century German art. He acknowledged a special sympathy with contemporary German art and specifically cited the influence on his work of Edvard Munch and Wassily Kandinsky, artists in the German milieu who gave color and form emotional and evocative values. Despite his interest in Western art, Onchi never traveled to Europe or the United States, content to acquaint himself with contemporary developments through illustrations in books and magazines and Tokyo exhibitions of European art. This painting is a result of one of only two trips abroad taken by Onchi. It is from his first trip in 1920, when he visited his older sister and her husband in Taiwan, known then as Formosa and a Japanese possession. (Two other oil sketches he made on this trip are the basis of two wood-block prints from the 1930s, “The Side Gate of the Confucian Temple in Taiwan” and “East Gate of Taipei.”) The painting is a loose network of fluid brush strokes in natural colors with blank areas of canvas and the weave of the cloth still showing. Onchi’s oil paintings are seldom seen outside of museum collections, and then, mostly through reproductions, and rarely appear on the market. The date of 1921 on this painting establishes it as a late oil painting by Onchi, because with the exception of a large nude done in 1937, no records exist of other oils by him after the early 1920s. Reference: The Graphic Art of Onchi Kôshirô, by E. Swinton.
never traveled to Europe or the United States, content to acquaint himself with contemporary developments through illustrations in books and magazines and Tokyo exhibitions of European art. This painting is a loose network of fluid, rhythmic brush strokes in greens and earth tones with blank areas of canvas and the weave of the cloth still showing. It shows, perhaps, the influence of landscapes by Max Liebermann and Lovis Corinth, or even Ernst Ludwig Kirchner, and is a bold and creative work on the brink of abstraction. Onchi's oil paintings are seldom seen outside of museum collections, and then, mostly through reproductions, and rarely appear on the market. The 1921 date of this painting establishes it as a late oil painting by Onchi because, with the exception of a large nude done in 1937, no records exist of other oils by him after the early 1920s. Reference: The Graphic Art of Onchi Koshiro, by E. Swinton. $5,500.00

66.ONCHI Kôshiro. HAKUBUTUSUZU 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] $485.00

67.ONCHI Koshiro. Onchi Koshiro Shibun-shû KISETSU-HYO. Tokyo: Aoi- Shobô. Showa 10 [1935]. This copy is #15 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, housed in a custom-made wooden box. Besides the illustrations, Onchi wrote the poems in this collection and was responsible for the book’s design. The text reproduces his calligraphy. It is signed by Onchi and contains a photogravure portrait of him. 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. [See Onchi, HON NO BIJUTSU, p 110]. 

SOLD

68.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. A tour-de-force and important work, here with slight browning and foxing, else very good in the original woodcut printed wrapper (by Onchi). 

SOLD

69.[Peking Jung Pao Chai, Publishers] Ch’i P’ai-shih etal. PEKING JUNG PAO CHAI HSIN CHI SHIH CHIEN P’U. Peking, 1955. Folio, 2 vols bound chinese-style in purple wraps, enclosed in a brocade folding box with ivory clasps. In fine condition. This collection of wood-block reproductions of paintings was published by the famous Peking art publishers in honor of the 91st year of the painter Ch’i P’ai-shih, which was celebrated in 1951. There are a total of 80 multicolor prints, of which 32 are after designs by Ch’i P’ai-shih, himself. Magnificently done, they represent the height of the printer's craft in 20th century China. Complete. 

SOLD
70. [PHOTOGRAPHY] KIMURA Sôhachi, text SUZUKI Yoshikazu. GINZA KAIWAI
GINZA HATCHÔ. Tôkyô, Tôhô Shobô, Square 8vo., 2 volumes. Important and well
known early postwar essay and photo-essay together. The text, embellished with
woodblock prints and halftone illustrations, traces the history of the upscale Ginza
shopping district, back to the beginning of the city of Edo [Tôkyô]. It was written by
Kimura, a very important visual artist and essayist of the time. The photoessay is
remarkably similar to Ruscha's famous EVERY BUILDING ON THE SUNSET STRIP,
which he published some 12 years later. Photographed by Suzuki Yoshikazu, I would
find it hard to believe that it did not provide the inspiration for Ruscha's later work. The
buildings on the Ginza frame the conceptual "road" that lies between the two sides of the street, much as the buildings on the
banks frame the river in Hokusai's iconic "Sumidagawa Ryôgan Ichiran". Complete, the text in its slipcase and both volumes
enclosed in the original shipping box with title label. The endpapers of the photoessay are a bit misglued and rumpled as a
consequence of that. A near fine copy of this wonderful work.

$2,500.00

71. [PHOTOGRAPHY] Nagasawa Shashinkan. THE LIFE OF SHANGHAI SHANGHAI FÛZOKU-SHI.
Shanghai, Shôwa 8, 14 [1933, 38] Album of images of street and domestic scenes in Shanghai in the
1930s with a Japanese text. Bound Western-style with a soft leatheroid over board covers, 26.7 x 19.3
cm, In the original cardboard slipcase. About fine.

SOLD

72. [PHOTOGRAPHY-JAPAN]. SHANGHAI INTERNATIONAL SETTLEMENT ON DEC.
8, 1941. Album of 67 original photographs depicting events in Shanghai on the day of the
bombing of Pearl Harbor. Photos are all 4" x 6", mounted on 10" x 11 3/4" unbound heavy
card stock covered in stiff cellophane which is lightly darkened around the edges. The
images are clean and bright. The photos document the entrance of the Japanese forces
to the International Settlement and the surrender of U.S. and French forces there. The
reactions of the various inhabitants, Western, Chinese, Japanese, etc. are also vividly
portrayed. There is Japanese captioning, partly in script and partly in set kanji text
(employing some quick typesetting technique, perhaps - like a kanji typewriter?).
Research has revealed no published version of any of these images, though one or two
resemble other images taken on that day in Shanghai (the PA truck, the brass band).
Fascinating documentary evidence of the most momentous day of the 20th century in East Asia. The quality of the photos is
superb.... they capture the fear, the elation, the sadness of that day. Add to that our own sure knowledge of the tragedies to come
and the collection grows even more in power and effect. There is a huge story told here, to be taken in slowly, image by image.

SOLD

73. [POETRY] Kobayashi ISSA, Natsume Sôseki & Okawa Usen. SANGUSHU.
Shiga-ken & Tôkyô, Taishô 9 [1920]. 29.6 x 21.2 cm, oblong cloth covered board binding. Done
privately in honor of the 80th anniversary of Issa's passing, Issa's poems are written out by
Sôseki in his distinctive hand and each poem is faced by a wonderful haiga created by
Usen. Hence the "Three Idiots" of the title. The woodblock production of the calligraphy and
paintings is remarkable, the block carver was Okura Hanbei. By the time the book saw the
light of day, Sôseki had passed away. Very unusual, the only fragments I have seen
recently consisted of individual pages extracted from this exquisitely printed book and
mounted as hanging scrolls, alas. In any event this copy is near fine in the original,
somewhat worn, publisher's clasped chitsu case.

SOLD

74. [PREWAR ARCHITECTURE] TAKASUGI Mikitarô, editor. JUTAKU KENCHIKU Kenshô Sekkei
Zuanshû. Tôkyô, Kenchiku Gakkai, Shôwa 9. 8vo., printed wrappers. This book of award-winning
designs for domestic architecture has forty plus pages of designs and projections. Very good condition.

$165.00

75. [SIBERIAN EXPEDITION]. Teikoku Gunjin Kyôiku-kai, editors. SHIBERI JIHEN KINEN SHASHIN-CHÔ.
Tôkyô, Taishô Tsûshinsha, Taishô 7 [1918] Oblong folio, bound western-style in cloth, gilt. Illustrated throughout in colotypte. Photos and cations
on the International Siberian Expedition in support of the Whites against the Red Army, in which the Japanese played a prominent
role. 4 page folding panarama of Vladivostok harbor and views of the cities, the countryside, troops, inhabitants, diplomats, war
preparations, etc., etc. One can feel the Winter coming... Very good condition throughout. Very scarce.
Sôsaku Hanga Gajôshû
1931. Tokio: Curieuxdo [Kyûryûdô], Shôwa 5 [1930]. Bound in Western-style printed wrappers. 19.2 x 13.0 cm. There are 20 tipped in color woodblock prints ("season's greeting wishes"): 7 each by Maekawa and Hiratsuka and 6 by Onchi. The British Museum's copy is at http://www.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=3079153&partId=1 Some rubbing and edgewear to covers with a closed short tear, else very good. Very unusual ephemeral item.

SOLD