Catalogue 48A Japan and Asia

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Japan and Asia

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1. [ATLAS] Preface by SAITO Ken, edited by Yamazaki Giko. Dai NIHON YOCHI BENRAN 2 vols. Tô [Present day Hyôgo], Tempô 5 [1834]. Original yellow covers and title slips. 26.2 x 17.7 cm., orihon folding albums. 76 color-printed maps, including a world hemispherical map with some charmingly outdated concepts, including the depiction of California as an island. Delicately and skillfully printed throughout, in remarkably clean condition. Near fine copy of this interesting work and very unusual as such. Complete.

$2,850.00

2. [AVANT GARDE] UMEHARA Hokumei, editor. BUNGEI ICHIBA [BUNGEI SHIJO] Vol.3 #6. Wrappers, 21.7 x 15 cm. Tokyo, Shôwa 2 [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

3. [AVANT GARDE] UMEHARA Hokumei, editor. GROTESUKU 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 lovelies 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


SOLD
5. **[AVANT-GARDE POETRY]** HINO Shunsuke. *Shishû AKAGO NO KUBI WO KIRU*. Tôkyô, Erosu-dô, Shôwa 4 [1929]. 18.5 x 12.7, bound Western-style in wrappers with illustrated covers, book design and illustrations throughout by Iguchi Masao. A product of the Nagoya avant-garde. The illustrations and design of this "TERMINATING THE BABY" are jarring, some of the poems sound and feel like they were written while falling down a flight of stairs. The paper is browned and some pages a bit edgeworn but a very good copy overall of this ephemeral production.

SOLD

6. (Bertha Lum, Illustrator) **Princess Der Ling**. *IMPERIAL INCENSE*. NY, 1933. Illustrated in b+w by Lum, plus 6 full-page three-color plates by her as well. ix, 267 pp. 8vo, blue cloth, gilt. Lum was one of the most important western artists of her day working in the "oriental manner". This copy is inscribed and dated by Princess Der Ling. Save some slight browning, it is fine in a torn and edgeworn dust wrapper.

SOLD

7. **[BIRDS AND FLOWERS]** Matsui Yûkoku, artist. *KOTORI NO NEGURA*. Kyôto, Unkindô, Meiji 36 [1903]. String-bound, Japanese-style, fukuro-toji, printed paper covers, printed title label. 24.7 x 17.0 cm. Printed and published by the important design house, Unkindô, during its heyday. There are 40 pages of delicately colored woodblock print images of birds and flowers by Yûkoku. Good impressions and color, good condition. Complete.

SOLD

8. **[CHILDREN'S]** Nihon Gangu Kenkyûkai Henshû. *Kansatsu Ehon KINDAA BUKKU Dai San-shû; Dai Yompen Mushi no Maki*. Tôkyô, Fureberu-kan Hakkou, Shôwa 5 [1930]. Large, 26.0 x 37.5 cm, oblong illustrated book in color illustrated wrappers. 16 pages, counting the front and back covers. All color within. The "insect issue", with charming pictures of children and insects throughout. One is reminded of how many wonderful insect picture books have appeared throughout Japanese art history. Utamaro, Shunkei, etc., found wonders in the insect world and that affinity is expressed here, as well. The Kinderbook magazine series was very important and first rate artists were involved - the back cover is a charming image by Takei Takeo. Very good condition. Very scarce.

SOLD

9. **[CREPE PAPER BOOK]**. *CALENDAR FOR 1927*. Tokyo: T. Hasegawa, n.d. [1926?]. A small format, 15 x 10.5 cm, tassel-bound color woodblock printed calendar for 1927. The contents are six double- page seasonal illustrations, each with two small monthly calendars. Front cover has shallow chipping and creasing along the bottom edge and a bit of foxing. A small, light stain at fore-edge to first three leaves. Beautifully printed throughout. Very good.

SOLD
10. [DESIGN] ASAI Chû. MOKUGO ZUAN SHU. Kyoto: Unsôdô, Meiji 41 [1908, 1918]. Printed paper covers over boards, tassel bound. This tall 4to sized volume (36.5 x 25 cm) is a wonderful deluxe compendium of Asai's design work. Asai is famous as one of the two most important Japanese Western-style painters of the late 19th and early 20th centuries, but his design work, as well, was at the forefront of the international design revolution of his day. In the early years of this century after his return from several years in France and before his premature death in 1907, Asai taught design and painting in Kyoto and influenced some of the most important Japanese artists of the later 20th century. This work, published posthumously by his friends, is masterfully printed by Unsôdô and includes 24 pages of color woodblock prints after his designs and 41 pages of collotypes. This copy is in lovely condition throughout. Though it went through several printings early in this century, of which this is the fourth, it has become quite a scarce book. Overall very good condition. Complete, as issued, in the original chitsu clasped cloth case [clasps missing].

SOLD

11. [DESIGN] FURUYA KORIN. Date Moyô HANA ZUKUSHI. Kyoto, Unsôdô, Meiji 38 [1905]. Oblong album, 18.3 x 25 cm, Final colophon page, along with 50 designs on 25 pages of color woodcut designs on an abstract flower theme by Furuya Kôrin, one of the most important of Unsôdô's early neo-Rimpa designers. Well-printed with bokashi, tarashikomi and metallic inks. An early printing of this fragile work, a bit browndown throughout; the paper covering the back board is loose and has a few small holes. Internally good and complete. The scarcest of the "zukushi" series.

SOLD

12. [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

13. [DESIGN] Furuya Kôrin, designer. UNKA SHU. Kyoto: Yamada Unsôdô, Meiji 35 [1902]. 2 vols. [Jô,Ge]. Each volume, 24.2 x 16.4 cm, string-bound Japanese style, fukuro-toji. Design-printed paper covers. Kôrin was a neo-Rimpa designer of considerable importance who did a lot of work for Unsôdô. Each of the two volumes of cloud designs includes ten pages of color printed abstract cloud images and 30 pages of black & white woodcuts. Good impressions throughout, the volumes are internally in very good condition, though the covers are soiled. The set:

$385.00

14. [DESIGN] Kamisaka SEKKA, artist. CHIGUSA. Kyoto, Unsôdô, Heisei 3 [1991]. 24 x 35.5 cm. 3 volumes. This wonderful suite of 54 single page color printed woodblocks preceded Sekka's MOMOYOGUSA by several years, originally appearing in 1899-1903. Many of the prints are printed and overprinted using opaque and metallic inks to produce a sumptuous surface. This is a nice late impression - the postwar edition, printed from the original blocks still in Unsôdô's possession. Excellent condition in the original publisher's dustwrappers and clasped case. Even this recent printing has become quite hard to find. At approximately the original publisher's price.

SOLD

15. [DESIGN BOOK] 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 this work. Definitely one of the cleaner copies internally that we have seen. The exteriors have been restored and show the signs of old chipping away of the overlay paper but the original title labels are still present. The paper overlays are very fragile and so they almost always have at least some problems of condition. In a contemporary supplied clasped chitsu box. A beautiful copy of this cornerstone of 20th century design. Complete.

$38,500.00
16. [DESIGN BOOK] Kamisaka SEKKA, artist. MÔMOYOGUSA. 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: $4,500.00

17. [DESIGN] Kamisaka SEKKA. NIHON JOSO 7 vols. Kyoto, Unsôdô, Meiji 39 [1906]. 26.3 x 18.7 cm. String-bound, Japanese style, fukuro-toji, printed paper title labels. An interesting visual history of women's fashion in traditional Japan. The b+w woodblock prints were designed by the master himself, Kamisaka Sekka. A good impression, some cover soiling, in very good condition overall. Complete. $1,150.00

18. [DESIGN] Kawarasaki KÔTO. Monyô HANA NO SHIORI. Kyôto, Uchida Bijutsu, Shôwa 9, 10 [1934,5]. 3 vols., 36.5 x 24.5 cm, orihon folding album in printed paper over board covers, printed paper title labels. Each volume profusely illustrated in lovely, delicately printed color woodblocks, 2 designs per page. Each volume has 25 pages of prints, 75 all together, thus 150 designs. Very good impressions, subtle color, the original publisher's clasped chitsu case is worn, the book covers are a bit soiled, stained and rubbed, but internally in good condition. Complete. $2,400.00

19. [DESIGN] KAWARASAKI, KÔTO MIZU HYAKUSHÛ. Kyôto, Uchida Bijutsu, Shôwa 12 [1937]. 2 vols., bound orihon in woodblock printed paper over board covers. The first set of the MIZU HYAKUSHÛ series. There are a total of 48 pages of lavishly printed tall slender designs, over one hundred in all, based on a water theme - waves, whirlpools, waterfalls - quite an amazing variety of designs. Kawarasaki was probably the most important designer of the late 1930s. In near perfect condition with ownership labels on the inner rear pastedowns of both volumes. In the original publisher's clasped chitsu case. $2,500.00

20. [DESIGN] MATSUWA 6 Albums of Stencilled Paper. Kyoto, Kamiya Kichinosuke. The oblong albums are 24.7 x 33 cm, one upright album is 30.8 x 22.8 cm, the other is 31.0 x 21.3 cm. String-bound, Japanese-style, fukuro toji. Designer's sample books of patterns, printed on Japanese paper by stencil (katagami). The oblong albums have approximately 400 full-page designs in all - some printed on only one side of a sheet, some sheets with two designs - recto and verso. The upright albums have a total of about 170 full page designs. Most designs are monochromatic and quite simple, but there are also those which are printed with more than one stencil and which produce interesting effects via color and shape. Each album has the designs numbered and the covers are titled as thematic groups. The "Kamiya-ten" on one cover refers to Kamiya Kichinosuke of MATSUWA (the company name), located on Ni-jô in Kyôto, the design center of Japan. Even these simple efforts from the mid-20th century reveal a remarkably high level of design imagination. The albums have been used and are a bit thumbed with paper creases and edgewear. All six albums, as a group. SOLD

21. [DESIGN] Miyagi-ken Insatsu Jimusho. KAISHÛ Chiku Moku Kan. [n.p.] 23.4 x 24.9 cm. The preface is dated Shôwa 4 [1929] The printing office of Miyagi prefecture assembled this sample book of colorful designs, many of which are fan designs created during the Taishô and early Shôwa eras. There are 165 prints in all, many printed by stencil, some in woodcut, and some in carved paper. Printed and overprinted, metallic inks, "spray" effects, etc. One of some 12 volumes done in the sample book series, this being the "bamboo and tree" set of designs. Very good overall with some transfer and some foxing. Very unusual. SOLD
22. [DESIGN] Miyagi-ken Insatsu Jimushó, KAISHŪ Hana no Maki. [n.p.] 23.4 x 24.9 cm. The preface is dated Shōwa 4 [1929] The printing office of Miyagi prefecture assembled this sample book of colorful designs, many of which are fan designs created during the Taishō and early Shōwa eras. There are 175 prints in all, many printed by stencil, some in woodcut, and some in carved paper. Printed and overprinted, metallic inks, "spray" effects, etc. One of some 12 volumes done in the sample book series, this being the "flower" set of designs (though it seems that there are many good luck hyôtan gourds). Very good overall with some transfer and some foxing. Very unusual.

23. [DESIGN] Sakai HO-ITSU, Suzuki KI-ITSU & Nakano KI-MEI, SHIKI NO HANA. 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 Unsōdō 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.

24. [DESIGN] Taniguchi KOKYO, artist. KODAI MOYO Ichi, Ni. Kyôto, "saihan" Taishô 7 [1918]. 36.3 x 25.0 cm., woodblock-printed covers, tassel-bound, fukuro-toji. Kökyô (1864-1915) was born into a cloth merchant family, adopted into the Taniguchi family and became a student of Kôno Bairei. Important in Kyôto art circles, here he serves as an Unsōdō designer. There are 25 pages of color woodblock prints of designs based on traditional motifs in each of the two volumes, plus an additional 11 pages of fan designs in volume two, so 61 pages of designs in all. There is a bit of interest bibliographically regarding this book.... If one looks at the Unsōdō English language catalog of 1915, this book is listed as having 10 volumes. Yet, the colophon of this copy of ours clearly states that the set is complete in two volumes, as here. Now, the first printing was done in 1911. One might hypothesize that the original edition of 1911 consisted of two volumes, that plans were made to expand it to 10 volumes, but by the time the "saihan" reprint was done in 1918, those plans had been dropped. In any event a good impression with good colors, very good condition overall. Some striking images are included in the mix.

25. [DESIGN] TSUDA Seiû, artist. KAMONFU 2 vols. Kyôto, Honda Ichijirô, Meiji 33 [1900]. 25.2 X 17.9 cm. Tassel-bound, Japanese style, printed paper covers. Tsuda Seiû was a painter, illustrator and designer of incredible flexibility, one of the most influential masters of the 20th century, and Honda Ichijirô a leading publisher of his day. These 80 full-page color woodcut designs are extremely well-printed with heavy opaque colors and metallic inks. An important example of the design genre, this is a complete copy of a scarce work that shows just a bit of edgewear, two plates that are trimmed at the bottom margin (not affecting the images), and a few toned leaves, else in very good or better condition. For more on this work, see pp. 20 & 21 of the recent catalogue ZUANCHO IN KYOTO [Trujillo & Mitsui, Stanford University Libraries, 2008].

27. [EHON - TEN BAMBOO HALL] SHIH-CHU-CHAI SHU HUA P’U. N.P., 16 vols in 8, n.d. [1879?]. 25.8 x 15.3 cm. Chinese wrappers ("butterfly" binding). No titles on covers. Clasped cloth chitsu case with title label. Though first published in the early 17th century, this late 19th century edition is a fairly good impression from the recut blocks. The paper is a bit browned but a lovely set overall. The TEN BAMBOO HALL is one of the world's great classics of book illustration, originally one of the first Chinese books printed using color woodblock. It had enormous influence on the development of the visual arts in East Asia, particularly in Japan. Sets of the TEN BAMBOO HALL, particularly Chinese editions in such nice condition, have become quite scarce.

SOLD

28. [EHON] I-Fukyu & Ike no Taiga. I-FUKYU IKE NO TAIGA GAFU. Kyôto & Edo: Maruya Gempachiro & Suharaya Môhei. Kyôwa 3 [1803]. 27.2 x 18.2 cm. Blue paper covers, string-bound Japanese-style, fukuro- toji. Original printed paper title labels. Follows the copy at Mitchell 307, save that the ordering of the prefatory and final materials seems to follow the order of the copy found at Odin 143. Worn covers and abraded title labels, some repaired, mostly marginal, worming inside. Still a more than serviceable copy of this lovely book. The famous Nanga artist Ike no Taiga has a volume to himself, accompanying the volume dedicated to the Chinese artist I-Fukyû. To my eye, Taiga's wonderful whimsy and pictorial variety carry the day. Printed in black and white throughout. The book deserves a wider audience than it has received to date.

$1,250.00

29. [EHON] Kameda BOSAI, artist. KYOCHUZAN. Vertical striated covers with horizontal figures, green on creme printed paper title label. String-bound Japanese-style, fukuro toji. The collation follows example "A" at Mitchell 363-4, save for the following: 27.9 x 18.3 cm; the pages are all un-numbered; the seals are printed in red, there is a colophon on the inside of the back cover citing 6 publishers in Edo, Osaka & Kyoto and the publication date as the ninth month of Bunka 13 [1816]. Thus, another variant is added to the long list surrounding this wonderful work. Though many articles have been written and differences between variants catalogued, there is surely more that needs to be said on the subject. Besides the bibliographic niceties involved, this copy captures perfectly the artistry and fun of the "MOUNTAINS OF THE HEART", perhaps the most famous of all Nanga school ehon. A very nice printing with lovely colors on the creamy paper of the better editions. The very first image has a bit of mottling, perhaps a bit of a chemical reaction between the paper and the pigment or perhaps even a desired "effect" as I have seen it in several copies.

$3,750.00

30. [EHON] KAWAMURA Bumpô. KANGA SHINAN NIHEN. Kyoto: Hishiya Magobei, et al., Bunka 8 [1811]. String-bound Japanese-style in yellow covers with paper title labels. 26 x 17.5 cm. This "second series" of the KANGA SHINAN [Manual of Chinese-style Painting] was the only one illustrated by Bumpô and was published over thirty years after the first series; so it obviously stands on its own as an independent work. The simple designs are printed in sumi and light colors in very good impression. The condition of the three volumes is very good to fine inside with wear, soiling and staining to the covers. Example of an early printing, collates identically to the Mitchell copy. (Mitchell p. 335, Ryerson 385, Brown 104). Complete.

SOLD

31. [EHON] Kawanabe Kyôsai [Gyôsai]. GYÔSAI GADAN. 4 vols. Tôkyô, Meiji 20 [1887]. 25.4 x 17.6 cm. 4 volumes, string-bound Japanese-style in printed covers with paper labels. Without the original folding "chitsu" case. Printed in sumi and light colors throughout. This famous artist's autobiography and copybook provides a remarkable insight into the world of the traditional arts in mid- Meiji Japan by their foremost practitioner. Though this work is not uncommon, it is very important. The impressions in this copy are fairly good (though Conder's heron has lost its karazuri fine detail). There is some staining throughout - priced accordingly.

$1,850.00

33. [EHON] NAKAMURA Fusetsu & KAWAHIGASHI Hekigotô. HAIGA HO. Tokyo: Kôkadô, 1909. 23 x 15.4 cm. String-bound Japanese style in flexible covers with stamped title. This visual and textual examination of the relationship between "haiga", haiku drawings, and the haiku themselves was a collaborative effort between Fusetsu, a Western-style oil painter who was also perhaps the most eminent practitioner of haiga in his day, and Hekigotô, a noted haiku poet. They were both intimates of Masaoka Shiki (1867-1902) and leaders of the influential literary circle associated with HOTOTOGISU magazine. Counting the decorative title page, there are 13 full page color woodcuts after designs by Fusetsu, 40 calligraphed haiku by Hekigotô reproduced in woodcut and a 38 page scholarly discussion by Fusetsu, as well as a few collotypes. A remarkable piece both visually and for its significance for the development of a new literary and visual aesthetic for Japan in the 20th century. Overall, this copy is very good in the very scarce (torn) original wraparound dustwrapper.

$3,250.00

34. [EHON] Niwa KAGEN, artist. FUKUZENSAI GAFU 5 volumes. Tall, slender orihon folding volumes in original brownish yellow covers, with original printed title labels. 28.0 x 15.2 cm. There are a total of 40 delicately printed color double-page woodblock prints. Done with subtlety and much use of bokashi, though a few of the prints are a bit out of register. This copy collates exactly the same as Mitchell's Example "B" at pp. 255-6. The FUKUZENSAI GAFU is an interesting book, as, according to the book's preface, it was ostensibly created by Kagen in the early 1780s and here the original blocks, with color blocks added, were used in 1811 to print a full edition. I can see no reference save that of the preface of the book itself which indicates that the original edition was ever printed in any form. This is a work which, when seen, is usually quite tired. It appeared on various types of paper and the slightly heavier washi used here has stood up quite well to the years, without much browning of the lovely colors. The harder tôshi paper sometimes used is often quite browned and fragile, the folds splitting. So, this is a quite unusually whole and lovely version of the book. Complete.

$2,750.00

35. [EHON] Tani BUNCHO, artist. NIHON MEISAN ZUE 3 vols. Kyôto, Osaka, Edo, [n.d. c. 1807]. 25.7 x 18.7 cm. String-bound, fukuro-toji, original printed paper title labels, b+w woodblock depictions of the "Famous Mountains of Japan." A work justly famed for its accurate representation of the mountains in question. According to Mitchell, this is the second printing, done in Bunka 4 [1807], identical to the copy from his own collection which he catalogued at p. 435. Printed with great skill and subtlety, and in very good impression, it retains the freshness and vigor of line for which the book is known. The covers are a bit worn, and there are 10 pp. with slight worming near the end of volume 3 affecting both illustrations and text, but its condition is very good overall.

$2,750.00

36. TOMIÔKA Tessai. ISHÔ BOKUGI. N.p., N.D. [Kyôto, Unsôdô, Taishô12 (1923)]. 43.7 x 31.8 cm. Brocade silk cloth over boards, orihon. There are 15 large calligraphed pages and 13 colorful paintings by Tessai done in his inimitable style and expertly recreated by the woodcut printers at Unsôdô. A very unusual work, done in celebration of Tessai's lucky 88th birthday. There is a bit of foxing here and there. No copies located outside of Japan. In the original publisher's clasped chitsu case with printed paper title label.

$2,500.00
37. **[EHON] Tsukioka SETTEI** [Tanboku]. **EHON RANJATAI** 5 volumes. Osaka: Kichimonjiya Ichibei, Edo: Kichimonjiya Jirobei. Hôreki 14 [1764]. Ohon, 27 x 18.9 cm, string-bound, Japanese style, fukuro-toji. Original covers and title labels. Nicely printed throughout in b+w. Douglas’ catalogue of Japanese books and manuscripts in the British Museum describes the content/title as “Incidents from the life of Ranjatai, told in verse”. Our copy has a few small stains and a bit of finger-rubbing but the printing is good. The KSSM only locates three complete copies in Japan [I,504,1]. Good condition internally, rubbed labels and covers. **SOLD**

38. **[EHON] Utagawa TOYOKUNI I.** **Yôbô Shashin Haiyu Sankai-Kyo.** Edo, Nishimiya Shinroku, Yorozuya Tajiemon, Kansei 13 [1801]. 21.6 x 15.2 cm., hanshibon, string-bound, fukuro-toji. With the original blind-stamped covers and printed title labels, along with the title page mounted on the inner front cover of volume one and the colophon at the end of volume two. The text is by the famous Edo comic author and theatrical devotee, Shikitei Samba, and the prints by Toyokuni I in his prime. A collection of images of famous actors of the day on their days off, as it were. One could translate the title as something like: ACTORS WITHOUT MAKEUP. The two volumes are complete as issued. The books have probably been washed but the mellowing of the colors is actually quite lovely. A worthy example in very good printing of this important and very unusual title. Toda/Ryerson p. 287-8. A copy was the 76th item in the Gerstle, Clark and Yano catalogue, KABUKI HEROES ON THE OSAKA STAGE, and the 57th item in Isseido’s 100th anniversary catalogue, published in 2003. Very good overall. **SOLD**

39. **[EHON] Yamaguchi SOKEN, artist.** **SOKEN SANSUI GAFU.** Heian [Kyoto]: Bunka 15 [1818]. 2 volumes, 26.1 x 18.7 cm, buff paper covers, original printed title slips, bound Japanese-style, fukuro toji. The covers and slips are worn. See Mitchell, p.499. [This copy is identical in collation, save that Soken’s seal is missing from the colophon page and there is no publishing information on the inside back cover.] Thus almost certainly a later printing. See also Hillier, volume one, pp.537-8. A well-printed later copy, good condition. A handsome and important book of landscapes printed with great elegance. Soken was one of Maruyama Ôkyô’s greatest disciples. 2 vols., complete. **$1,250.00**

40. **[EMAKI].** **"ÔKA NO UTA" ["CHERRY BLOSSOM POETRY" HANDSCROLL.** 37.5 x 574 cm. total scroll length (9 cm. blank at start, & 5 cm. blank at end). A lovely scroll, probably early Meiji period, calligraphed in a good strong style. The poetry is interspersed with bird and flower paintings in a skilled hand. Gourd-shaped seal at the end (unread). In excellent condition with a tied silk cover. **$850.00**

41. **[EMAKI].** **ZODIACAL ANIMALS HANDSCROLL.** Never finished: It has 10 animals, with a space near the beginning - after the first animal - for 2 more. All but the boar [inoshishi] and the ox [ushi] are present. A skilled hand - most probably late Edo, unsigned, unsealed. 29 x 562 cm. total length (26 cm. blank at start). In excellent condition throughout. On heavy paper in a brocade cover. **$1,400.00**

42. **[EMAKI].** **MEIJI ERA WOODCUT FAN PRINTS FROM KYOTO.** Albums of fan prints are an interesting genre. Created as marketing tools for deluxe fan makers, they are a compilation of a season’s available designs, commissioned from some of...
the most eminent artists of the day. Once the season was over, the samples were sold - a very limited production. They have largely disappeared from the market, almost before anyone noticed how interesting they really are. This particular example has 58 prints in all - some signed, plus a number of unsigned and quite striking Neo-Rimpa designs, as well. One or two are dated to the late 1890s. Lovely printings and colors, generally good edgeworn condition, some of the prints are damaged, a few others are a bit foxed and browned. Sewn up at some point from loose prints.

$650.00

44. [FAN ALBUM] MEIJI ERA WOODCUT FAN PRINTS FROM KYOTO. Albums of fan prints are an interesting genre. Created as marketing tools for deluxe fan makers, they are a compilation of a season's available designs, commissioned from some of the most eminent artists of the day. Once the season was over, the samples were sold - a very limited production. They have largely disappeared from the market, almost before anyone noticed how interesting they really are. This particular example has 58 prints in all - some signed, plus a number of unsigned and quite striking Neo-Rimpa designs, as well. One or two are dated to the late 1890s. Lovely printings and colors, generally good edgeworn condition, some of the prints are damaged, a few others are a bit foxed and browned. Sewn up at some point from loose prints.

$650.00

45. [FRONT MAGAZINE] Okada Kuwamitsu(?), editor. FRONT 1-2 1942. Tokyo, Tôhô-sha, Shôwa 17 [1942]. Photo-illustrated wrappers, 42.3 x 29.7 cm. This is the Chinese language edition, meant for the continent, of the great propaganda magazine FRONT, which appeared in some 15 different languages. This is the first issue (number 1-2), dedicated to the Imperial Navy and its "defense of Asia". The work combines the talents of some of the most important of Japan's photographers, working under the direction of Kimura Ihei. The layout was designed under the direction of Hara Hiromu. Our copy is a bit worn and stained, but the Chinese language versions are very hard to find, having been sent to what was, in effect, an active war zone. Very unusual.

$1,250.00

46. [FRONT MAGAZINE] SUGIHARA Jirô, editor. DAI TOA KENSETSU GAHO Ajia no Mamori - Teikoku Kaigun. Tokyo, Nippon Denpô, Shôwa 17 [1942] Photo-illustrated wrappers. 42.3 x 29.7 cm. This is the Japanese language home edition of the great propaganda magazine FRONT, which appeared in some 15 different languages. This edition combines the first and second number, dedicated to the Imperial Navy and its "defense of Asia" (including amazing photo plates, some folding, of the attacks on European holdings in Southeast Asia and the attack on Pearl Harbor). The work combined the talents of some of the most important of Japan's photographers, working under the direction of Kimura Ihei. The layout was designed under the direction of Hara Hiromu. Our copy is in very good condition, inside and out. Very unusual and very important.

$1,250.00

47. HAWKS, Francis L. NARRATIVE OF THE EXPEDITION OF AN AMERICAN SQUADRON TO THE CHINA SEA AND JAPAN, PERFORMED IN THE YEARS 1852, 1853 AND 1854 UNDER THE COMMAND OF COMMODORE M.C. PERRY, UNITED STATES NAVY, BY ORDER OF THE GOVERNMENT OF THE UNITED STATES. 3 VOLS. Washington: Beverley Tucker, Senate Printer, 1856. First Edition in three volumes. Vol. 1: xviii + 537 pp.; Vol. 2: [vii], 414 pp. + facsimile of treaty + index + maps; Vol.3: xliii + 705 pp. 4to., green cloth, stamped in gilt to spine, blind-stamped to front and back. Complete with all plates and maps, including the suppressed bathing scene plate. This the Senate printing. Cloth is worn and sunned, particularly on spine. Interior slightly darkened but clean throughout with a few tears to a couple of the folding maps. Minimal foxing and dampstaining to endpapers of volume three. A very presentable copy of this monumental work.

$2750.00


SOLD


SOLD

51. [KOREA] Tokuda Tomijiro. CHOSÈN KONGOYAMA TAIKAN. Korea, Tokuda Shashinkan Shiten, Shôwa 10 [1935]. Oblong collotype album, bound in brocade. 23 x 31 cm. 50 b&w photographic plates of the Kongo Mountain area in what is now North Korea, captioned in Japanese and English. Lovely and unusual. Very good condition throughout.

SOLD

52. [LITTLE MAGAZINE] FUJITA Erosu, author, artist. PRINT AND POETRY PAMPHLETS. Shôwa 7 to 12 [1932-37] 51 assorted issues of this little series of poetry and print pamphlets by Fujita published in Tôkyô by one Tomita Hikaru under the publishing house name of SHIN MYÔJÔ. It would seem that Fujita was the only contributor. The front and rear covers are “kikai-zuri” machine printed woodcuts, the contents have some intext illustrations. The sizes range from 19.9 x 14.7 cm to 22 x 15 cm. There are 2 issues from 1932, 6 from 1933, 11 from 1934, 11 from 1935, 11 from 1936, and 10 from 1937. Brooding, gloomy aesthetic. Very interesting example of the sort of creative effort even amateurs were capable of in the 30s and how conversant they were with trends in world art. The pamphlets are in Japanese, but often subtitled in German. As one might expect, this ephemeral production is vanishingly rare. I can find no trace of it in any institution. In very good condition throughout.

$750.00

53. [MAGAZINE] KATO SHINKICHI, editor. HOKUSHI THE NORTH CHINA Genchi Henshû Peiping, Tôkyô, Osaka. Shôwa 14 - 18. [1939-1943]. All 51 issues of this important record of the Japanese occupation of North China during the Pacific war, in wrappers as they originally appeared. As the subtitle indicates, it was edited “onsite” in Peiping and then printed in Japan. At first intended for an international audience to illustrate the normality of life in North China under the Japanese, by the early months of 1942, after war with the West was truly joined, the English subtitle and occasional English captions were dropped. From beginning to end, a remarkably well-crafted magazine from a graphic point of view with many wonderful photos printed on relatively good quality paper. By the final issues, which appeared in 1943, the subjects became more and more military, but until then, one could scarcely have realized there was still a war on in China... the scenes of daily life were sunny and optimistic, the faces smiling and content as people undertook the “reconstruction” of the North. An interesting example of wartime propaganda done with artistic flair and psychological skill. Quite unusual. Not present in the National Diet Library in Japan, though Tôkyô University seems to have a copy. There are a few institutions in the US that have incomplete runs (LOC, Harvard, Cornell & Stanford), plus it would appear that Yale has a full set. Good condition and complete.

$5,400.00
54. [MAGAZINE] TEIKOKU HATSUMEI KYÔKAI. HATSUMEI THE INVENTION 41 issues. Tôkyô, Maru-no-uchi. Magazines, bound Western style in decorated wrappers. 1927 - 1943. About 26 x 19 cm in size. This important magazine began in 1905. The Imperial Science and Invention Society, that published the magazine, built a permanent research facility for inventors in the Meguro area in Tokyo about the time of the earthquake. The magazine continued after the war and is still in publication today. This group of issues is as follows: Vol. 24 [1927] #s 3, 4, 5, 7; Vol. 27 [1930] #s 9 & 11; Vol. 29 [1932] #s 5 & 7; Vol. 34 [1937] #s 6-12; Vol. 35 [1938] #s 9 & 10; Vol. 36 [1939] #8; Vol. 37 [1940] #s 2, 4, 6-9, 12; Vol. 38 [1941] #s 2-4, 10, 12; Vol. 39 [1942] #s 2, 4, 6, 8, 9, 12; Vol. 40 [1943] #s 1, 2, 4, 5. The earlier issues are dedicated to civilian inventions, though as war looms in the late 30s and arrives in the 40s, the inventions grow warlike, as well. However, in 1943, there is a strange cover photo of a torn Japanese flag seemingly hanging at half staff - odd message, indeed, in the middle of a total war. Overall good or better condition with occasional soiling and edgewear. Very unusual in the marketplace. $1,250.00

55. [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

IN ORIGINAL PUBLISHER'S SLIPCASE AND PRINTED DUST JACKETS

56. MORSE, Edward S. JAPAN DAY BY DAY: 1877, 1878-79, 1882-83. Boston: Mifflin Company, Cambridge: The University Press, 1917. First edition. Two volumes: xiv, [2], 441; [6], 453 pp. Illustrated with a color frontispiece in each volume and throughout with many b&w text illustrations by the author. Large 8vo., grey pictorial cloth, t.e.g. An almost perfect set both volumes still have the original publisher's dust-jackets. The jackets have a small bit of loss at crowns and edges and are faded on the spines Always a desirable title, this copy is especially interesting due of the presence of both original jackets and the heretofore unseen slipcase. Rare thus. $1750.00

57. MURAYAMA Tomoyoshi, et al. SHINKÔ BUNGAKU Dai Jû-yon go. Tôkyô, Heibonsha. Shôwa 3 [1928] Small 18.2 x 12.3 cm wrappered periodical, staple bound. This is the 14th number of this important magazine, titled "MODERN LITERATURE". This issue revolves around proletarian literature and art. The front cover is a distinctive design by "Tom", aka Murayama Tomoyoshi. The staple bindeer has rusted away, else near fine condition. Any and all issues of this magazine are quite scarce. SOLD

58. MURAYAMA Tomoyoshi. MIZUE, No. 217. Tokyo, Taishô 13 [1924]. Wrappers, 8vo. This issue of the important art journal MIZUE is notable for the inclusion of a 5 page article by avant-garde artist and critic, Murayama Tomoyoshi, entitled "KIKAI TEKI YOSO NO GEIJUTSU E NO DONYU" ['THE PATH TO A CONSTRUCTIVIST ART']. Murayama was one of the most iconic figures of the avant-garde in the 20s and 30s. This article is interesting for being contemporary to the introduction of Constructivism into Japan. An important bit of art history, from the source. There is also one other short article by Murayama, addressed to Kimura Shôchô. $185.00
59. MURAYAMA Tomoyoshi. **MIZUE, No. 232.** Tokyo, Taishô 13 [1924]. Wrappers, 8vo. This issue of the important art journal MIZUE is notable for the inclusion of a 2 page address to the Action group by avant-garde artist and critic, Murayama Tomoyoshi, entitled "AKUSHON SHÔKUN NI KUGEN WO TEISURU " ["A WRITTEN EXHORTATION TO MY FRIENDS IN ACTION"]. Murayama was one of the most iconic figures of the avant-garde in the 20s and 30s. This article is interesting for being contemporary to ACTION's founding in Japan. An important bit of art history, from the source.

$165.00

60. MURAYAMA Tomoyoshi. **MIZUE, No. 235.** Tokyo, Taishô 13 [1924]. Wrappers, 8vo. This issue of the important art journal MIZUE is notable for the inclusion of an article on constructivism by the avant-garde artist and critic, Murayama Tomoyoshi, entitled "KOSEIHA HIHAN" ["CRITIQUE OF CONSTRUCTIVISM"]. Murayama was one of the most iconic figures of the avant-garde in the 20s and 30s. This article is interesting for being contemporary to constructivism's introduction into Japan. An important bit of art history, from the source.

$185.00

Onchi Kôshirô is a renowned artist, primarily remembered as a printmaker. He was the most important figure of the "Sosaku Hanga" movement, a poet, and a 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 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.

61. ONCHI Koshiro. **[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. 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.") 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 Koshiro, by E. Swinton. $4,750.00

62. ONCHI Kôshirô, 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. This "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

$5,500.00

63. ONCHI Koshiro. **[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. 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. A bold and creative work on the brink of abstraction.

$5,500.00
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 "shita-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.

64. ONCHI Kôshiro. HAKUBUTSU-SUSHI 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 starting cover and priced accordingly. [Urawa, p.51]

$485.00

76[SOSAKU HANGA] ONCHI, Kôshirô, artist & author. UMI NO DOWA. Tokyo: Hanga-sô, Shôwa 9 [1934]. Self-wrappers in glassine, 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. This copy has scarcely any of the usual foxing. Though it has been read and has slight edgewear, it is near fine, with the original price band, the latter being very unusual.

SOLD

65. OZAKI Kohachi, author. ONCHI Kôshiro. KOMAKUSA. Tôkyô, Shôwa 18 [1943]. Single sheet, 29.2 x 34.3 cm. Meant to fold in fourths as a simple species of "book" during the wartime shortage of paper. The lightly colored woodblock print by Onchi is some 11.0 x 15.4 cm. It was cut and printed by members of the Hanga Kurabu. Ozaki [1892-1974] had known Onchi for many years when he collaborated with him on this little illustrated poem, named after a species of mountain flower common to Japan. Extremely ephemeral. I can find no reference to it in either the English language or Japanese sources, nor does it appear in the Onchi print raissonne. It has, of course, been folded and then flattened again. Overall good condition, a good impression of the print.

$750.00

66. [PAPERMAKING] Shûkôsha, editors. MINGEI SOMEGAMI MONYÔ HYAKUSHÛ. Kyôto, Kyôto Shoin, Shôwa 42 [1967] One of 125 copies. 33.4 x 25.6 cm, Portfolio of samples of dyed paper in red cloth tied portfolio. There are 86 paper samples mounted on 43 sheets, complete. Fine condition throughout.

SOLD


$60.00
68. [PHOTO ALBUM - SHANGHAI] 116 PHOTOGRAPHS mounted onto [44] black leaves with paper corners, cord bound in a contemporary, patterned cloth-covered album, 22.5 x 24.5 cm, with a large news clipping laid down on each cover. Probably compiled in the 1920s-30s, the photos show images from daily life, street vendors and performers, along with buildings and construction sites. Interspersed throughout are 31 formal portraits of individuals and family groups dressed in both traditional Chinese and contemporary Western styles. Some of the individuals pictured in the portraits appear elsewhere in the album in candid photos. 23 of the photographs have captions in either Japanese or Chinese printed within the image, while the majority of the photos have hand-written Japanese captions on the page next to the photograph. These captions are written in white ink which, unfortunately, has either partially or totally worn away in many instances and thus been rendered illegible. A group of three small photos that are laid-in at the front of the album are pencil-captioned in English on the reverse: “August 2, 1901 Bund garden Shanghai.” More than half of the photographs are around 10 x 14 cm, the remainder are either 10.5 x 7.5 cm or 5 x 7.5 cm, with a handful of larger photos, 13.5 x 19.5 cm, and one small circular photograph, of a locomotive, that is 5 cm in diameter. A few of the largest size photos are creased at the center from folding, and a few of the smaller photos are fading, otherwise the condition of the photographs and the album is very good. Housed in a modern clasped chitsu. The juxtaposition of images of the very wealthy [formal portraits] and the very poor [street scenes] cannot be merely accidental - the visual rhythm is jarring and effective. The very first photo is of a military unit [Japanese?] posing in front of a traditional Chinese building. One shot is of the marble boat at the Summer Palace near Peking, everything else seems to be devoted to the people and the views in Shanghai. It would seem that the newspaper clippings laid down on the front rear covers are not contemporary, probably post-war, and concerning earlier events like the Boxer rebellion. A remarkable visual document of China at a crucial moment in its history. Unique.

SOLD

69. [PHOTO ALBUM - SIBERIAN EXPEDITION]. TWO ALBUMS OF 242 IMAGES OF THE SIBERIAN EXPEDITION, CIRCA 1920, AND 16 POSTCARDS Album 1 Patterned cloth, with a printed dancer pattern, over flexible boards, 27 x 36 cm, cord tie, a.e.g. 86 photos mounted on [12] ff. The photos range in size from 6 x 4 cm up to 10.5 x 15 cm, though most are somewhere in between, around 14 x 8.5 cm. Included are five panoramic views, 27 x 8.5 cm, that are formed by butting two photographs. The first four pages have Japanese captions written on the mount. Fourteen photos have Japanese captions printed within the image, and five photos have Russian captions printed within the image. Laid-in are 15 unused postcards, 9 x 14 cm, showing scenes from the expedition and a map. Nine are in color plus six black and white. Album 2 Padded silk, woven with a cloud and dragon pattern, over boards, 27 x 35 cm, cord tie, a.e.g. 156 photos mounted on [20] ff. The majority of the photos are 8.5 x 13.5 cm, with a couple of larger photos that measure 14 x 19.5 cm, and three 27 x 8.5 panoramas formed by butting two photos together. 50 photos have Japanese captions printed within the image, while two others have Russian captions printed within the image, and another two are captioned by hand in Russian. These two albums contain photographs taken around the time of the Allied Siberian Expedition (1918-1922). One depicts scenes of home life of local (presumably White) Russian people around Vladivostok and their interaction with Japanese troops. This is the "soft" album, perhaps suitable for showing to civilians, to ladies, to the public. The other concentrates on Japanese military involvement in the Intervention and on the realities of life in Siberia during that turbulent period. There are scenes of disease, of starvation, of brutal death - both military and civilian, men and woman. This is the "hard" album that speaks to the bleak winter and even more bleak chaos and misery. It includes scenes of troop movement along the Siberian Railway with several images of sabotage and battlefield aftermath. We could not find any of these images published. Any account, visual or otherwise, of the Siberian Expedition is unusual, even printed ones. It would appear these were private albums, perhaps put together by someone in the military - the captioning in two languages may indicate more than one hand was involved in the taking of the pictures and assembly of the albums. An important visual document of a forgotten moment in the creation of the 20th century in Asia - the death of the last Imperial Russian hope for restoration.

$17,500.00

70. [PHOTOGRAPHY] FUKUHARA Shinzô, editor. MUSASHINO FUBUTSU. Octavo, bound Western-style in cloth. 159+ pp. Fukuhara [1883-1946] is an interesting character. Considered one of the first Japanese photographer's dedicated to the medium as an art form, he was also an important business and cultural figure. As the second generation head of the Shiseidô cosmetics firm, he was involved in their creation of a promotional "signature" in their advertising (often embellished with photographs) and design sense, as embodied in the work of their head of design, Yamana Ayao. Shiseidô was a vehicle for the promotion of a progressive photographic language, including surrealist photomontage, in their inhouse productions. Thus, from one point of view Fukuhara might be seen as a gifted amateur photographer, here publishing his own work and that of the Nihon Shashin-kai in a rather bleak pictorialism idiom. But he was also a deeply
influential cultural catalyst of the "modern" in Japanese design in the 20th century. This is his last book, in very good condition, in the original slipcase.

71. [PHOTOGRAPHY] SAWA Hisaji, editor. GOBI SABAKU. Tôkyô, Meguro Shoten. Shôwa 18 [1943]. 26.3 x 19 cm. Published in 200 copies, bound western-style in heavy cloth over boards, all in a printed slipcase. 180 remarkable photos are reproduced, covering scenes of the steppe, the desert, the people, the animals both wild and domestic - in short a remarkable visual record of a remarkable land. Interestingly enough, copies of this book were confiscated by the Occupation authorities after the war, though it is hard to see why. In very good condition, the slipcase shows some wear.

SOLD

72. [POSTERS] ASAHI SHIMBUNSHA. EI ZUI SENKYO POSUTAA-SHÔ. Tôkyô, Shôwa 2 [1927]. 26.2 x 18.9 cm., illustrated wrappers. This interesting book on election and other political posters of the mid 1920s in England and in Switzerland captures very effectively the social political ferment in those two democracies after the end of the First World War. Profusely illustrated, the posters themselves tell the tale most effectively. Must have had an avid audience in Japan, whose admiration for effective design in advertising and propaganda would have combined with an interest in democratic movements in Europe as their own "Taishô Democracy" was evolving. Edgewear, about good overall.

$245.00


$975.00


$2,500.00


$875.00
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 (worth about 200 gold dollars in 1922), a shocking amount at the time, was reflective of the enormous costs associated with the project. The use of colotype 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 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.

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85. TERRY, T. Philip. TERRY'S GUIDE TO THE JAPANESE EMPIRE INCLUDING KOREA AND FORMOSA. Boston & New York: Houghton Mifflin Company, 1920. (Copyrights 1914 and 1920; 2nd printing?). colxxxiv + 799 pp. + ads. 16mo, flexible red cloth covers stamped in gilt and blind. Rear cover slightly creased. Insect damage, and a split to the fold of one map that protruded slightly from the text, very slight loss. Inscribed by the author on blank preliminary page. With 8 specially drawn maps and 21 color plans, some folding. Folding map at p. cxxxvi has small closed tear, no loss. Complete. Scarce inscribed. Near fine. $375.00