

One Hundred Japanese Books



LELLA & GIANNI MORRA

Catalogue 12

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One Hundred Japanese Books

LELLA & GIANNI MORRA

Fine Japanese Prints and Illustrated Books





1. KATSUKAWA SHUNSHO (1726-1792)

Sanjurokkasen (The Thirty-six Immortal Poets).

One volume, complete, 29,5x21,5 cm.

Edo, Yamazaki Kimbei, 1789.

A rare book, one of the last Shunsho's works beautifully printed in colour on thick paper. Contents as described by Keyes with a portrait of Fujiwara no Kinto, editor of the famous thirty-six poets anthology, followed by the thirty-six portraits of immortal poets. Each right-hand page has poem by the poet represented on left hand page. The preface by Shunsho is placed between the last portrait and the colophon.

Literature: Brown, p.161. Brea and Kondo, no. 349. Keyes 1985, no. 381. Kerlen, no. 1388.





2. KITAO SHIGEMASA (1739-1820)

Ehon Yotsu no toki

(Illustrated book for the Four Seasons).

Three volumes, complete, 22,8x16 cm.

Edo, Suwaraya Ichibei. 1775.

The three volumes illustrated in b/w contain 5 single page and 34 double page illustrations showing scenes of life in Edo during the four seasons. Contents as described in Toda where all illustrations are described.

Literature: Brown, p. 148 and plate 28. Toda, p. 191-2. Hillier 1987, p. 352.

3. KATSUSHIKA HOKUSAI (1760-1849) AND JOKEI RYUKOSAI (ACTIVE 1770-1809)

Ryohitsu gafu (Picture album of two brushes).

One volume, complete, 26x18 cm.

Nagoya, Eirakuya Toshiro, 1820 ca.



In this book Hokusai adapted an *haiku* anthology originally illustrated by the Osaka artist Ryukosai, the *Gekijo gashi* of 1803 published in two volumes. Hokusai designed new figures to fit in the landscapes. Several editions of this work are known with different titles, colour illustrations or omitting the poems as in this copy. Two pages of introduction, 19 double page and 2 single page illustrations of landscape. Inside back cover is the colophon with names of both artists.

Literature: Hillier 1980, p.120-131. Forrer 1982, no. 85



4. KATSUSHIKA HOKUSAI (1760-1849)

Toto shokei Ichiran (Fine Views of Eastern Capital at Glance).

Two volumes, complete, 26x16,5 cm.

Edo, Tsutaya Juzaburo, 1800.

Toto shokei Ichiran is one of the early books illustrated by Hokusai between 1799 and 1805 with views of Edo and *kyōka* poems. The two volumes contain 18 double page and 2 single pages illustrations in colours. Contents as in Toda where all illustrations are described. Later editions have been published in 1815 and 1840.

Literature: Toda, p. 236. Hillier 1980, p. 47-49. Hillier 1987, p. 497-500. Hillier and Smith, no. 103. Kerlen, no. 1777. Sorimachi, no. 491.





5. KATSUSHIKA HOKUSAI (1760-1849)

Fugaku hyakkei (One Hundred Views of Fuji).

Volume one of three, 22,5x15,5 cm.

Edo, Nishimura Yuzo and others, 1834.

First volume only of the rare first edition of "One Hundred Views of Fuji" the masterpiece of Hokusai in book illustration. This edition, known for the high quality printing and usual fine impression, is called "Falcon feather". Pink cover with embossed eight views of lake Biwa and title slip with the feather design. Contents as in Kerlen and Forrer 1985.

Literature: Brown, p. 179-183. Toda, p. 362. Forrer 1985, p. 170-1. Hillier & Smith, no. 110. Hillier 1980, p. 213-225. Hillier 1987, p. 873-9. Kerlen, no. 396. Keyes 2006, no. 54. Sorimachi, no. 578-580.



6. KATSUSHIKA HOKUSAI (1760-1849)

Fugaku hyakkei

(One Hundred Views of Fuji).

Three volumes, complete, 22,5x15,5 cm.

Nagoya, Eirakuya Toshiro, 1860-70 ca.

A complete set of three volumes of "One Hundred Views of Fuji" in the second edition published by Eirakuya Toshiro before the introduction of the colophon with the Meiji period date. Yellow covers, contents as in Forrer 1985, impression F 44.

Literature: See the previous entry for general works on this work and Forrer 1985, p. 175, for this edition.



7. KATSUSHIKA HOKUSAI (1760-1849)

Shaka goichidaiki zue

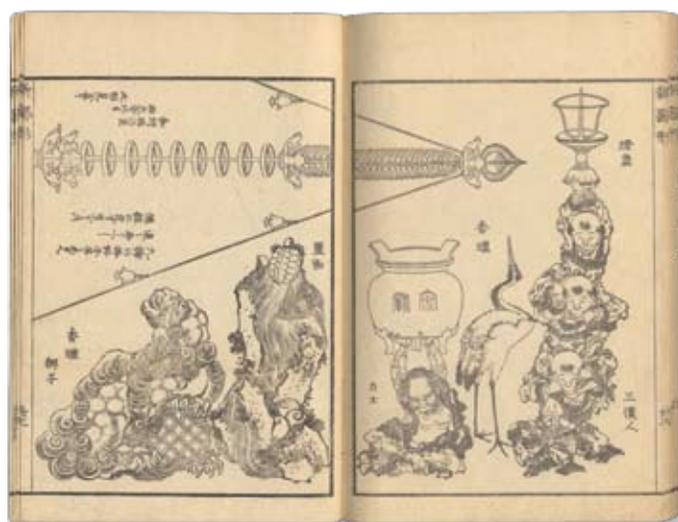
(The Illustrated story of Shaka life).

Six volumes, complete, 25x18 cm.

Edo, Kawachiya Mohei, 1845.

This set of six books about the life of Buddha contains some very powerful and impressive designs. Content as in Kerlen with a total of 20 double page and 18 single page illustrations in b/w. This work has been reprinted in 1884.

Literature: Brown, p.184. Toda, p. 263. Forrer 1982, no. 61. Kerlen, no. 1464.



8. KATSUSHIKA HOKUSAI (1760-1849)

Shoshoku ehon-shinhinagata

(Illustrated book of new patterns for all kinds of trades).

One volume, complete, 22,5x16 cm.

Edo, Suwaraya Mohei, 1836.

One of the major books for craftsmen by Hokusai devoted mainly to architectural structures and wooden carvings. Content as described in Forrer 1985. First edition illustrated in b/w with green covers, title page inside front cover in yellow, and two final pages of colophon. Later editions by the Nagoya publisher Eirakuya Toshiro have grey and pink blocks added.

Literature: Brown 1926, p. 183. Toda, p. 262. Hillier 1980, no. 245. Forrer 1982, no. 53. Forrer 1985, p. 242. Kerlen, no. 1497.



9. KATSUSHIKA HOKUSAI (1760-1849)

Ehon Wakan - Sakigake

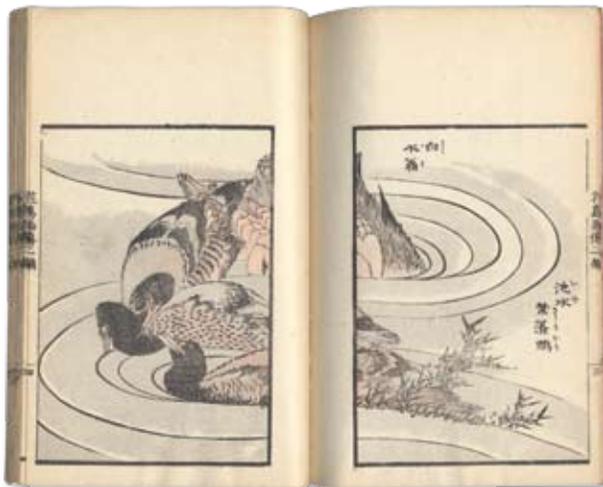
(Picture book of Japanese and Chinese fighters).

One volume, complete, 22,4x15,7 cm.

Edo, Nishimiyama Yahei and Kobayashi Shinbei, 1836.

The first book of a series of three devoted to famous warriors. Content as in Forrer 1982 with 29 double page and 2 single page illustrations in b/w.

Literature: Brown, p.183. Toda, p. 263. Forrer 1982, no. 102. Hillier 1980, p. 245. Calza 1999, VI.8.



10. KATSUSHIKA TAITO II

(ACTIVE CA. 1810-1853)

Kacho gaden (Drawings of flowers and birds).

Part one and two, two volumes, complete.

Osaka, Kawachiya Mohei, 1849 ca.

The complete two volumes set of birds and flowers books by one of the best Hokusai's pupils with a total of 119 pages illustrated in light colours.

Literature: Brown, p.188. Toda, p. 281.



11. TOTOYA HOKKEI (1780-1850)

AND KATSUSHIKA HOKUSAI (1760-1849)

Dochu gafu (Picture album along the road).

One volume, complete.

Nagoya, Eirakuya Toshiro, 1838-50 ca.

This collection of views along the Tokaido road is a single volume reprint of a *kyōka* anthology published around 1830. The book contains 36 double page and 2 single page illustrations in light colours, the first two illustrations are by Hokusai and the remaining by his pupil Hokkei. Contents as in Forrer 1985, impression A-C1.

Literature: Brown, p.183. Forrer 1985, p. 159.

12. YASHIMA GAKUTEI (CA. 1786-1868)

Ichiro gafu (Ichiro picture album).

One volume, complete, 22,5x16 cm.

Edo, Gasendo. 1823.

Ichiro was one of Gakutei's art names. This work appeared first as a *kyōka* anthology in two volumes entitled *Sansui kikan kyōka shū* published around 1820. In the present edition the poems on the pictures were removed. Contents as in Keyes 1985, 40 pages illustrated in light colours. As noted by Keyes, Gakutei employs in this work a startling new method of composition, selecting a single scene, he presents enlargements of single details from different viewpoints.

Literature: Brown, p. 190-1. Toda, p. 277. Forrer 1985, no.109. Hillier & Smith, no. 127. Hillier 1987, p. 854-5. Keyes 1985, no. 396. Kerlen, no. 604.



13. YASHIMA GAKUTEI (CA. 1786-1868)

Ichiro gafu (Ichiro picture album).

One volume, complete, 24x17,5 cm.

Nagoya, Kajita Kansuke (Bunkodo), 1902.

This is a Meiji period edition of the previous book printed in strong colours from the original woodblocks. This edition differs for the additional decorated title page inside front cover, colophon inside back cover and lack of one illustration, the landscape in the mist, sheet 10b-11a.



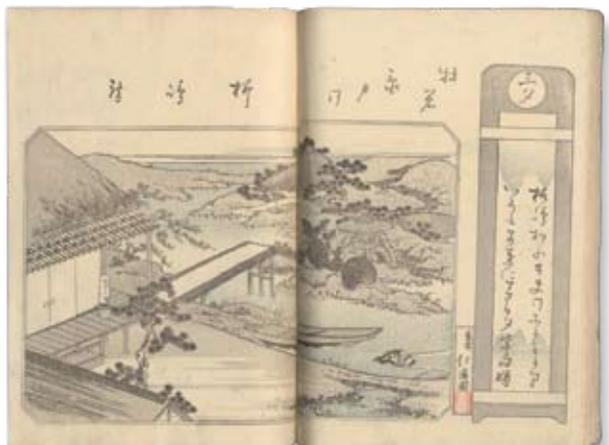
14. YASHIMA GAKUTEI (CA. 1786-1868)

Kyōka ryakuga sanjurokkasen (Thirty-six *kyōka* poets).

One volume, complete. 22x15,5 cm. Osaka, Senritei (Ogiya Risuke). 1831.

A rare poetry book with an introductory part with 3 landscapes and 3 other illustrations in colour signed by Gakutei followed by 36 portraits of *kyōka* poets. Final page with colophon.

Literature: Brown, p. 191.



**15. UTAGAWA KUNISADA (1786-1865)
AND TOTOYA HOKKEI (1780-1850)**

Yakusha sanjurokkasen
(Thirty-six flowers of the theater).

One volume, complete, 25,6x18,5 cm.
Edo, Eijudo and Nakamura Katsugoro, 1835.

A rare and luxury publication illustrated with elaborate printing in line and range of greys. The plates include a group portrait of Matsumoto Koshiro V as Ishikawa Gomon, Ichikawa Ebizo V (Danjuro VII) as Genkuro Yoshitsune and Iwai Tojaku (Hanshiro V) as the courtesan Mikazuki Osen, followed by twelve single pages of half bust portraits of actors with *haiku* poems. The final three landscape illustrations are titled *Sanseki* (Three evening views) and signed by Hokkei. The views show the residences of the three leading actors portrayed at the opening of the book and reflect the refined taste of these artists in a rather melancholic atmosphere. Personal seals were impressed by hand to the poems and to Hokkei's signatures on the three views. This book was originally planned as three volumes with thirty-six portraits but it was never completed. The content of this fine copy is as described in Izzard. A later edition in colour is known (see British Museum website).

Literature: Toda, p. 291. Hillier 1987, p. 582-5. Hillier and Smith, no. 140. Hiraki 1994, no. 183. Izzard, no. 68. Kerlen, no. 1847.





16. KEISAI EISEN (1790-1848)

Buyu sakigake zue

(Images of warriors from old times).

Part one and two, two volumes, complete, 23x15,5 cm.

Nagoya, Eirakuya Toshiro, 1840-50 ca.

A fine set of the warriors books by Eisen complete with the rare original colour book wrapper (*fukuro*). The two volumes contain 74 pages illustrated in b/w. Colophon dated Tempo 9 (1838), probably this impression is from around 1840-50.

Literature: Forrer 1985, p. 156-8, this impression is unrecorded in Forrer and according to advertisings and colophons inside the covers, should be E3/40.



17. HASHIMOTO SADAHIDE

(1807-AFTER 1878)

Hasshu kigen Shaka jitsuroku

(The true story of Shaka).

Five volumes, complete, 23x15,5 cm.

Fukudaya Katsuzo, 1880 ca.

The life of Buddha illustrated in a rather spirited and exotic manner by Sadahide the well-known *ukiyo-e* artist specialized in prints depicting the foreigners and their settlements in Yokohama. The five volumes contain 23 double page and 5 single page illustrations in b/w.





18. UTAGAWA KUNIKAZU (ACTIVE 1849-1867) AND GOSOTEI HIROSADA (ACTIVE 1826-1863)

Untitled album of theatrical prints from Osaka.

One *orihon* volume, 25,5x19 cm. Osaka, 1850 ca.

The book contains 50 *chuban* size colour woodblock prints: 8 diptychs by Kunikazu, 3 by Hirosada, 4 triptychs by Kunikazu, 3 four-sheets compositions by Hirosada and 1 by Kunikazu.



19. UNIDENTIFIED KAMIGATA ARTIST

En'o no takarabune. (The treasure boat for the happy couple).

One *orihon* volume, complete 22x15 cm., probably Osaka, 1790-1800 ca.

A very rare *orihon* album with a plate of introduction and 12 plates of erotic scenes. The style is typical of an artist from the Kamigata area and the quality of printing and colouring reminds of the *kappazuri-e* of Osaka. Apparently unrecorded in the specific literature.



20. TSUKIOKA SETTEI (1710-1786)

Ehon kantan no makura

One volume, complete. 13x19,7 cm., probably Osaka, 1780 ca.

An oblong size erotic book illustrated with lively erotic scenes. One frontispiece in two colours of a lady writing on a *tanzaku* is followed by 40 double page illustrations in b/w, one final single page illustration of sex toys and several pages of text.



21. UTAGAWA KUNIMARU (1794-1829)

Tokiwa no matsu (The evergreen pine).

Three volumes, complete, 22x15,5.

Edo, 1820 ca.

A fine set of *shunga* books attributed to Kunimaru with 21 double page and 3 single page colour illustrations. Kunimaru was a pupil of Utagawa Toyokuni and was specialized in *kabuki* and *bi-jin* prints. After 1808 he illustrated many books.

22. KEISAI EISEN (1790-1848)

Ehon Fuji no yuki (The snow on Mount Fuji).

Three volumes, complete, 22x16 cm.

Edo, 1824.

One of the best erotic book illustrated by Eisen, the *ukiyo-e* artist specialized in *bijinga*. The set contain 16 double page and 10 single page colour illustrations. The single page illustrations include seven beautiful close up portraits of women inside a mirror frame printed with use of silver pigments.

Literature: Shirakura, p. 111.





23. UTAGAWA KUNISADA (1786-1865)

Sho-utsushi Aioi Genji.

Three volumes, complete, 25x18,7 cm.

Edo, 1840 ca.

The last work of the so called Genji erotic trilogy by Kunisada. A deluxe publication in three volumes lavished printed in colour with metallic pigments, blind printing and lacquer. 20 double page and 4 single page illustrations, complete with the rare book wrapper (*fukuro*).

Literature: Volume 19 of the series Complete *ukiyo-e shunga* is devoted only to this work (Hayashi 1997). Shirakura, p. 160.

24. UTAGAWA KUNISADA (1786-1865)

Nise Murasaki Inaka Genji.

Two volumes, complete, 18,4x17 cm.

Edo, 1835 ca.

A two volumes set of erotic subject inspired to the Prince Genji. Despite the small format this deluxe publication is finely printed in colour with metallic pigments, blind printing and lacquer. 12 plates show the erotic adventures of a modern Prince Genji. One illustration is signed *Bukiyo Matahei zu*, Kunisada's pseudonym used for his erotic publications.

Literature: Shirakura, p. 177.



25. UTAGAWA KUNISADA (1786-1865)

Kanadehon Chushingura.

Three volumes, complete, cm. 22x15,5.

Edo, 1840 ca.

An erotic parody of the Chushingura, the forty-seven ronin drama. 21 double page colour illustrations. Three plates are signed by Kunisada with his nom de plume *Bukiyo Matahei*.

**26. UTAGAWA KUNIMARO
(ACTIVE CA. 1850-1875)**

Nyogo no shima engi no irifune.
Three volumes, complete, 22x15 cm.
Edo, 1848.

In this set of *shunga* books there are 17 double page colour illustrations with some unusual designs. Kunimaro was a pupil of Kunisada.

Literature: Shirakura, p.177.



27. KOIKAWA SHOZAN (1821-1907)

Shaka hasso zoku yamato bunko.
Three volumes, complete, 22,8x15,8 cm.
Edo, 1854.

Koikawa Shozan was an artist active in the *shunga* publications with the art name *Insuitei*. This set of books contain 39 pages illustrated in colour with one large folding image. A deluxe edition lavished printed with lacquer and metallic pigments. Some sources consider Koikawa Shozan and Utagawa Kunimori II (active 1848-60 ca.) the same artist.



28. UTAGAWA KUNIMORI I (ACTIVE 1818-1843 CA.)

Koijo Shikishi
(Love, Records of the Four Seasons).
Three volumes, complete, 24,5x17,9 cm.
Edo, 1840 ca.

Three large *shunga* volumes with 15 double page colour illustrations. Kunimori I, was a pupil of Utagawa Toyokuni I.





29. NISHIMURA NANTEI (1755-1834)

Nantei gafu kohen (The Nantei Picture Album, second part).

One volume, complete, 25,6x17,7 cm.

Kyoto, Bunchodo, 1826.

Nishimura Nantei was an early pupil of Maruyama Okyo. This book is the sequel, printed in light colour in one volume only, of the first part of Nantei gafu, published in 1804. The 30 double page illustrations show different kinds of people in various pursuits depicted with the humorous touch typical of the Shijo style. Contents as in Mitchell.

Literature: Brown, p. 99. Hillier 1987, p. 705-8. Mitchell p. 432.



30. KAWAMURA KIHO (1778-1852)

Kiho gafu (The Kiho Picture Album).

One volume, complete, 25,5x17,5 cm.

Kyoto, Bunchodo, 1824.

The book is illustrated with 30 double page illustrations in light colour of different subjects, including some landscapes, animals, human and legendary figures. This copy differs in some details and colophon date from the two examples in Mitchell which are dated 1827. Kawamura Kiho was adopted son and pupil of Kawamura Bumpo.

Literature: Brown, p. 105. Holloway, no. 32. Toda, p. 388. Hillier & Smith, no. 117. Hillier 1987, p. 698-700, 703. Kerlen, no. 839. Mitchell p. 360-1.



31. ONISHI CHINNEN (1792-1851)

Azuma no teburi (Customs of the East).

One volume, complete, 28x18,7 cm.

Edo, Kobayashi Shimbei and Osakaya Gembei, 1829.

Chinnen was a famous painter and illustrator in Shijo style from Edo. *Azuma no teburi* is one of the better known books by the artist, illustrated with 25 double page illustrations printed in light colour. The plates show the variety of the habitants of Edo and their everyday activities: craftsmen at work, travellers and pilgrims, children at play, porters and itinerant musicians.

Literature: Brown, p. 106. Holloway, no. 16. Toda, p. 395. Hillier & Smith, no. 133. Hillier 1987, p. 768-770, 774. Mitchell p. 214. Sori-machi no.



32. KAWAMURA BUMPO (1779-1821)

Kimpaen gafu (A book of drawings by Kimpaen).
One volume, complete.

Kyoto, Hishiya Magobei, 1820.

A fine copy of this book by Bumpo printed in a combination of subtle colours. Cover with embossed *reishi* fungus. Contents as described in Mitchell and Tinios with 34 double page illustrations mainly of birds and flowers, but also a crab, a cicada and a frog on a lotus leaf.

Literature: Mitchell, p. 362. Tinios, p. 50.

33. TSUJI HOZAN (ACTIVE 1820-40 CA.)

Bitchu meisho ko (Famous places of Bitchu).

Two volumes, complete, 26,5x18,5 cm.

n.p., Gyokushoen, 1822.

This book is also known in a four volumes edition. The 18 double page illustrations are printed in two or three colours on fine paper. Bitchu was an old province of Japan on the Inland Sea side of western Honshū, in what is today western Okayama Prefecture.

Literature. Brown, p. 93-94. Holloway, p. 23. Toda, p. 388. Mitchell, p. 224.





**34. FUKUDA CHOKUJO (1861-1947)
AND OTHER ARTISTS.**

Untitled.

Two *orihon* albums of paintings, complete,
28,5x18 cm.

1890-1950 ca.

A collector's two albums set of ink paintings on paper by various painters from the Osaka area. Among the artists are Fukuda Chokujo, Morikawa Sobun (1847-1902), Shima Seien (1892-1970), Nakagawa Wado (1880-?). The two volumes contain 39 paintings and 2 pages of calligraphy.



35. NAGAI KOHO (1839-1911)

Hitsu'in bokuka.

One *orihon* album of paintings, complete,
21x15 cm.

1890 ca.

An album with 25 paintings in ink and colour on silk of birds, flowers, insects and fishes. Nagai Koho was a painter from Kyoto specialized in *kacho-ga*.



36. UEJIMA HOZAN (1875-1920)

Untitled.

One *orihon* album of paintings, complete, 42x32 cm.
1900 ca.

A fine large album with twelve paintings on silk probably related to the twelve months. Each painting is signed *Hozan* with artist's seal. The subjects are: Travelling sambaso dancers, Boys with kite, Ohara woman with horse, Women gathering shells, Children with hobby-horse, *Bijin* on veranda, Country dancers, Woman and child, Woman with *kinuta*, *Geisha* and attendant, Boys and snow-puppet, Man firing a kiln. Hozan was a painter from Osaka. By the time he died he was equally famous as Uemura Shoen (1875-1949) but unjustly soon forgotten.



37. KAJITA HANKO (1870-1917)

Hanko kusabana chorui satsu (Book of birds and flower plants by Hanko).

One *orihon* album of paintings, complete, 25x30,5 cm. 1900 ca.

A fine *orihon* album with 12 paintings on silk of birds and flowers. Kajita Hanko was a painter from Tokyo who studied Japanese painting in the Shijo tradition and showed traces of Western influence.

Literature: Roberts, p. 65.



38. MIGITA TOSHIHIDE (1863-1925)

Kunyo juhachi ban

(Eighteen examples of Lordly behaviour)

One *orihon* album, complete, 35,5x23,5 cm.

Tokyo, Akiyama Buemon, 1894.

The complete set of 18 *oban* diptychs of historical subject. Toshihide was a pupil of Yoshitoshi and designed prints and illustrations for newspaper.

Literature: Roberts, p. 106.



39. MIZUNO TOSHIKATA (1866-1908)

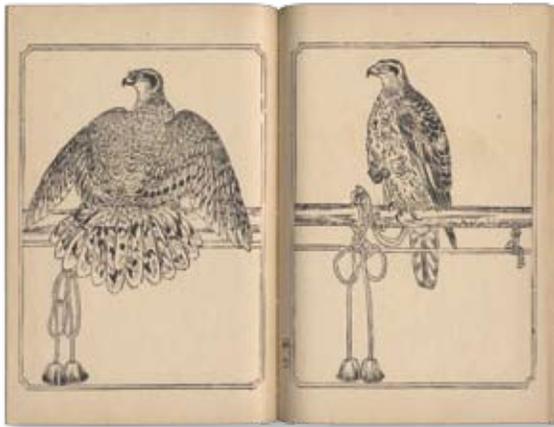
Imayo bijin (Modern beautiful women).

One *orihon* album, complete, 25x18 cm.

Tokyo, Akiyama Buemon, 1898.

The complete series of prints *Imayo bijin*. 12 woodblock *oban* prints of ladies in various occupations and different times of the year. Each print is signed *Shosetsu Toshikata* with seal *Shosetsu*. Complete with a plate of contents.

Literature: Roberts, p. 110.



40. KAWANABE KYOSAI (1831-1889)

Ehon taka kagami (Illustrated Book Mirror of Falconry).

Two parts, 5 volumes, complete, 22,5x16 cm.

Tokyo, Matsuyamado-shoten, Fujii Rihachi, 1900-1910 ca.

Originally printed in 1875 this edition is a reprint from the original woodblocks. 102 pages in b/w with various kinds of hawks and hunting scenes. Printed on paper with mica.

Literature: Brown, n. 196.



41. TSUKIOKA YOSHITOSHI (1839-1892).

Raigo ajari kaisoden (Priest Raigo's mysterious rat).

Two volumes, complete, 21,7x14,7 cm.

Tokyo, Yamada Inosuke (Kokkeido), 1882.

The two volumes contain 2 double page woodblock illustrations in b/w and grey and few text figures. The text by Kyokutei Bakin, is about a priest of the temple Onjoji, his spirit haunted the temple in the form of a thousand rats which tore the sacred books. A story often represented in *kabuki*.

Literature: Schaap & van den Ing, p. 152, B 7.



42. NISHIYAMA KANEI (1834-1897)

Kanei gafu (The Kanei Picture Album).

One *orihon* volume, complete, 28x18 cm.

Osaka, Maekawa Zenbei, 1886.

This volume is illustrated with 25 large plates finely printed in colour of birds and flowers subject. Kanei was a painter and Confucianist scholar of Osaka. He was son and pupil of Nishiyama Hoen. Contents as described in Kerlen and Mitchell. With a modern brown cloth *chitsu* case.

Literature: Hillier 1987, p. 969. Kerlen, no. 767. Mitchell p. 334.



43. KONO BAIREI (1844-1895)

Bairei kiku hyakushu

(The Bairei One Hundred Chrysanthemums).

Three *orihon* volumes, 25x16,5 cm.

Tokyo, Okura Magobei, 1891-1892-1896.

A fine set of the chrysanthemums by Bairei which are often depicted with a landscape in the background or associated to different kinds of objects. With one rare original book wrapper (*fukuro*). Contents as in Mitchell with 82 plates in light colours.

Literature: Brown, p. 200. Dawes 1972, p. 10. Hillier 1987, p. 969. Mitchell, p. 217. Toda, p. 427.



44. KONO BAIREI (1844-1895)

Bairei hyakucho gafu zoku hen (The Bairei Picture album of one hundred birds, supplementary series).

Three volumes, complete, 23,5x16,5 cm.

Tokyo, Okura Magobei, 1884.

Kono Bairei was a very influential Kyoto painter. These three volumes followed a similar set published three years before. Contents as in Mitchell with a total of 128 pages of birds and flowers printed in black and white, grey and orange.

Literature: Brown, p. 199. Dawes 1972, p. 10. Hillier 1987, p. 964-5. Mitchell, p. 216-7.



45. KONO BAIREI (1844-1895)

Bairei gafu (A book of drawing by Bairei).
Three *orihon* volumes, complete, 18x12 cm.
Kyoto, Yamada Unsodo, 1905.

The Unsodo reprint of this work by Bairei with 75 plates in light colours of birds and other animals, originally published in 1886.

Literature: Mitchell, p. 216.

46. WATANABE SEITEI (1851-1918)

Seitei kacho gafu
(Picture Book of Birds and Flowers by Seitei).
Three volumes, complete, 25x17 cm.
Tokyo, Okura Magobei, 1890-1891.

A fine set of this well-known work by Seitei and one of the masterpieces of *kacho-e* of the Meiji period. The three volumes contain a total of 67 illustrations finely printed in colour. Contents as in Karlen and Mitchell. All illustrations are described in van Rappard-Boon 1990.

Literature: Brown, p. 202. Hillier & Smith, no. 148. Hillier 1987, p. 969-973. Kerlen, no. 1605. Mitchell, pag. 466. van Rappard-Boon 1990, no. 114. Toda, p. 427.



47. WATANABE SEITEI (1851-1918)

Kacho gafu (Picture Book of Birds and Flowers).
One volume, complete, 25x17 cm.
Tokyo, Okura Yasugoro, 1903.

A fine copy of the rarest of all books by Seitei. Illustrated with 23 fine illustrations in colour of birds, flowers and insects. Contents as in Toda.

Literature: Brown, p. 202. Toda, p. 428.





48. WATANABE SEITEI (1851-1918) (EDITOR)

Bijutsu Sekai 24 (The Art world 24).

One volume, 25x16 cm.

Tokyo, Wada Tokutaro, 1893.

Bijutsu Sekai was an early art magazine woodblock printed, edited by Seitei and illustrated by various painters. This issue contains one folded illustration by Yoshitoshi of a *sambaso* dancer as well 10 double page and 3 single page woodblock colour illustrations by other artists.

Literature: Rappard Boon 1990, p. 89-90.



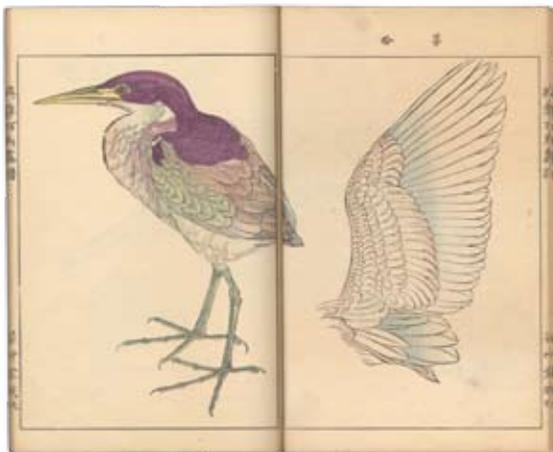
49. IMAI KANEZUMI AND MIZUMOTO SEIBI (ACTIVE LATE 19TH CENT.)

Kikkwa meiji sen (Catalog of selected chrysanthemums)

One *orihon* volume, complete, 27,5x21,4 cm.

Tokyo, Imai Kanezumi, 1891.

A fine *orihon* album with 25 plates delicately printed in colour with different chrysanthemums. Apparently unrecorded in the standard western literature. With a modern yellow *chitsu* case.



50. TSUCHIDA EISHO (1860-1912) AND TAKEUCHI SEIHO (1864-1942)

Eisho hyakucho gafu (One Hundred Birds by Eisho).

Four volumes, complete, 33x22,6 cm. Kyoto, Unsodo, 1913-1923-1925.

Four large volumes with 200 pages in colour of birds by Eisho. Edited by Takeuchi Seiho one of the most influential Kyoto painter of his time. First edition.

Literature: Unsodo no. 142 (for volume I-II). Brown, p. 202. Mitchell, p. 249.



51. ASAI CHU (1856-1907)

Mokugo zuanshu.

One volume, complete, 37,7x25 cm.

Kyoto, Unsodo, 1908.

Asai Chu was an important Western style painter. This book, published posthumously by his friends is devoted to his designs for applied arts in a style influenced by the Rimpa school, the folk paintings of Otsu and French Art Nouveau. 24 fine woodblock colour illustrations and 41 plates with many b/w photographs of original drawings, paintings, ceramics, lacquers, small sculptures and textiles.

Literature: Unsodo no. 561. Hida and Yokomizo, no.170.

52. KABURAKI KIYOKATA (1878-1972)

TOMIOKA EISEN (1864-1905)

MIZUNO TOSHIKATA (1866-1908)

AND OTHERS.

Untitled album of 60 prints.

One *orihon* album, complete, 20,5x15,5 cm.

Tokyo, 1900 ca.

60 *kuchi-e* (woodblock prints originally published with popular literary magazines) of various artists bounded as *orihon* book.





**53. NAKAZAWA HIROMITSU (1874 - 1964)
AND OTHER FOUR ARTISTS.**

Nihon meisho shasei kiko (Travel diary with sketches of famous landscapes of Japan). One volume, complete, 18,7x13 cm. Tokyo, Nakanishiya shoten, 1906.

A "sketch tour book" illustrated by Nakazawa Hiromitsu, Okano Sakae (1880-1942), Yamamoto Morinosuke (1877-1928), Kobayashi Kanekichi (1877-1946) and Atomi Yutaka (1884-1943). Western style binding, 55 lithograph and woodblock illustrations. The book is dedicated to Kuroda Seiki (1866-1924) one of the most important Western style Japanese painter.

Literature: Roberts, p. 118.



54. OTA SABURO (1884-1969)

Hikobae

One volume, complete, 22,5x15 cm.
Tokyo, Shobido, 1911.

Western style binding, 2 pages of introduction followed by 69 lithograph illustrations, some tippen-in. Various subjects illustrated in b/w and colour as well some colour reproductions of paintings.

Literature: Roberts, p. 127.



55. OTA SABURO (1884-1969) AND OTHER TWENTY-NINE ARTISTS.

Gendai haiga shu (Collection of modern *haiga*).

One volume, complete, 26x16,5 cm. Tokyo, Haiga-do, 1917.

From a series of four volumes of *haiga* (drawings associated to *haiku*) for the four seasons. This is the Winter book. Thirty woodblock illustrations by 30 artists including Ota Saburo, Ishii Hakutei and Nakamura Fusetsu. With original book wrapper (*fukuro*).

56. HASHIGUCHI GOYO (1880-1921)
(BOOK DESIGNER)

Aiaigasa (One umbrella for two). One volume, complete, 15x22,5 cm. Tokyo, Homeisha, 1914.

Western style binding. First edition. The cover, the pictorial end-papers and the frontispiece are designed by Goyo. The text is by Izumi Kyoka (1873-1939) one of the famous writer of Taisho period. The woodblock printed illustration (*kuchi-e*) is a collaboration by wife and husband Ikeda Shoen (1886-1917) and Ikeda Terukata (1883-1921).

Literature: Tokyo Shinbun, no. 322.



57. TAKEHISA YUMEIJI (1884-1934)

Renai higo. Sunagaki. Sobun jisan. Jojo shi.

One set of four volumes, complete, 17x12 cm. Tokyo, Bunkyojin, 1924.

A set of four volumes of poems complete with the original pictorial folder by the most loved Japanese artist of the Taisho era.



58. SHIMA SEIEN (1892-1970)

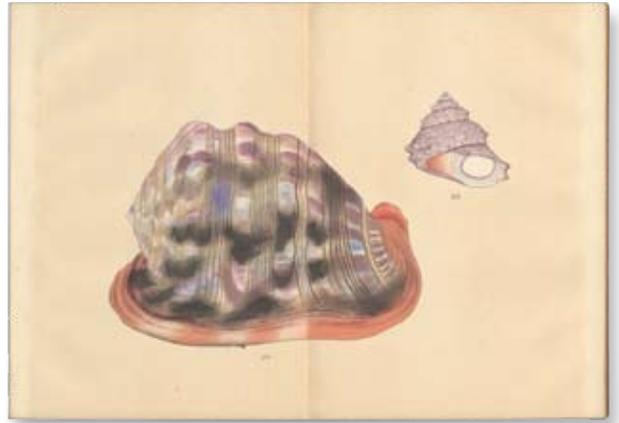
“Shin nishikie cho Jofuzoku junikagetsu Shojo no koro” (New print collection. Twelve months customs. The girls’ time).

One volume, complete, 26,5x18,5 cm., Osaka, Daitokaku, 1922.

A book illustrated with 12 fine tipped-in woodblock prints of little girls by Shima Seien, a well-known woman painter from Osaka. The illustrations are accompanied on the facing page by poems by Yanagihara Byakuren (1885-1967) a woman poet and social activist.

Literature: Ogawa, p. 110, no. 21.





加藤延年兄之
清逸に供す
大正三年
五月
平瀬介堂

59. HIRASE YOICHIRO (1859-1925) (EDITOR)
Kai Chigusa (One Thousand Kinds of Shells).
Four *orihon* volumes, complete, 25x18 cm.
Kyoto, Unsodo. 1914-1915-1922.

A unique fine set of the first edition of this ambitious work on shells. The first and second volumes is signed and dated May 1914 by Hirase to his friend Kato Nobutoshi (1862-1945) who will write the introduction to the third volume.

Hirase Yoichiro and his woodblock publications

Hirase Yoichiro (1859-1925) was a collector, dealer and scholar of Malacology active in Kyoto at the beginning of 20th century. Hirase began his collection of shells around 1898 and in 1907 published the first issue of the “Conchological Magazine”. In 1913 he opened a museum devoted to shells in the Okazaki area near the Kyoto zoo. Hirase became internationally well-known, selling shells to collectors and museums in Europe and the United States.

Among his many scientific publications, Hirase published two woodblock print books through the leading Kyoto art publisher Unsodo. The first one, the single-volume *Kai-gara Danmen Zuan*, is dated 1913 and, except for two colour plates, comprises black and white decorative patterns made from shell sections. It was presented in the publisher’s catalogue, as a “design book” (Unsodo no. 652).

The *Kai Chigusa* (One Thousand Kinds of Shells) was the second publication and was much more ambitious. All the plates were in colour and the shells were depicted in an accurate, realistic way. Ten volumes were planned, to illustrate 1000 shells as announced in the title, but due to later financial restraints only four volumes were published. The first one appeared in 1914, the second and third in 1915 and the fourth in 1922.

In the English introduction to the second volume of *Kai Chigusa*, Hirase explains the reason he chose the old traditional woodblock printing process, “a peculiar art of our country”, instead of modern colour lithography or three-color printing. He further proposes his book as “... being not wholly for the benefit of scientific studies but rather for the purpose of reference for artists and technologists...”. This publication was also introduced in the publisher’s catalogue as “for designers’ companion” (Unsodo no. 653 with title *Kai Sen Shu*). It is clear that both author

and publisher were interested in reaching a wider audience beyond the shell collectors, and the use of woodblock printing was an additional merit for their publications.

The exact number of printings and copies produced of *Kai Chigusa* is known. This is of special interest for anyone interested in Japanese woodblock books and gives an insight into the production terms of the publisher Unsodo. In the article “Dates of publication of Yoichiro Hirase’s *Kai Chigusa*” by Paul Callomon of the Academy of Natural Sciences of Philadelphia, the author reproduces a list of all printings and dates of publication obtained from Unsodo by an American scientist, Alvin R. Cahn, in 1957. The press run and dates can be summarized as follows: eight printings and a total of 880 copies for the first volume from 1914 to 1937, six printings and 750 copies for the second volume from 1915 to 1935, five printings and 650 copies for the third volume from 1915 to 1933, and three printings and 400 copies for the final volume from 1922 to 1935.

The press run varies from 300 copies for the first printing of all four volumes to 100, 50 and 30 copies for later printings. The 30 copies made in 1935 and 1937 seem to be a very small production runs, but even if they were not done on commission, it was probably still profitable for Unsodo to do a kind of “print-on-demand” publishing.

Literature: Paul Callomon, Dates of publication of Yoichiro Hirase’s *Kai Chigusa* in *The Nautilus* 118, p. 175-176, 2004. Paul Callomon and Akira Tada, Yoichiro Hirase and his role in Japanese Malacology in *Bulletin of the Nishinomiyama Shell Museum* no. 4. Nishinomiyama 2006. Yamada Unsodo Co., *An Illustrated Catalogue of Books, Periodicals & Albums for Art & Artistic Designs*. Kyoto 1915.

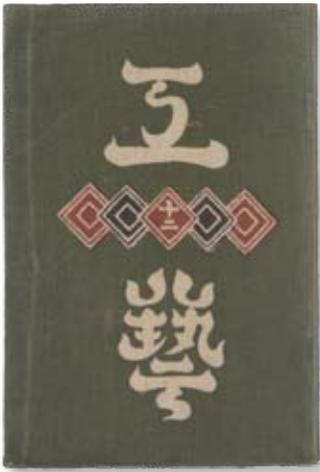


60. HIRASE YOICHIRO (1859-1925) (EDITOR)

The Album of The Hirase Conchological Museum.

One volume, complete, 15,5x22,5 cm. Kyoto, The Hirase Conchological Museum, 1915.

The hand-book of *The Hirase Conchological Museum* with 2 pages of introduction and index followed by 70 pages of photographs showing the building, the museum’s rooms, cabinets, shells and others items from the collection. Text and captions in English and Japanese.



12



15



26



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112



115

61. YANAGI SOETSU (1889-1961) (EDITOR)

Kogei (Craft). A group of 18 assorted issues, 22x15 cm. Tokyo, Nippon Mingei Kyokai, 1931-46.

Kogei was the official journal of the association Nippon Mingei Kyokai, founded in 1926, by the philosopher Yanagi Soetsu (1889-1961), and the potters Hamada Shoji (1894-1978) and Kawai Kanjiro (1890-1966) promoting the evaluation of various forms of popular art. The complete run of *Kogei* is composed by 120 issues published monthly from January 1931 to January 1951. The publication was suspended because of the war from December 1943 to December 1946. The limited edition numbers varied by issue from 600 to 1000 copies, every issue had a different cover made of decorated paper or textile. Serizawa Keisuke (1895-1984), the textile artist master of the *katazome* technique, contributed with several covers designs (from no. 1 to 12 and from 61 to 72) as well as with ten cases to hold a whole year's set each. The magazines were illustrated with black and white and two tones colour photographs and often contain real samples of hand-made papers or textiles. Bernard Leach, the famous English potter friend of Yanagi, in his book on Hamada Shoji describes the publication of the magazine: "In the decade or so before the Second World War, Hamada and Yanagi produced a craft magazine called *Kogei*. This magazine was beautifully illustrated and printed on handmade papers from the countryside. Some of the covers had lacquered decoration, and sometime vegetable-dyed textiles were used. Various kinds of craftsmen communicated to each other through it, and Yanagi, a philosopher, spoke to them all, expounding his philosophy of the "kingdom of beauty" and the "unknown craftsman", giving them a native way of approaching the meaning of life, the source from which arts and crafts spring. The magazine brought individual craftsmen and students into close contact with traditional work of the country, and with that of other countries, in a manner never achieved in England..." (Leach, p. 185).

Kogei 12. December 1931

74 pages with 11 illustrations, 4 plates in b/w and 1 in colour of ceramics. The cover of cloth is by Serizawa Keisuke printed in *katazome*. All covers of first twelve issues of *Kogei* were designed by Serizawa and the design was changed every three months. The design was based on characters in Yanagi's own calligraphy (see Earle, no. 11).

Kogei 15. March 1932

78 pages with 12 plates in b/w of fine iron works and folk pottery. Cover of hand-woven rustic cloth with stencilled title.

Kogei 26. February 1933

Printed on handmade paper, 86 pages and 9 photographic plates of folk lacquer ware. Beautiful indigo cotton cover of handwoven *kasuri* (ikat) incorporating the title in the weaving.

Kogei 48. December 1934

Printed on handmade paper, 86 pages and 10 photographic plates of Korean water droppers. Beautiful cover of handwoven brown cotton with stripes pattern and stencilled title.

Kogei 52. April 1935

Printed on handmade paper. 92 pages with 5 b/w and 2 colour tipped-

in illustrations of ceramics and 6 tipped-in samples of cotton textiles. Beautiful cover of handwoven cotton with stripes pattern and stencilled title.

Kogei 53. May 1935

Printed on handmade paper, 116 pages and 10 plates with in 5 b/w and 6 colour tipped-in photographs of works by Kawai Kanjiro, Tomimoto Kenkichi, Hamada Shoji and Serizawa Keisuke. This issue is in Japanese and English and entirely written by Bernard Leach with three chapters: "Thoughts on Japanese Crafts", "Impressions of Japan after Fourteen Years", "A letter to England". Beautiful cover of handwoven cotton with stripes pattern, stencilled title in Japanese and English.

Kogei 60. December 1935

Printed on handmade paper, 98 pages and 19 tipped-in illustrations in b/w and 4 in colour of objects, interiors and houses. Beautiful cover of handwoven cotton with stripes pattern and stencilled title.

Kogei 64. 10th July 1936

This issue, devoted to the dyer's art, contains 184 pages with 13 plates with 65 small samples of textiles. The cover in cloth is by Serizawa Keisuke printed in *katazome*.

Kogei 65. 27th July 1936

This issue, has 84 pages and 13 plates with 13 tipped-in photographs in b/w of rural buildings. The cover in cloth is by Serizawa Keisuke printed in *katazome*, see Earle, no. 11 for another example.

Kogei 67. September 1936

This issue, has 90 pages with 12 plates with 12 tipped-in photographs in b/w of ceramics. The cover in cloth is by Serizawa Keisuke printed in *katazome*.

Kogei 68. October 1936

120 pages with 8 tipped-in photographs in b/w and 3 in colour of glazed ceramics. The cover in cloth is by Serizawa Keisuke printed in *katazome* with a unique fine design of crafts' tools.

Kogei 74. March 1937

104 pages with 11 tipped-in illustrations in b/w and 2 in colour of farmers' straw capes. Printed on handmade paper with paper cover stencilled with two colour lacquer design and title.

Kogei 87. March 1938

A fine issue devoted to traditional Japanese paper making. 120 pages with 12 fine tipped-in dyed paper samples and 17 tipped-in b/w photographs. Paper cover with stencilled title and design of a book in lacquer.

Kogei 89. May 1938

Printed on handmade paper, 84 pages and 16 plates with 15 tipped-in illustrations in b/w and 1 in colour of folk ceramics. Beautiful cover of handmade paper decorated in lacquer with a design of a lacquered bowl.

Kogei 91. July 1938

Printed on handmade paper, 78 pages with 12 tipped-in photographs in b/w of weavers at work and 6 plates with 12 tipped-in samples of textiles. Beautiful cover of handmade paper decorated in lacquer with a lobster.

Kogei 97. January 1939

Printed on handmade paper, 120 pages with 10 plates with 20 tipped-in photographs in b/w of weavers and dyers at work and 3 plates with 5 tipped-in samples of textiles. Beautiful cover of handmade paper decorated in lacquer with title and design of Mount Fuji.

Kogei 112. December 1942

100 pages with 19 plates in b/w and 1 in colour. Devoted to the manufacture of objects in bented cherry bark like intro, pipecases and boxes. Beautiful cover of handmade paper printed in *katazome* with a design of leaves.

Kogei 115. December 1946

Printed on handmade paper, 68 pages and 7 plates with 10 tipped-in samples of decorated papers. Beautiful cover of handmade paper printed in *katazome*.



**62. ONCHI KOSHIRO (1891-1955)
AND OTHERS**

Nihon no hana (Flowers of Japan).
One volume, complete, 26x18,5 cm.
Tokyo, Fugaku Honsha, 1946.

A poetry anthology edited and designed by Onchi Koshiro. 3 tipped-in and 26 woodblock page illustrations of flowers each facing a page with poem. The artists are Kawakami Sumio, Kawanishi Hide and Maekawa Sempan. The poets include Onchi himself, Sato Haruo, Kitahara Hyakushu. With a four pages leaflet in English on “Contemporary Japanese Poetry” and original paper wrapper by Onchi.

Literature: Hillier 1987, p. 1022-3



**63. ONCHI KOSHIRO (1891-1955)
AND OTHERS**

Nihon no sansui (Landscapes of Japan).
One volume, complete, 26x18,5 cm.
Tokyo, Fugaku Honsha, 1946.

A poetry anthology designed by Onchi Koshiro with 3 tipped-in woodblock illustrations of landscapes by Azechi Umetaro, Maekawa Senpan and Yamaguchi Gen.



64. FUNAZAKI KOJIRO (1900-1988)

Kozan Kafu (Album of mountain flowers).
One volume, complete.
Tokyo, Fugaku Honsha, 1947.

A book by the famous Japanese botanist and environmentalist Takeda Hisayoshi (1883-1972) devoted to mountain flowers. The colour frontispiece and 33 colour woodblock tipped-in illustrations are by the painter and print maker Funazaki Kojiro.



65. ONCHI KOSHIRO (1891-1955) AND OTHERS

Nihon Jozokusen (Woman's Customs in Japan).

One portfolio, complete, 34,5x27 cm.

Tokyo, Fugaku Honsha, 1946.

A complete portfolio, including the cover, of the rare series *Nihon jozoku*, each print in its original paper mat. A collaborative work by Maekawa Sempan (three prints), by Onchi Koshiro (two prints), Kawanishi Hide (one print), Sekino Junichiro (two prints) and Saito Kiyoshi (two prints). Complete with 2 leaflets in Japanese and English with index and remarks on the prints. The artists were all members of The Japanese Print Society who cut the woodblocks by themselves and printed them with help of the Takamizawa Woodblock Company.

Literature: Smith1983, no. 88a-b.



66. KAWANISHI HIDE (1894-1965)

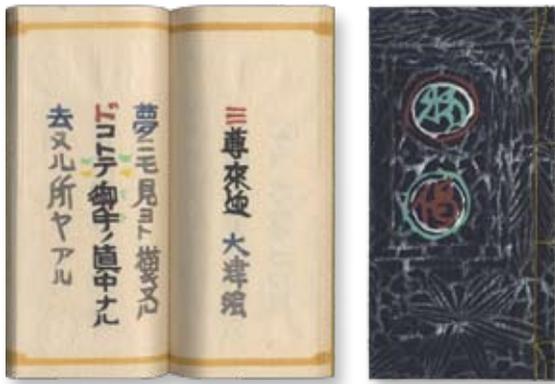
Kyokuba shaseicho (Circus sketches).

One volume, complete, 30x22,5 cm.

Tokyo, Hangasho, 1934.

A woodblock printed book of 12 pages illustrated with circus scenes. Edited by Hirai Hiroshi and printed by Nakamura Tokuzo. The circus was a favourite subject by Hide one of the most important Sosaku Hanga movement artists.

Literature: Roberts, p. 73.



67. SERIZAWA KEISUKE (1895-1984)

Butsu Ge (Song in praise of Buddha).

One volume, complete, 20,5x10 cm.

n.p., self published, 1975.

A fine small book hand-printed in *katazome* (stencils) with Buddhist odes. Copy no. 170 of a limited edition of 250 copies. Complete with a double case.



68. SERIZAWA KEISUKE (1895-1984)

Katazome Shohin shu 4

(Collection of *katazome* small motifs no. 4).

One *orihon* volume, complete, 28x23 cm.

n.p., Moriguchi Taro, 1962.

The last volume from a series of four published from 1954 to 1962 with Serizawa's designs. The book is illustrated with 55 small size designs printed in *katazome* (stencils) on hand-made paper and pasted on 36 pages. With original decorated slip-case. Unnumbered copy from a limited edition of 200.



**69. KURIYAMA KICHISABURO
(1918-1986)**

Hyakunin Isshu (One Hundred Poets).

One set, complete, 24x16x9 cm.

Kyoto, Kuruyama Kobo, 1980.

A complete set of 200 cards hand printed in *katazome* (stencils) for the One Hundred Poets game. 100 cards (*yomifuda*) have pictures and the text of an ancient Japanese poem (*waka*). The other 100 (*torifuda*) just have the final verse of the *waka*. Each card is 10x6,5 cm. The set is enclosed in a *kiri* wood box with title slip on top and tied with blue silk cord, the colophon is inside the lid. Copy no. 533 from a private limited edition of 1000 copies. The set was produced by the Kuruyama family workshop in Kyoto, specialized in textile and paper hand-printing by *katazome*.



70. GOTO SEIKICHIRO (1898 -1989)

Kami no tabi (The Paper's Journey).

One volume, complete, 33,5x45 cm. Tokyo, Bijutsu Shuppansha, 1964.

A large volume about hand-made paper-making in Japan. The author was a *katazome* (stencils) artist and scholar who travelled in Japan, India and Nepal to study the paper-making methods. The book comprises 12 samples of Japanese paper and is illustrated with many full page illustrations printed in *katazome* depicting the full process. With original case and protective cardboard box. Copy no. 83 from a limited edition of 300.



PATTERN BOOKS



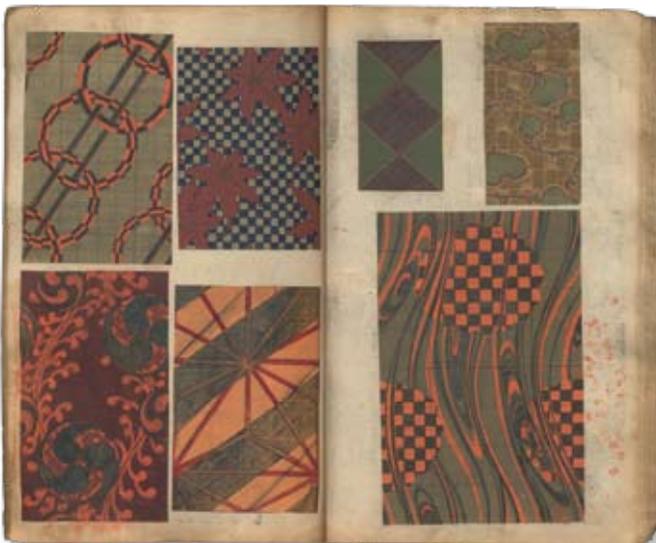
71. ANONYMOUS COMPILER

Shoe Mihon.

One volume, complete, 30x20,5 cm.

Kyoto, 1890.

An album with hundreds of floral and geometric patterns for textiles painted on paper and pasted on 156 pages. The cover inscribed in ink with title and date. From the reference library of a textile workshop in Kyoto.



72. ANONYMOUS COMPILER

Untitled (Album of painted patterns).

One volume, complete, 30x20,5 cm.

Kyoto, 1890 ca.

An album similar to the previous item from the same reference library of a textile workshop in Kyoto. 432 patterns for *kimono* and *obi* painted on paper and pasted on 184 pages.



73. YAMADA NAOSABURO (EDITOR)

Hanafukusa.

Two volumes, complete, 31x20,5 cm.

Kyoto, Yamada Unsodo, 1900.

Two volumes with 78 pages illustrated in colour with hundreds of designs of *sarasa*, the painted and printed cotton textiles from India and South-East Asia.



**74. KOBAYASHI GYOKUNEN
(ACTIVE IN MEIJI PERIOD)**

Tama kagami (The Jewel Mirror).

Two volumes, complete, 25,5x18,5 cm.

Kyoto, Fujisawa Shuppanbu, 1901.

Two high quality printed pattern books with a total of 47 plates and 2 beautiful folded illustrations (25,5x70 cm.), one of chrysanthemums by a stream and one of full moon and pampas grasses. Rare to find complete. With a modern brown cloth case.





75. KAJITA HANKO (1870-1917)

Wakakusa.

Volume two, three and five of five, 22x15 cm.

Tokyo, Shunyodo, 1904.

The last three volumes of a rare set of pattern books. Each volume has 24 plates finely printed in colour with application of metallic pigments. Kajita Hanko (see no. 36) is mainly known for his paintings and some *kuchi-e*.

Literature: Sogo, n. 101.



76. YOSHII SEISEN (ACTIVE DURING MEIJI PERIOD)

Hana Kurabe.

Volume two of three, 24,5x35,5 cm.

Kyoto, Honda Unkindo, 1904.

A large book illustrated with 50 numbered plates of designs for *kimono*.

High quality printing as usual for Honda Unkindo's publications.



77. FURUYA KORIN (1875-1910)

Date Moyo hana no tsukushi. One orihon volume, complete, 18,5x25 cm.
Kyoto, Yamada Unsodo, 1905.

25 pages with 50 designs on the flower theme. Furuya Korin designed a series of four books of similar format with floral and vegetable motifs. Literature: Unsodo, no. 574.



78. FURUYA KORIN (1875-1910)

Matsu tsukushi. One orihon volume, complete, 18,5x25 cm.
Kyoto, Yamada Unsodo, 1905.

25 pages with 50 designs on the pine tree theme printed with extensive use of metallic pigments. Literature: Unsodo, no. 571.



79. FURUYA KORIN (1875-1910)

Take tsukushi. One orihon volume, complete, 18,5x25 cm.
Kyoto, Yamada Unsodo, 1907.

25 pages with 50 designs on the bamboo theme printed with extensive use of metallic pigments. Literature: Unsodo, no. 572.



80. FURUYA KORIN (1875-1910)

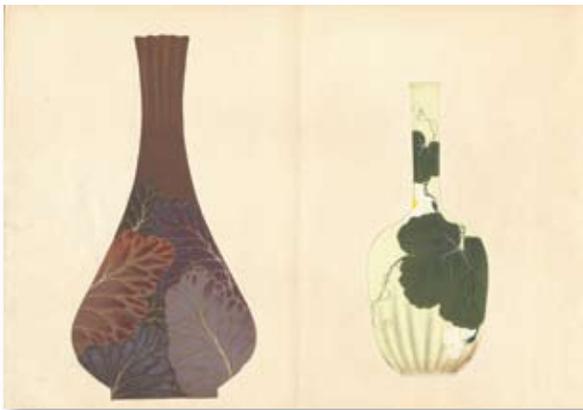
Korin moyo (Korin's style).

Two *orihon* volumes, complete, 25x18 cm.

Kyoto, Yamada Naosaburo, Unsodo. 1907.

25 colour plates of designs in the style or after the paintings by Ogata Korin (1658-1716).

Literature: Unsodo, n. 564. Hida and Yokomizo, p. 36-37.



81. FURUYA KORIN (1875-1910)

Kogei no bi (The Beauty of Craft).

Three volumes bound in one, complete, 31x43,5 cm.

Kyoto, Yamada Naosaburo, Unsodo. 1908.

74 fine large plates of designs for lacquer objects and vases in a style influenced by Art Nouveau. This work is probably the rarest of all books by Furuya Korin.

Literature: Unsodo, n. 563.



82. OGINO ISSUI (ACTIVE 1900-1910 CA.)

Zuan hyakutai (One hundred decorative designs).

Three *orihon* volumes, complete, 27,4x19 cm. Kyoto, Unsodo, 1910.

The three volumes are illustrated with 76 plates with about 100 decorative designs in the style influenced by the Rimpa school and French art nouveau. Ogino Issui was a pupil of Furuya Korin, at least seven books illustrated by him are known published with Honda Unkindo and Unsodo.

Literature: Unsodo, n. 603. Yokoya, pag. 34.



83. SUGIURA HISUI (1876-1965)

Hisui ippan oyo zuan shu

(General collection of patterns by Hisui).

One portfolio, complete, 33x24,5cm.

Tokyo, Heiando shoten, 1921.

A scarce portfolio with title page and introduction and 48 numbered plates (originally with 50 plates, this copy is missing no. 4 and 21) of decorative motifs. The illustrations are colour woodblock prints possibly in combination of other techniques. Some plates are printed with metallic pigments. Sugiura Hisui studied, in his early years, Japanese and Western style painting and in 1910 became the main designer of Mitsukoshi department store. From 1922 to 1924 he went to Europe to study design and is now considered the pioneer of 20th century Japanese commercial graphic design.





84. WADA SANZO (1883-1968)

AND OTHER ARTISTS

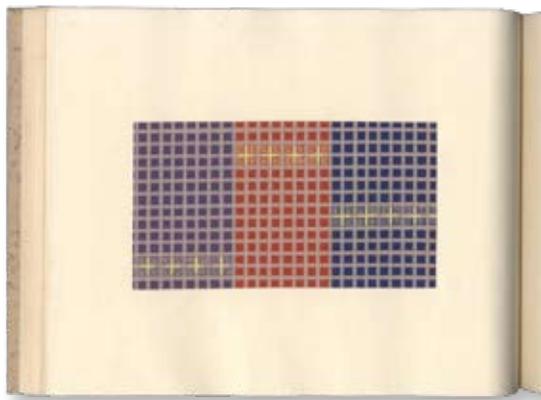
Sosaku zuanshu (Collection of creative patterns).

Twelve portfolios, complete, 39x28 cm.

Tokyo, Kokumin Toshō, 1925-6.

A complete set of twelve fine portfolios with a total of 96 photomechanical colour plates printed with hundreds of decorative patterns for textile and other crafts by many different designers of Taisho era. With a modern brown cloth *chitsu* case.

Literature: Hida and Yokomizo, no. 255.



85. TONOYO SHOTEN (COMPILER)

Shikicho kangae.

One volume, complete, 24x34 cm. Kyoto, Tonoyo Shoten, 1933.

This book, published by a textile firm still active in Kyoto, is a collection of 40 patterns printed by woodblock and possibly by stencil with very saturated colours. The patterns are in the modernism style of early Showa period with an emphasis on the colours' gradations. The title on the cover refers to colours while in the colophon the title is *Tonoyo Shoten isho bu* (Album of motifs of Tonoyo shop). With original *chitsu* case.



86. SUGIMURA KOYAMA
(ACTIVE DURING SHOWA PERIOD)

Meishugire (Collection of fine details).

Three *orihon* volumes, complete, 38x26 cm.

Kyoto (?), Mokuhan saishiki satsu, 1935.

Three large deluxe *orihon* volumes with 90 plates of textile patterns finely printed in colour with application of metallic pigments. With a modern blue cloth case.



87. SHIMAOKA YOSHIICHI (?)

Kaoru izome

Volume two of two, 40x32,5 cm.

Kyoto, Happodo, 1935.

A large book of fine designs for textile. 25 plates finely printed with use of metallic pigments with floral and traditional motifs. Each plate is mounted with paper mat.





88. SUWA KANEO AND YOSHIOKA KOBUN

Meisaku shin hinagata (New fine patterns).

Two volumes, complete, cm 37x28.

Kyoto, Happodo, 1936.

Two large volumes with 74 colour plates mounted with a *kimono* shaped paper mat. High quality printing with use of metallic pigments. With a modern yellow cloth *chitsu* case.



89. ANONYMOUS

Untitled (Album of decorative prints).

One volume, complete, 30x39 cm.

Probably Kyoto, 1935 ca.

A large album with 30 square decorative prints mounted on 15 pages.

High quality printing with metallic pigments.



90. YAMAOKA NOBUHIRA (?)

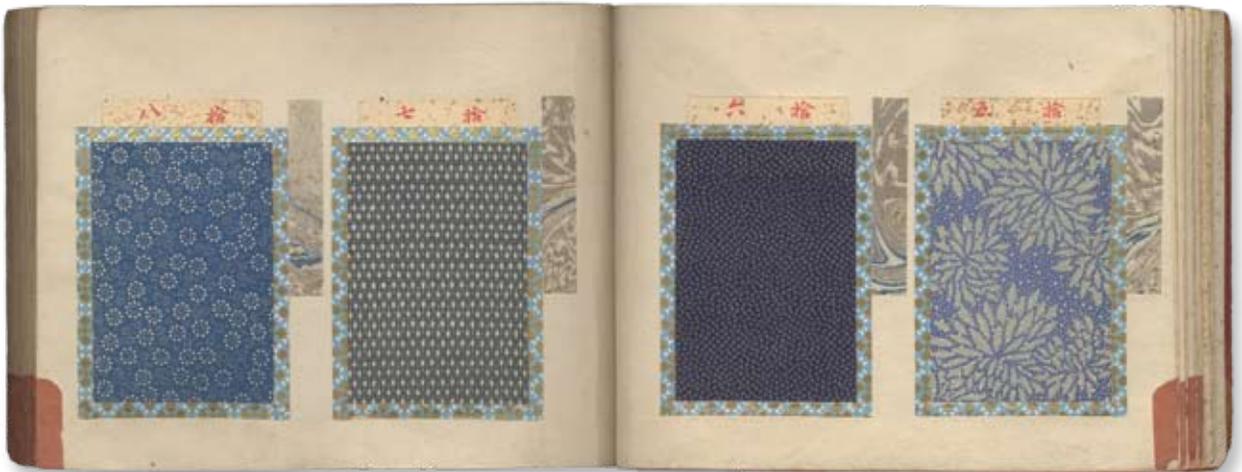
Koku ga ogi.

One portfolio, complete, 58x36 cm.

Kyoto, Happodo, 1935 ca.

A large portfolio with 50 fan designs printed by woodblock with use of metallic pigments. Various styles from geometric, Rimpa, to traditional motifs. A rare set to find complete and without centre fold.

TEXTILE BOOKS



91. IMAMURA SHINSUKE (COMPILER)

Unread title (Album of printed textiles).

One volume, complete, cm 18,5x25,5 cm.

Kyoto, 1880-1900 ca.

A sample book produced by the textile dealer Imamura Shinsuke of Kyoto. The samples are printed with the *katazome* method (stencils) with minute small patterns called *komon*. 50 pages with 100 samples numbered and finely mounted.

For this kind of books see Gluckman & Takeda, p. 111-112.



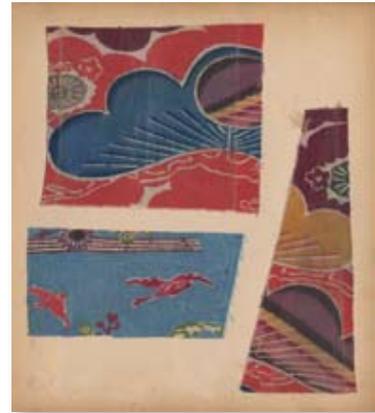
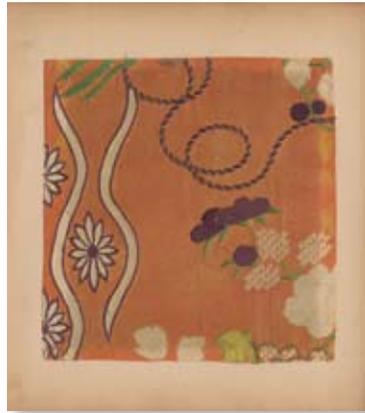
92. ANONYMOUS COMPILER

Untitled (Album of antique brocades).

One volume, complete, 30x21 cm.

n.p, the album ca. 1900, the textiles 19th and early 20th cent.

A collection of 102 antique Japanese brocade fragments pasted on 42 pages.



93. ANONYMOUS COMPILER

Myogo kodai kire shu. Hyakumai

(Collection of antique valuable fragments. One hundred items).

One portfolio, complete, 28x25 cm.

n.p. the portfolio ca. 1890, the textiles 18th and 19th cent.

A unique collection of hundreds of antique textiles fragments mounted on 100 square cards. The collection has been probably made in late Meiji period and includes some fine examples of Edo period embroidery, *bingata* from Okinawa and brocade with gold threads. With original cloth case with title slip.



94. ANONYMOUS COMPILER

Kogire harikomicho

(Album of antique textiles fragments).

One *orihon* volume, complete, 24x18 cm.

n.p., the album ca. 1900, the textiles 18th and 19th cent.

A fine *orihon* album with 95 fine fragments of antique textiles including brocades and embroideries pasted on 28 pages. With a modern brown cloth case.

95. ANONYMOUS COMPILER

Untitled. (Album of Indian textile fragments).
One *orihon* album, 39x24 cm.
n.p., the album 20th cent, the textiles 18th to 19th cent. and earlier.

A large album with 23 fragments of antique Indian textiles pasted on 8 pages, including early *sarasa*, brocade, Kashmir and Islamic fragments. The *sarasa* are datable between the 12th and 16th century. Exotic textiles from India and Sud-East Asia have been imported in Japan since early Edo period. Imitations of *sarasa* have been produced by Japanese dyers. This album was probably made sixty years ago.



96. URANO RIICHI (COMPILER) (ATTRIBUTED TO)

Edo Meiji shima jidai kire no shou
(Stripe patterns textiles of Edo and Meiji period).
One set of cards, complete, 31x23,5 cm.
The set ca. 1950, the samples ca. 1850-90.

A set of 50 antique cotton fragments from the late Edo and Meiji period, with stripes designs. The textile samples are mounted on 50 numbered cards each printed with the set's title and contained in a *kiri* wood box. This publication was probably made by Urano Riichi, a *kimono* stylist, collector and scholar of Japanese textile.





97. KUREHAKAI HEN (COMPILER)

Façon Moderne.

One *orihon* volume, complete, 45,5x32,5 cm.

Kyoto (?), 1926.

A large sample book with unusual French title published by a Japanese textile firm. Two pages of introduction, 79 textile samples with fine patterns in the Art Deco and Modernist style mounted on 26 pages. Closing note by Mukai Kanzaburo (1890-1959) a pioneer in design education and design theorization in Japan.



98. KYOSHINSHA (COMPILER)

Untitled (Album of textile samples).

One volume, complete, 24,5x34,5 cm.

Kyoto, Kyoshinsha, 1920 ca.

A sample book published by the textile firm Kyoshinsha from Kyoto with 23 pages and 56 textile samples of floral and geometric designs.



99. SHUMI-NO-MOMEN-KENKYUKAI (COMPILER)

Shumi no teori momengire (Cotton samples of fine hand-weaving).

Forty Handwoven Cotton Textiles from Japan.

One portfolio, complete, cm 34x24.

Kyoto, Kyoto Shoin. 1955.

A portfolio with 40 samples of cotton textile, 20x15 cm, mounted on larger numbered cards, with one title plate and one plate of introduction in English. Many of these samples are done with the *kasuri* technique (ikat). This work has been compiled by the Society of research on hand-woven cotton, and published by Kyoto Shoin, the well-known art books publisher.



100. OKAMURA KICHIEMON (1916-2002) (COMPILER)

Momengire shu (Collection of cotton fragments).

Two volumes, complete, 29x25,5cm., Osaka, Sansai Kogei, 1976. The textiles 19th and 20th cent.

The two volumes contain 261 tipped-in fragments of antique cotton textiles mainly from Japan but also from China, India and other Asian countries. The first volume is devoted to dyed cotton decorated in *katazome*, *tsutsugaki* and *shibori* with some example of Indian *sarasa*. The second volume contains examples of woven textiles like *kasuri* (ikat). Each page with textile is faced by a page of text. The two volumes are bound in Japanese style with double clam-shell box. This copy is no. 60 of a limited edition of 100 copies. Okamura Kichiemon was, in his early years, pupil of the textile artist Serizawa Keisuke (1895-1984), and became an artist and scholar involved with the Mingei movement. He did publish several books on Japanese folk crafts, ceramics, traditional textiles, Ainu costume and the arts of Okinawa.

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