

SHOCHIKUZA

OKA

1.6

NEW

HOZUKI BOOKS
EARLY JULY 2026

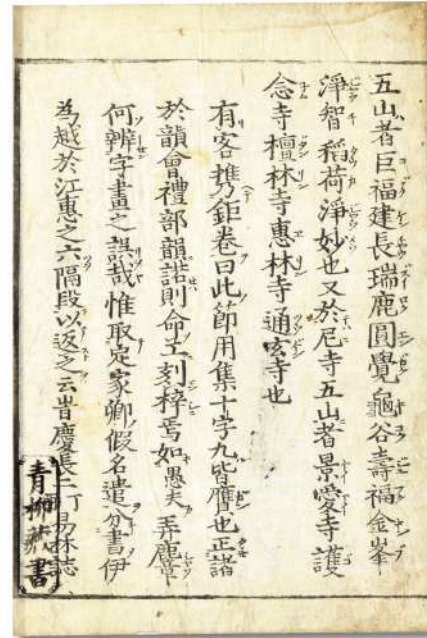
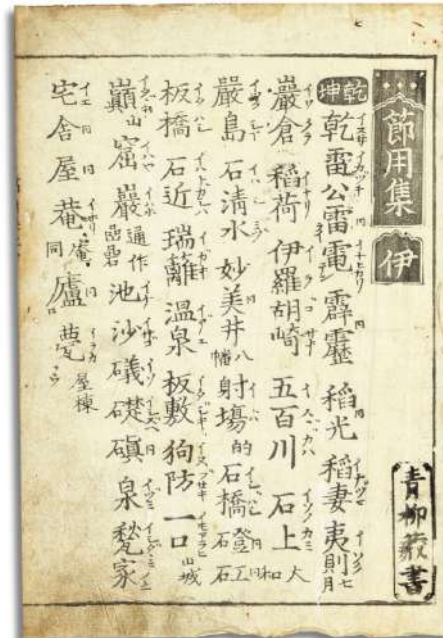
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01

A foundational work of Japanese lexicography



Setsuyōshū [Collection for Practical Use]

Ekirin [recorded by].

[Kyōto]: Ekirin, postscript dated Keichō 2 [1597].

A landmark Japanese dictionary of the late sixteenth century, the *Ekirin-bon Setsuyōshū* ranks among the most important and influential works in the history of Japanese lexicography. The edition takes its name from the final line of text ("Recorded by Ekirin in the Fire-Rooster year of Keichō 2 [1597]"). First published with this Keichō 2 postscript, it occupies a pivotal place in the development of Japanese dictionaries, bridging the medieval *Setsuyōshū* tradition and the larger, more sophisticated lexicons of the seventeenth

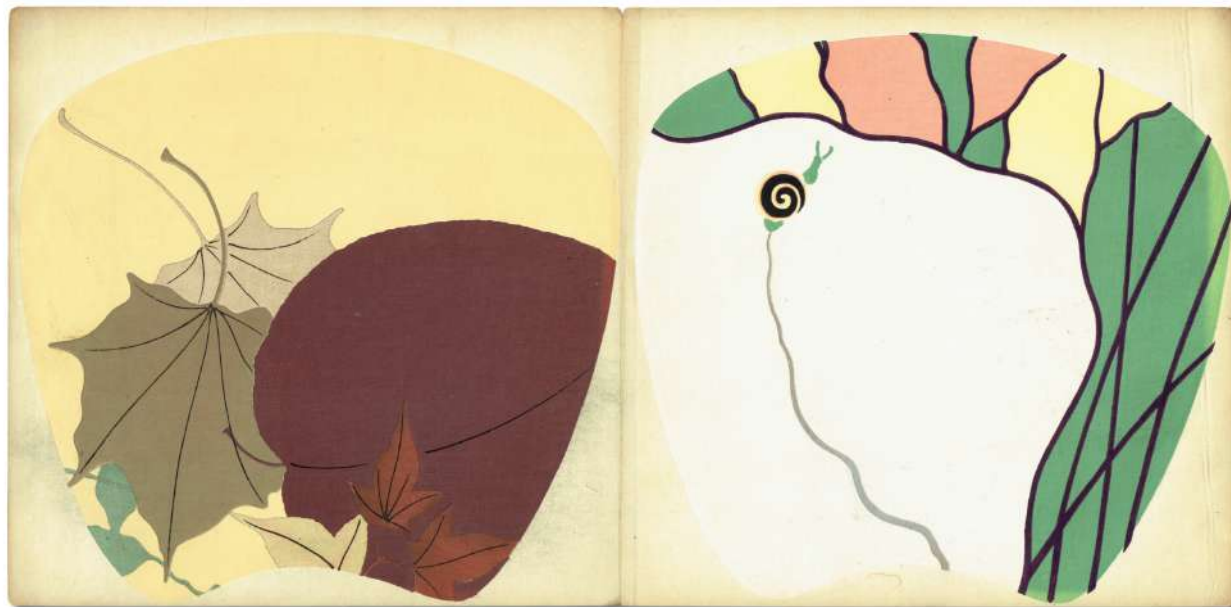
century. Arranged using the traditional *iroha* (Japanese syllabary) order and semantic categories, it served as an indispensable reference work for scholars, officials, merchants, and educated readers throughout the Edo period, and exerted a lasting influence on the development of later Japanese dictionaries. Modern scholarship recognises several principal forms of the *Ekirin-bon*, including the *Genkoku-bon* (original block edition), the *Hirai* edition, the alternate *Hirai* edition, and the *Koyama* edition, distinguished by a complex combination of typographic and textual features. The surviving variants are sufficiently intricate that precise identification of individual copies often requires detailed leaf-by-leaf comparison with institutional examples. The present copy belongs to a recorded variant that preserves the statement of responsibility in the final line of text and was printed without the publisher Hirai Katsuyaemon's statement in relief on the final page. As one of the defining editions of the *Setsuyōshū* tradition, the *Ekirin-bon* dictionary remains an essential witness to the development of Japanese lexicography. Despite its importance, examples are comparatively scarce in institutional collections outside Japan.

Two volumes bound in one four-hole-bound (*yotsumetaji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Presumed non-original wrappers worn, with chips to extremities. Non-original *daisen* title panel in manuscript, small ex-ownership stamp to foot. Wear and stains to endpapers. Thumbing, small marks, and occasional stains (predominantly to margins) internally. Occasional splits to folded leaf edges. Ex-ownership stamp to first and last pages. 68; 72 leaves. 27.2 x 19.5 cm.

\$16,800



No. 02 - An early work by one of Japan's great zuan artists



02 An early work by one of Japan's great *zuan* artists

Natsukusa [Summer Grasses]
Tsuda, Seifū [illustrated by].
Kyōto: Yamada Naosaburō, Meiji 37 [1904].

One of the scarcest works by the highly regarded artist and graphic designer Tsuda Seifū (1880–1978), *Natsukusa* contains thirty woodblock-printed designs for *uchiwa* fans. Produced early in Seifū's career, the book already shows the strong sense of composition and careful observation of nature for which he later became known. The designs feature a wide range of motifs, including leaves, flowers, grasses, insects, birds, and landscapes. Many are executed in a Neo-Rinpa style, combining simplified forms with asymmetrical compositions and generous use of empty space. Distributed by the Kyoto firm

Unsōdō, one of the principal publishers of *zuan* (design) books in the late Meiji and Taishō periods, the work belongs to an important period in the development of modern Japanese design when artists were adapting older decorative styles to new commercial forms and printed media. An exhibition devoted to Seifū's work, including many of his books published by Unsōdō, was held at the Shoto Museum of Art in 2022 and renewed interest in his contribution to twentieth-century Japanese design. A notable and scarce work.

One accordion-folding (*orijo*) volume, complete. Original boards considerably worn, stained, and discoloured, tape repair to right-hand side. Tape repairs internally to gutter. Ex-ownership panel to upper pastedown. Browning and occasional colour fading to leaf extremities. Marks and soiling to several of the designs, mainly from offsetting. Occasional oxidation to metallic pigments. [Unpaginated]. 25.2 x 26 cm.

\$2800



03

An early Shōwa period beauty, by Watanabe Ikuharu

Shōwa Bijo Sugata Kurabe: Benisomezuki, Shūsho [Competing Beauties of the Shōwa Era: The Eighth Month, Linger Heat]

[Watanabe], Ikuharu [illustrated by].

[Japan: publisher unidentified, ca. early Shōwa period (1927-1930?).]

A beautiful woman attempts to keep cool in this attractive *dai-ōban* print by Watanabe Ikuharu (1895-1975). The beauty holds a *karazuri* (blind-embossed) *uchiwa* fan in one hand and sits with her kimono deliberately slipped from one shoulder, a gesture that suggests the lingering heat of late summer. The term *benisomezuki* in the title refers to the eighth month (August) of the traditional Japanese calendar, while *shūsho* means "Autumn heat". Known primarily for his work in the *shin-hanga* tradition, the artist Ikuharu studied *Nihonga* under Mizutani Hōnen in Nagoya before moving to Tokyo in 1917 and Kyoto in 1922. This print belongs to *Shōwa Bijo Sugata Kurabe* (Competing Beauties of the Shōwa Era), his best-known series. Each of the twelve designs in the series was printed with a mica background, which tends to discolour over time, and examples in good condition are now rarely encountered. While this example exhibits some foxing, it is nevertheless a good impression from this increasingly scarce series by Ikuharu.

One *dai-ōban* *tate-e*, woodblock-printed on one side, complete. Foxing, light browning, and small marks. Minor oxidation to lips. 41.1 x 27.2 cm.

\$1800



NOUVELLES COMPOSITIONS DÉCORATIVES (1^{re} Série).

n. 18



NOUVELLES COMPOSITIONS DÉCORATIVES (1^{re} Série).

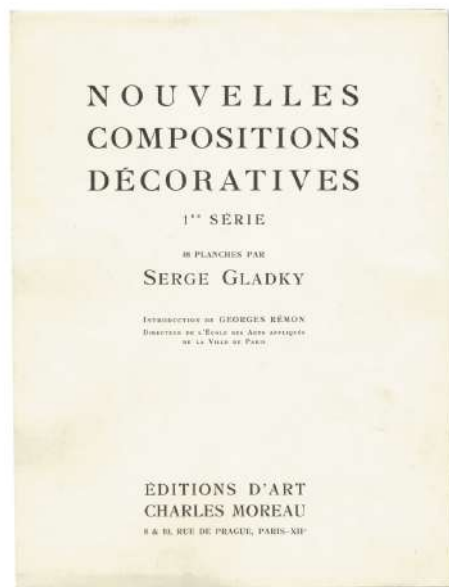
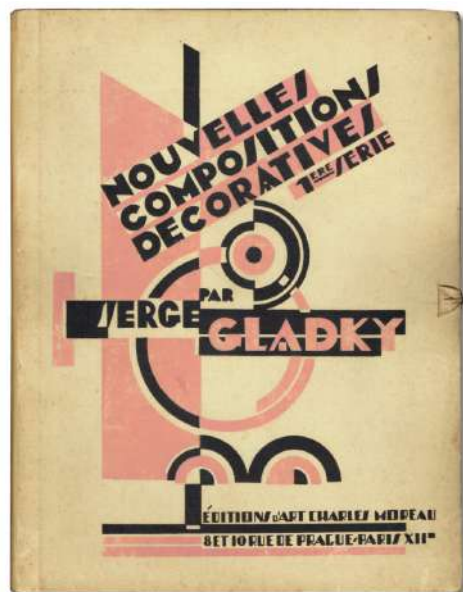
n. 4



NOUVELLES COMPOSITIONS DÉCORATIVES (1^{re} Série).

n. 1

No. 05 - Abstraction enters the decorative arts



05

Abstraction enters the decorative arts

Nouvelles Compositions Décoratives, 1re Série [New
Decorative Compositions, First Series]

Gladky, Serge [illustrated by]; Rémon, Georges
[introduction by].

Paris: Éditions d'Art Charles Moreau, [ca. 1928-1930?].

A complete portfolio comprising an introduction by
Georges Rémon and forty-eight colour pochoir plates
by Ukrainian-born artist and designer Serge Gladky.
Issued at the height of the Art Deco movement, the
portfolio presents a series of designs intended for
application across the decorative arts, adapting
abstract and Cubist forms for textiles, wallpapers,

ceramics, and other decorative media. Produced in the
pochoir process, it exemplifies the finely crafted design
portfolios issued by Parisian art publishers during the
interwar period. Complete examples are increasingly
difficult to find, many having been broken up for
framing and sale as individual plates. The second
series of the work was published by Moreau a few
years later and similarly contained 48 pochoir plates.

One portfolio containing 1 folded title/preface sheet + 49
loose pochoir plates (including duplicate of plate 34),
complete. Portfolio browned and lightly foxed, a few marks
and light stains to lower board. Light browning and marks
to title/preface. Occasional marks, foxing, and browning to
plates. [4 p.] + 48 [+ 1 duplicate] pl. 33.5 x 25.6 cm.

\$4500



No. 06 - A large devotional woodblock depicting the Buddhist deity Fudō Myō-ō



06

A large devotional woodblock depicting
the Buddhist deity Fudō Myō-ō

[Untitled Buddhist woodblock]

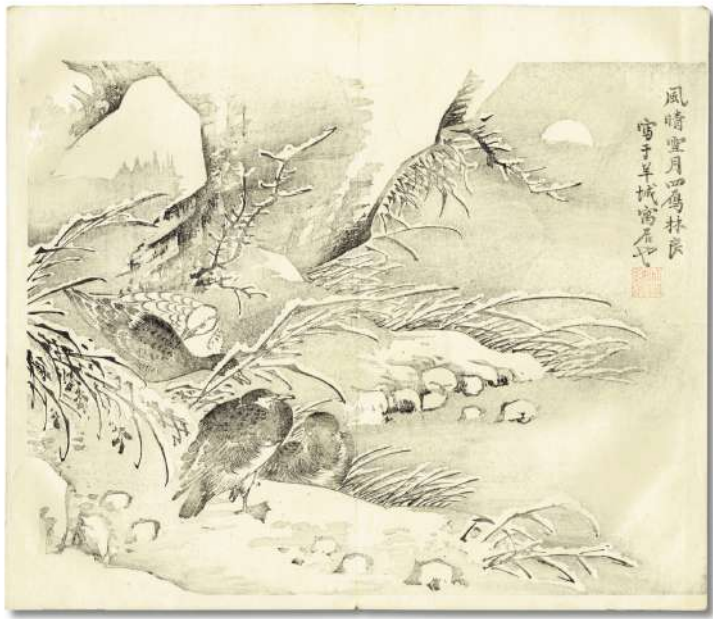
[Creator unidentified].

[Japan, ca. mid- to late Edo period (1800s-1860s)?].

A large woodblock cut with an image of the fierce Buddhist deity Fudō Myō-ō (Skt. Acala), seated upon a rock and holding a sword and a lasso, attended by his youthful acolytes Kongara Dōji (Kimkara) and Seitaka Dōji (Ceṭaka). A rectangular section at one side of the block has been excised, perhaps originally containing a caption or temple name. Large woodblocks depicting protective deities such as Fudō Myō-ō were commissioned by Buddhist temples during the Edo period to print devotional images, *ofuda*, and related religious ephemera for distribution to worshippers and pilgrims. Constructed from two joined blocks, this is a substantial and well-executed example of such devotional printing.

Two woodblocks affixed together as one, complete. A few small cracks, occasional scratches, and marks to the printing surface. A section measuring 9.6 x 5.2 cm excised. Worming to the verso. 54.8 x 42.8 cm (including handles).

SOLD



07

A scarce edition of *Yūsai Gafu*



Yūsai Gafu [*Yūsai's Painting Album*]

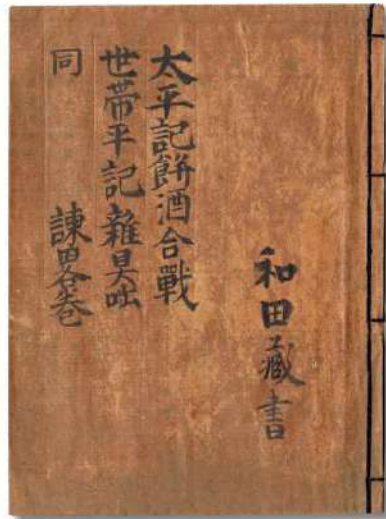
Nakabayashi, Chikutō [illustrated by].

Kōto [Kyōto]: Hishiya Magobē, Kōka 3 [1846].

One of several distinct works published under the title *Yūsai Gafu* during the late Edo period, this album was illustrated by Nakabayashi Chikutō (1776–1853), one of the foremost painters of the Japanese literati (*Nanga*) tradition, whose work adapted Chinese painting conventions to a distinctly Japanese aesthetic. This complete single-volume edition comprises a double-page woodblock-printed preface followed by 21 double-page woodblock-printed illustrations, several printed in colour. The colophon records that the woodblocks were cut in Tenpō 12 (1841) and the work was published in Kōka 3 (1846). Unlike the better-known *Yūsai Gafu* editions containing circular compositions, the illustrations here are presented as expansive double-page designs depicting birds, flowering plants, vegetables, and other natural subjects. Perhaps drawing upon Chinese painting models that Chikutō had collected and copied over many years, the volume appears to have been conceived as a painting manual for aspiring artists. The present edition appears to be considerably scarcer than the more familiar *Yūsai Gafu* variants.

One concertina album-bound (*gajōsō*) volume, complete. Original boards worn and stained, with losses to the paper covering. Occasional wormholes, browning, small stains, and marks internally. Some leaf edges splitting. [Unpaginated]. 27 x 15.6 cm.

\$1340



08

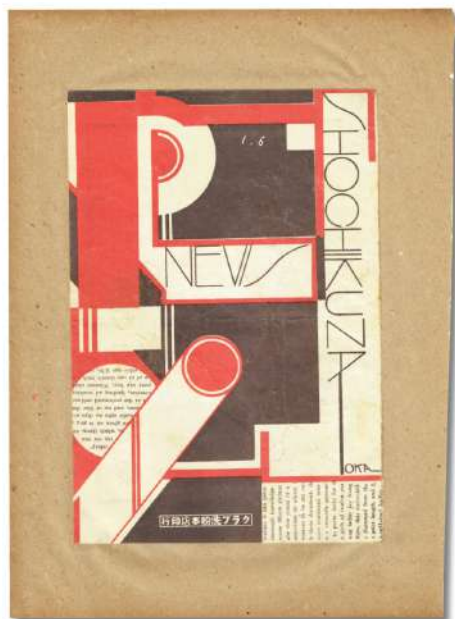
Rice Cakes vs Sake: The Final Battle (and other tales)

Taiheiki Mochisake Kassen [Chronicle of Peace: Battle of Rice Cakes and Sake]; Setaiheiki: Garakuta-Banashi [Chronicle of Household Peace: Stories of Miscellaneous Utensils]; Setaiheiki: Kanryaku no Maki [Chronicle of Household Peace: Abridged Section]
[Creator/s unidentified].
Bakurocho, [Tokyo]: Yoshidaya Shōkichi, [ca. Tenpo 9 (1838)?].

A collection of three short, humorous stories published by Yoshidaya Shōkichi in the late Edo period. The first story revolves around a battle between rice cakes and sake; Utawaga Hiroshige's triptych titled *Taiheiki Mochisake Tatakai* (Chronicle of Great Peace and Happiness: The Battle of Rice Cakes and Sake) is a testament to the popularity of this tale in the Edo period. The second and third stories, *Setaiheiki Garakuta-Banashi* and *Setaiheiki Kanryaku no Maki*, feature a humorous rendering of the classic tale *Taiheiki* (Chronicle of Great Peace) and two illustrations of anthropomorphic characters fashioned from household utensils. The publisher of the work, Yoshidaya Shokichi, was one of the most prolific publishers of ephemeral street literature genres including *kudoki*, *hauta*, *dodoitsu*, *jiguchi*, *yanre-bushi*, *tsukushi-bon*, *mitate banzuke*, *Ōtsue-bushi*, *tocchiriton*, *chongare*, and short (military) histories in the late Edo period. A quintessential example of late Edo-period popular humour, combining parody, anthropomorphism, and visual wit.

Three works bound in one four-hole-bound (*yotsumetaji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original upper wrappers bound in non-original outer card wrappers. Ex-ownership inscriptions and stamps to wrappers, lower pastedown, and text margins. Text browned, with large but light water stains, ink marks, and small marginal losses. Tear, repaired, to title page of second work. All leaves reinforced with *washi* paper. 3, 3, 3 leaves. 21.6 x 15.8 cm.

\$450





09

Commercial art for Osaka's theatres

[Untitled collection of theatre magazine wrappers]

[Yamanaka?], Kōzo ... [et al.] [illustrated by].

[Osaka]: Shōchikuza, Bentenza, Asahiza, [ca. early Shōwa period (1929-1932?)].

A collection of forty upper wrappers from *Shōchikuza News*, *Bentenza Weekly*, and *Asahiza News*, each tipped to a leaf of brown paper (one wrapper on each side), the leaves housed in plastic sleeves within an album. These wrappers were preserved from weekly magazines distributed to patrons of the Shōchikuza, Bentenza, and Asahiza theatres in Osaka's Dōtonbori entertainment district. The magazines served as

programmes and guides to the week's attractions, containing cast lists, articles, advertisements, and information on theatrical performances or films. The wrappers are striking examples of early Shōwa commercial graphic design, executed in a bold modernist style and signed by commercial artists. That the collector mounted only the wrappers suggests they were assembled as examples of contemporary graphic design. Such ephemeral material was rarely preserved, making this an uncommon surviving collection.

One plastic folder containing 20 sheets of paper, one original wrapper tipped-in to each side. Foxing, browning, marks, and creases to wrappers and mounting paper. Folder measures 31 x 23 cm; wrappers generally measure around 22 x 15 cm.

SOLD





Hōzuki Books

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