



不實

序 加茂孝鷹 神曲 群林賦友新
二 古瓦
五山應寂 榮室 村上松堂 唱酬 雅樂今海民
可通 浮田一蕙 川男 群野賢堂信 河村吉風
三 佐土森樹山 南村 筑前介藤伯 五峰詩 養川清香
子美 森樹山 寺裏 同本雙秀 三聖 土佐土佐守
以梅雨申の睦月、はふりなすきなりやまのあつたて
とて、くちかゝるものには、あつたてに、あつたてに、あつたてに、
あつたてに、あつたてに、あつたてに、あつたてに、あつたてに、

文久三年十月於京都求之

飛雲軒

此酒香也。すふ角本標より
 中らきれ。あなれやしかあてりうけ
 秘命司と云ふは
 晴しう波津ゆれ雲あふのほろけね
 もくわんが物主

服神

足下を仰ぐ。ふ、寧ろ、人なす、所せ、物なりけむ。わ、下北、此物と、刻きて、頼ひけし、ゆゑ、至、事、
 は、難、と、重、君、う、未、詳、ゆゑ、事、や、者、之、時、
 物、を、也、き、く、ゆ、世、に、由、堅、者、へ、な、索、く、わ、う、
 ら、れ、流、う、中、す、ハ、を、位、あ、お、る、を、高、向、ふ、の、つ、も、
 明、天、れ、お、ろ、び、相、附、く、お、す、を、利、う、け、け、も、床、
 園、う、夜、う、あ、つ、ふ、を、若、サ、世、に、能、う、け、を、鈴、子、
 う、や、り、る、角、さ、く、も、ん、う、れ、持、無、形、同、様、な、て、
 高、と、く、ふ、け、し、う、れ、し、さ、く、く、さ、く、あ、
 戸、の、風、う、舞、う、さ、と、持、ひ、持、ひ、を、す、を、う、く、
 あ、の、り、移、う、れ、床、の、内、外、く、種、う、う、り、合、せ、り、
 ち、ぬ、館、う、や、り、ぬ、ぬ、ぬ、
 此、以、も、周、を、思、さ、は、さ、ふ、と、う、ん、を、安、君、う、而、
 眼、ふ、ち、う、け、さ、也、う、十、有、八、う、て、も、ふ、ん、う、
 三、十、ナ、う、ち、ち、四、十、ナ、う、く、い、ち、は、さ、さ、
 周、な、ん、の、け、り、さ、あ、り、女、性、九、を、か、い、け、り、
 う、て、三、十、う、て、ふ、け、り、け、お、あ、う、を、四、十、



01 A censored copy of Kagetsujō

Kagetsujō [Kagetsu's Album]

Kireiken [Itō, Genbei] [edited by]; Kamo no Suetaka [preface by]; [Kano, Eigaku] [et al.] [illustrated by].

[Japan: privately published, 1836?]. Presumed later printing.

An unusual later issue of one of the finest illustrated erotic books produced in Japan during the late Edo period. Conceived by Itō Genbei (1778-?) under the name Kireiken and illustrated by leading painters of the Maruyama-Shijō, Kanō, Tosa, Gan, Mori, and

Yamamoto Revival Schools, the work uses graded monochrome woodblock printing to depict amorous encounters as silhouetted figures. Originally issued in an accordion-folding format, this copy was subsequently remounted as a handscroll.

During that process, several of the most explicit illustrations, together with some accompanying text leaves, were selectively excised from throughout the work, almost certainly in an act of censorship. Interestingly, however, the remounted scroll preserves the printed key identifying the artists responsible for each illustration—a feature absent from early impressions. An intriguing witness to the changing reception of Kagetsujō, preserving evidence of both its publication history and its censorship.

One paper handscroll, woodblock-printed on one side. Numerous images and text leaves removed, presumably in the re-mounting process. Light foxing, occasional small marks, and minor soiling internally. Intermittent creases, indicating the work's original accordion-folding format. A few small scrapes to the hyōshi wrapper. 25 x 4.7 cm (approximately 24.5 x 400 cm when unfurled).

\$2680



02

A tension-filled snow scene by the elusive Katsukawa School artist Shunjō

[Untitled woodblock print of an Ichikawa family kabuki actor]

[Katsukawa], Shunjō [illustrated by].

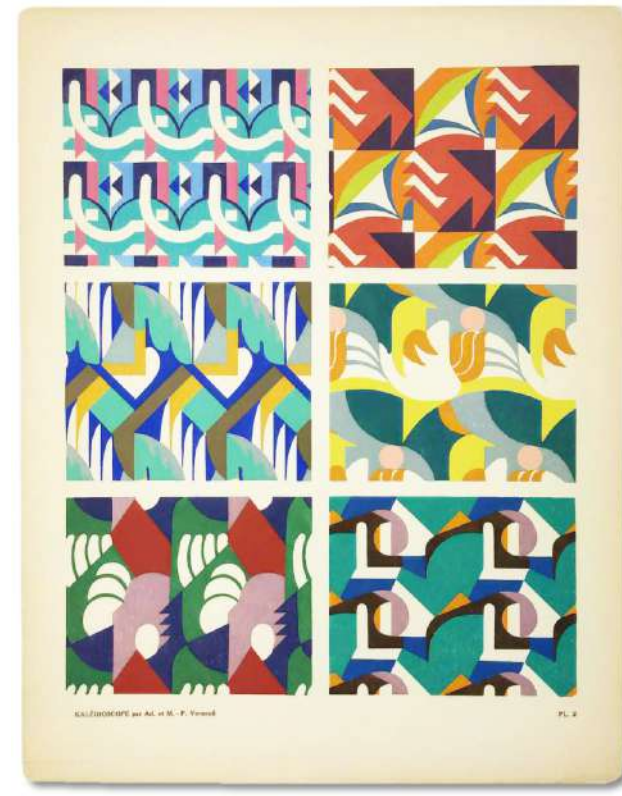
[Japan: publisher unidentified, ca. An'ei to Tenmei period (1778-1787)].

A *hosoban* woodblock print by the Edo period artist Katsukawa Shunjō (active c. 1778-1787), possibly depicting the kabuki actor Ichikawa Monnosuke II as Aoto Gorō. The figure stands alert in the softly falling snow, one hand resting on the hilt of his sword while the other holds an umbrella. Despite the freezing weather his kimono is adorned with *momiji* (maple) leaves, a symbol of autumn. A pupil of the celebrated Katsukawa Shunshō, Shunjō was only active as an artist for roughly a decade between 1778 and 1787. His prints are consequently scarcer than those of many Katsukawa School artists and are comparatively underrepresented in museum and public collections. A beautiful image which is, upon closer inspection, filled with quiet tension.

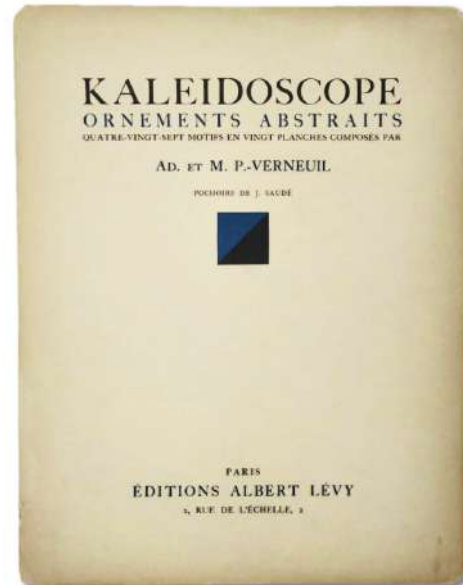
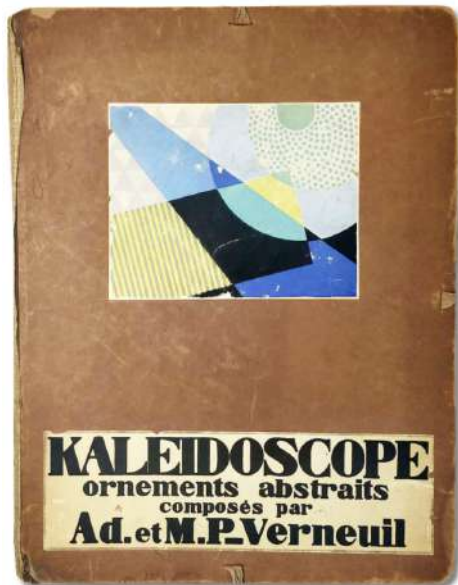
One *hosoban* leaf, woodblock-printed on one side. Discolouration, trimming, and small creases. Minor wear and browning to extremities. Small *washi* repair and mounting paper residue to verso. 30.2 x 13.3 cm.

\$1800





No. 03 - Verneuil's Kaléidoscope



03 Verneuil's Kaléidoscope

Kaléidoscope, Ornaments Abstracts [Kaleidoscope: Abstract Ornaments]

Verneuil, Ad. [Adélaïde?], Verneuil, M. P. [Maurice Pillard] [illustrated by]; Saudé, J. [Jean] [pochoirs executed by].

Paris: Editions Albert Lévy, [1926?].

A complete set of twenty pochoir-printed plates presenting eighty-seven geometric textile designs by the French artists Maurice Pillard Verneuil (1869-1942) and Adélaïde Verneuil. A leading decorative designer of the Art Nouveau and early Art Deco periods, Maurice Verneuil drew inspiration

from Japanese art throughout his career. *Kaléidoscope* would later become a source of inspiration for Mizuki Heitarō's *Abusutorakuto Patān* (1930), creating an intriguing reversal of artistic influence. A bright example of a fine pochoir pattern book of the period, with the plates expertly executed by Jean Saudé.

Twenty loose pochoir-printed plates and one title leaf, complete. Original portfolio discoloured and scraped, extremities worn and chipped, cloth ties intact. Printed title label and pochoir design tipped-in to upper portfolio board, scraped and chipped. Blacked-out note to lower board. Spine worn away, upper and lower boards thus loose. Occasional marks and browning to plates. Wear and chips to leaf extremities. Margins of plate 3 trimmed. Several creases to plate 13. 1 unnumbered leaf, 20 leaves of plates. Portfolio measures 45.8 x 35 cm; plates measure 44.6 x 34.7 cm. Text in French.

SOLD





04

Biographies of famous figures, including Galvani and Disraeli

Wayō Kijinden: Shohen [Notable Figures from Japan and the West: First Series]

Jōno, Takashige [text by], Ochiai [Utagawa], Yoshiiku [illustrations by].

Tōkyō: Sanshobō, Meiji 5 [1872].

An international take on the *kijinden* ("eccentric figures" or "extraordinary figures") genre, featuring portraits and brief biographies of a total of 37 Japanese and Western figures, including Alexis de Tocqueville, John Britton, Arai Hakuseki, Samuel Drew, Hiraga Gennai, William Smith, Benjamin Disraeli, Admiral Perry, and so on. The anecdotes generally describe the events or achievements which made the figures famous. William Brecher

notes in *Japan's Private Spheres: Autonomy in Japanese History, 1600-1930* that "Jōno's *kijinden* rationalized an integration of the two sides [academic learning and spiritual depth] while affirming the continuing importance of native culture".¹ The title records the book as the *shohen* (first series), but no later published series were traced.

One four-hole-bound (*yotsumetaji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original wrappers worn and creased, original *daisen* title panel worn away. Ex-ownership notes to title and colophon, seal to first text page. Brown marks to first and last few leaves, not affecting text legibility. Thumbing, marks, and browning internally. Wormholes partially repaired with *washi* mounting. 20 leaves. 17.5 x 11.8 cm.

\$1860

1. William Brecher, *Japan's Private Spheres: Autonomy in Japanese History, 1600-1930* (Leiden: Brill, 2021), 184.



No. 05 . The erudite lectures of an octopus

05

The erudite lectures of an octopus

Taiyō Shinwa: Tako no Nyūdō Uo Sekkyō [The Bald Octopus's Sermon to the Fish: A New Story from the Ocean]

Kanagaki, Robun [text by]; Seisei [Kawanabe], Kyōsai [illustrated by].

[Tōkyō]: Zonsekaku ... [et al.], [preface dated Meiji 5 (1872)].

In this apologue by famous writer Kanagaki Robun (who happened to be the son of a fishmonger), the Dragon King hears of social reform on the surface and orders the sea creatures of his underwater realm to adopt similar programs promoting 'civilisation and enlightenment'. The title has been variously translated in English scholarship as *A Fishy Sermon for an Octopus Initiate*, *Octopus Acolyte* and *Fish Preacher*, and *New Tales from the Pacific Ocean: An Octopus's Instructional Lecture*, with the latter being the most accurate (the octopus in the story appears to be the lecturer, not the listener). *Tako nyūdō* was a term used to refer to octopuses or to mock people with shaved heads (as octopuses are 'bald as monks'). This work seems to demonstrate Robun's acceptance of societal reforms at a time when many authors were strongly critical of them. Robun and the artist Kawanabe Kyōsai collaborated on a mixture of pro- and anti-Westernisation works in the early to mid-Meiji period, including *Seiyō Docha Hizakurige* (1870-1876), *Kappa Sōden Kyūrizukai* (1872 and 1882), *Seiyō Ryōritsu* (1872), *Aguranabe* (1871-1872), *Ukiyo Karakuri Seiyō Megane* (1873) and the satirical journals *Robun Chinpō* (1877-1879) and *Tsuki to Supponchi* (1878-1880). Issues two and three of *Tako no Nyūdō* are advertised in the colophon but were never published. An obscure collaboration between Kyōsai and Robun, complete in one volume.

One four-hole-bound (yotsumetaji) volume, complete, on double leaves, traditional East Asian binding style (fukurotoji). Original wrappers stained and creased. Original mounted daisen title panel present. Small ex-ownership stamp to upper pastedown/title. Occasional ink marks to margins and colophon. Pigment hand-applied to a small section of one illustration. Light internal thumbing and minor creases to corners. [1], 19 leaves. 18 x 11.6 cm.

\$2150



06

A signed handscroll of drawings by Shibata Zeshin



Tehon Ikkan Zeshin-ō Kohitsu [One Old Scroll of Model Drawings from the Brush of the Venerable Zeshin]

[Shibata], Zeshin [illustrated by]; [Shōji], Chikushin [authenticated by].

[Japan, ca. late Edo to early Meiji period (1850s-1890s)?]. In manuscript.

A signed handscroll of simple yet charming drawings depicting playing cards, toys, cooking implements, and a variety of other everyday objects, by the celebrated artist Shibata Zeshin (1807-1891). A signed postscript added to the mounting by Zeshin's pupil Shōji Chikushin authenticates the work as "genuine brushwork by my late teacher, the venerable Zeshin". The folds in the paper suggest that the drawings were originally in *orihon* (accordion-book) format. A delightful survival, preserving a glimpse of the unpretentious brushwork of one of Japan's foremost nineteenth-century artists.

One paper handscroll, painted on one side, complete. Mounting presumably added later by Chikushin. Creases, light stains, and a little soiling to original paper. Rubbing to *daisen* title panel and a few small nicks to *hyoshi*. Housed in wooden box. 27.1 x 320.5 cm when unfurled.

\$600





07

Kyōsai's kingdom of insects

Chūrei Daigiron [The Insects' Great Debate]

Hattori [Mantei], Ōga [text by]; Seisei [Kawanabe], Kyōsai [illustrations by].

[Tōkyō]: Shōsetsusha Shorin, Yamazakiya Seishichi ... [et al.], Meiji 7 [1874].

In this collaboration between the artist Kawanabe Kyōsai and writer Mantei Ōga, the Dragon King issues a wooden placard ordering the insects of his domain to rank their own value, stating that, depending on the results, they will be categorised into "low", "middle", or "high"

beings. Although there are many genuinely helpful insects, like silkworms, it becomes clear that many are unskilled. Kyōsai's anthropomorphic creatures make Ōga's analogy with human society painfully obvious. The *zasshi* is one of numerous early Meiji Ōga-Kyōsai collaborations that reflect Ōga's conservative views and rely heavily on Kyōsai's dynamic illustrations for humour. Although the work identifies itself as the "first issue", no other issues are known to have been published. The back matter includes a list advertising works by Ōga, several of which were never published.

One *karitoji*-bound volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original upper wrapper lightly worn and with *kaisei-in* seal. Previous binding holes present. Light wear, small marks, and creases internally. 8 leaves. 22.2 x 15.2 cm.

\$1750



No. 08 - Children at play: an original Sukenobu printing block



08

Children at play: an original Sukenobu printing block

[Woodblock for *Ehon Azuma Warabe* (Picture Book of the Children of the East)]

[Nishikawa, Sukenobu (illustrated by)].

[Kyōto?: Hachimonjiya Hachizaemon?, blocks cut ca. Enkyō 3 (1746)?].

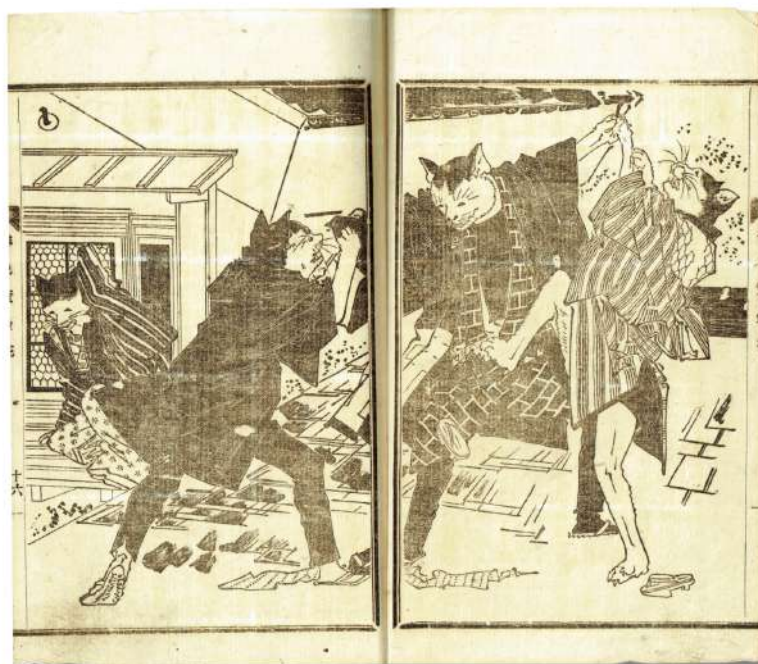
A scarce surviving woodblock used to print an illustrated book by the Kyoto ukiyo-e master Nishikawa Sukenobu (1671-1750), one of the foremost designers of *ehon* in eighteenth-century Japan. The block was cut for the three-volume *Ehon Azuma Warabe* (Picture Book of the Children of the East), first published in 1746 by Urokogataya Magobē in Edo and Hachimonjiya Hachizaemon in Kyoto. The work presents scenes of the pastimes and customs of Japanese children and exemplifies the elegance for which Sukenobu's book illustrations are celebrated, reflecting the influence of his training in the Kanō and Tosa Schools. This block carries the images for eight pages (four leaves), comprising leaves 11-14 of the middle volume. With the exception of one image forming part

of a double-page spread, each scene is accompanied by a poem. The illustrations depict children celebrating Tanabata (forming one half of a double-page spread), playing the koto (with a poem by Kōrin), catching dragonflies (Ryūho), watching a shadow-lantern performance (Babotsu), examining the wares of an insect seller (Kaji), walking through town while singing (Chōka; double-page spread), and attempting to dislodge a beehive (Raizan). The colophon to the 1746 edition of the work—also known under the title *Ehon Nishikawa Azuma Warabe*—records that the blocks were cut by the Ishihara Hanbē. The work was republished in Kyoto by Kikuya Kihē in Meiwa 4 (1767). A remarkable survival of a woodblock for an *ehon* by one of eighteenth-century Japan's foremost designers of illustrated books.

One woodblock, two leaves of illustrations cut on each side. Wormholes and losses to centre section and one end of the block, encroaching slightly on illustrations and margins. Occasional scrapes, scratches, chips, and wormholes elsewhere. A few minor cracks, not affecting illustrations. 19.5 x 80.8 cm.

SOLD





09

A feline melodrama of the early Meiji period

Shunshoku Kogane no Hana [Flowers of Gold: The Colour of Spring]
Ryūtei, Tanehiko [III] [text by]; Bōsai [Toda], Shūgetsu [illustrated by].
Kyōbashi, [Tōkyō]: Kyōryūsha, Meiji 17 [1884].

A short novel by Ryūtei Tanehiko III (Takabatake Ransen), illustrated by Toda Shūgetsu with anthropomorphised cats. In his preface, the author pays tribute to celebrated creators of cat-themed literature and art, including Utagawa Kuniyoshi and Santō Kyōzan. The story appears to adapt *Neko no Zōshi*: after the character Otama repeatedly rejects Kumakichi's advances, he abducts her daughter, Opochi. Following a series of hardships, mother and daughter are ultimately reunited in a happy ending. An amusing feature is the use of motifs associated with cats on the characters' kimono, including abalone shells, cat bells, and koban coins, the latter alluding to the idiom *neko ni koban* ("gold coins to a cat"; cf. "pearls before swine"). The volume also illustrates the changing physical form of popular literature in the early Meiji period: while the bound-in *fukuro* envelope, upper wrapper, title, preface, and frontispiece are colour woodblock-printed, the main text is set in movable type. A charming example of the enduring popularity of anthropomorphised cats in Japanese popular literature.

One four-hole-bound (*yotsumetoji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Card wrappers pasted over original wrappers, book-envelope bound-in as upper wrapper. Wrappers worn and discoloured, lower section of manuscript *daisen* title panel lacking. Thumbing, browning, creases, and occasional ink marks and stains internally. Small tear to leaf 19. 47 leaves. 17.8 x 11.8 cm.

\$740



No. 10 - An erotic adaptation of The Fraudulent Murasaki's Rustic Genji



10

An erotic adaptation of *The Fraudulent Murasaki's Rustic Genji*

Enshoku Shina Sadame [Judgments on the Erotic Charms of Women]

Inraku Sanjin [Miyagi, Gengyo] [text by]; [Utagawa, Kunimori II (illustrated by)].

[Japan: publisher unidentified, ca. late Edo period (1852?).]

An erotic adaptation of *The Tale of Genji*, written by Miyagi Gengyo (Baisotei Gengyo) and illustrated by Utagawa Kunimori II, a pupil of Utagawa Kunisada. John Carpenter et al. describe the work as "one of the most outrageous erotic versions of *The Tale of Genji*", noting that its punning title refers to the "Judgments on Women" (*shina sadame*) episode in Chapter 2, "Broom Cypress", while *enshoku* suggests that the women's sensual, as well as moral, qualities are under scrutiny.¹ The work capitalised on the popularity of erotic *Genji* parodies following

the success of *The Fraudulent Murasaki's Rustic Genji*. It contains fifteen double-page and ten single-page colour woodblock-printed illustrations (including indices), as well as two colour woodblock-printed preface pages. Lavish use of blind embossing and metallic pigments reflects the expense of its production. A colourful parody of Japan's greatest literary classic.

Three four-hole-bound (*yotsumetaji*) volumes, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original wrappers worn, rubbed, and soiled, with original *daisen* title panels present. Thumbing, creases, and occasional marks internally. Ex-ownership seal to first text page of upper volume and last text page of each volume. Housed in non-original custom wooden box, light crack to lid. [10], 8; [6], 6; [6], 5 leaves. Each volume measures approximately 25.4 x 18.2 cm.

\$3500

1. John T. Carpenter, Melissa McCormick, et al., *The Tale of Genji: A Japanese Classic Illuminated* (New Haven: The Metropolitan Museum of Art, 2019), 310.



11

Five Heads, Ten Tumblers

Gonin no Kakubei, Jūnin no Hataraki [Five Kakubei Doing the Work of Ten]
Ippōsai, Yoshifuji [illustrated by].

[Tōkyō]: Isetatsu, [ca. Taishō to early Shōwa period (ca. 1910s-1930s)].

After a design by Ippōsai Yoshifuji, this unusual woodblock print depicts a jumble of *Kakubei-jishi* performers. Five heads are ingeniously arranged so that each appears to belong to two different bodies, leaving the viewer uncertain whether the image depicts five performers or ten. *Kakubei-jishi* is a traditional lion dance originating in Echigo (modern-day Niigata Prefecture). According to tradition, the dance was created by a farmer known as Kakubei, from whom it takes its name. During the Edo period, *Kakubei-jishi* performers—usually children—entertained crowds with acrobatic feats such as handstands while wearing small lion heads. A colourful print that uses a lively, comical design to emphasize the exuberant acrobatics of *Kakubei-jishi*.

One leaf, woodblock-printed on one side, complete. A few light marks and stains. Light creases and discolouration to extremities. Mounting paper residue to verso. 38.1 x 25.2 cm.

\$470

12

Fan designs by Shōji Chikushin

[Collection of nineteen fan prints]

[Shōji], Chikushin [illustrated by].

[Japan, ca. mid- to late-Meiji period
(1870s-1890s?)].

A collection of nineteen *sensu* fan designs by Shōji Chikushin (1854-1936), a leading pupil of the celebrated artist Shibata Zeshin. Most, if not all, are woodblock printed, and many are enhanced with metallic pigments. One design advertises Hachijirushi Kōzan Budōshu, a sweet medicinal grape wine made with honey and Chinese herbal ingredients, first marketed in 1881. An attractive collection of fan designs by Chikushin, encompassing landscapes, poetry, decorative motifs, and commercial imagery.

Set of 19 unmounted fan prints, mostly woodblock-printed. Considerable stains, marks, wormholes, and creases to some fans. Extremities trimmed and chipped, corners bumped. Largest print measures approx. 52 x 17 cm at longest point; smallest measures approx. 43 x 13.5 cm at longest point.

\$210



13

Three fruit studies associated with Shibata Zeshin's circle



[Untitled painting with three fruit studies]

[Shōji], Chikushin [et al.] [illustrations attributed to].

[Japan, ca. mid- to late-Meiji period (1870s-1890s?)].

In manuscript.

A brush-and-ink painting comprising three studies of fruit, one bearing the signature "Chikushin", referring to Shōji Chikushin (1854-1936), together with two further studies signed with unidentified two-character gō. The association with Chikushin suggests a connection with the artistic circle of Shibata Zeshin, although the identities of the remaining artists have yet to be established. An intriguing work that merits further study.

Three painted illustrations on one sheet of paper. Paper folded in three sections, creased thus. Light marks and minor browning to paper. Numerous creases, predominantly to right margin. Small tear to foot of right-hand side. 34.2 x 62.1 cm.

\$200

14

On the Jesuits, Organtino, and Fabian Fucan

Kirishitan Kikigaki [A Verbatim Account of the Christians]

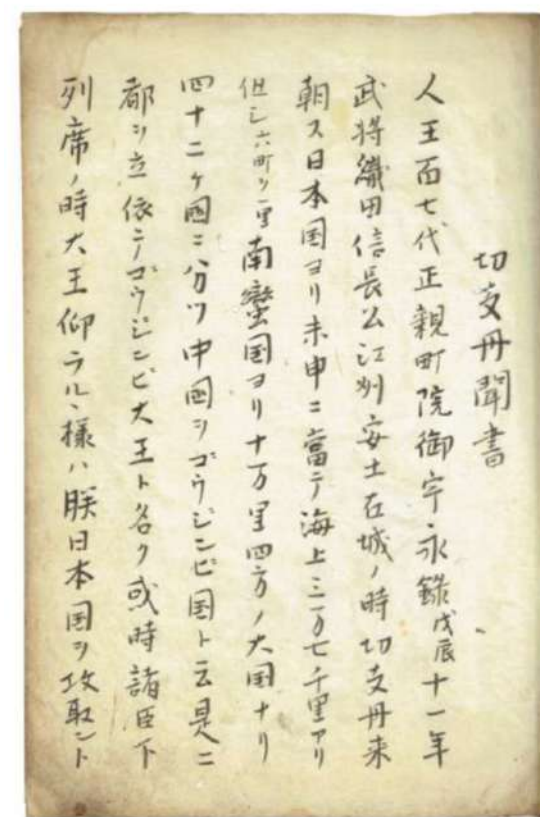
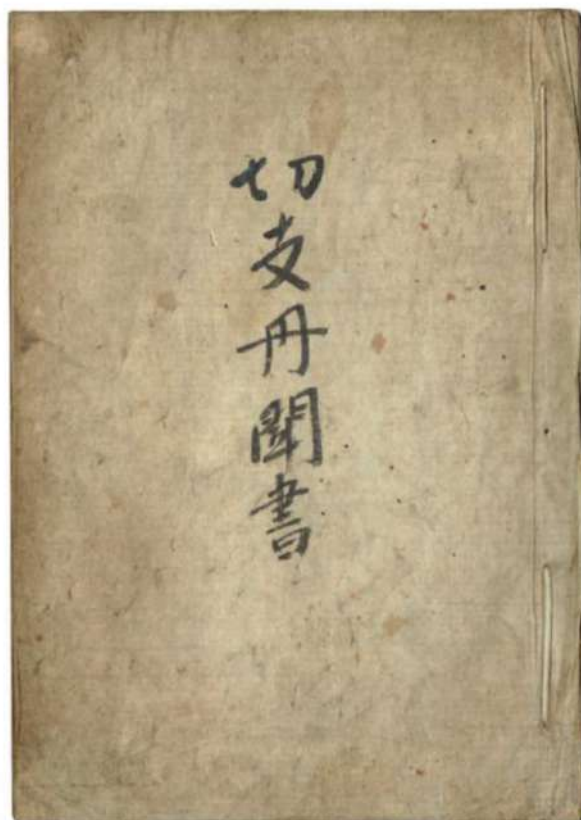
[Author and transcriber unidentified].

[Japan, ca. late Edo to early Meiji period (1850s-1870s)?]. In manuscript.

A collection of writings about the Jesuit presence in Japan in the sixteenth and early seventeenth centuries. The manuscript begins with a brief description of the arrival of the Jesuits in Japan and continues with an account of the activities in Japan of the Jesuit missionary Gncchi-Soldo Organtino (1530-1609), who arrived in Japan in 1570, and Fabian Fucan (c. 1565-1621), a Japanese Christian who later became an apostate. The text also discusses Nanban-ji temples, *bateren*, trade, and presents offered by Organtino. It is probable that the content of the manuscript is derived from works like *Kirishitan Yūrai Jikki*, *Kirishitan Yūraiki*, *Kirishitan Shūmon Raichō Jikki*, *Nanbanji Monogatari*, and *Kirishitan Monogatari*, which were all texts concerning Jesuits that circulated widely in the Edo period.

One *karitoji*-bound volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original wrappers discoloured and stained, a few small wormholes, ex-ownership inscription and stamps (by a "Hagiwara" of Kashiwazaki, Echigo (present-day Niigata)) to lower. Wormholes and occasional stains to leaves. [19] leaves. 24.4 x 17.2 cm.

\$685





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