

道の建築

媒介空間

分解

METABOLISM

成長の節

METAMORPHOSIS

HELIX

拠点開発

ホモ・モーベンス

SPACE
FRAME

CONNECTOR

PRE
FABRI
CATION

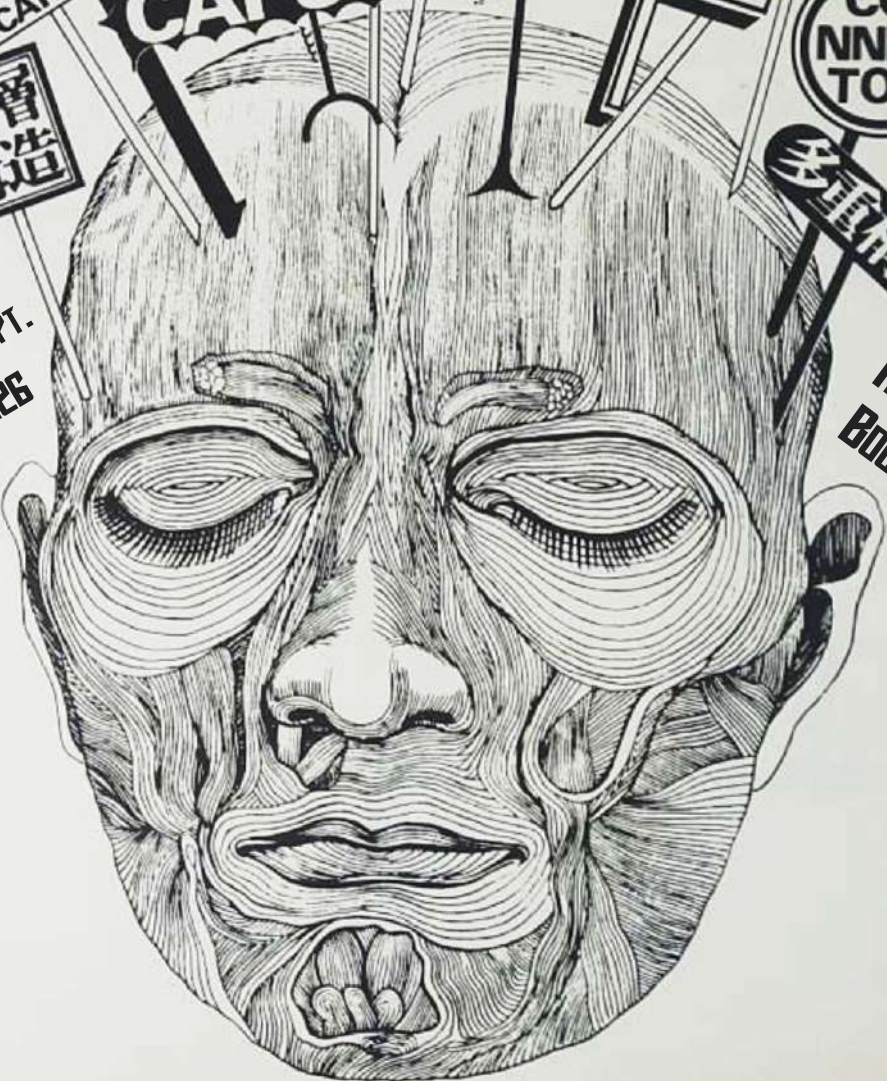
CAPSULE

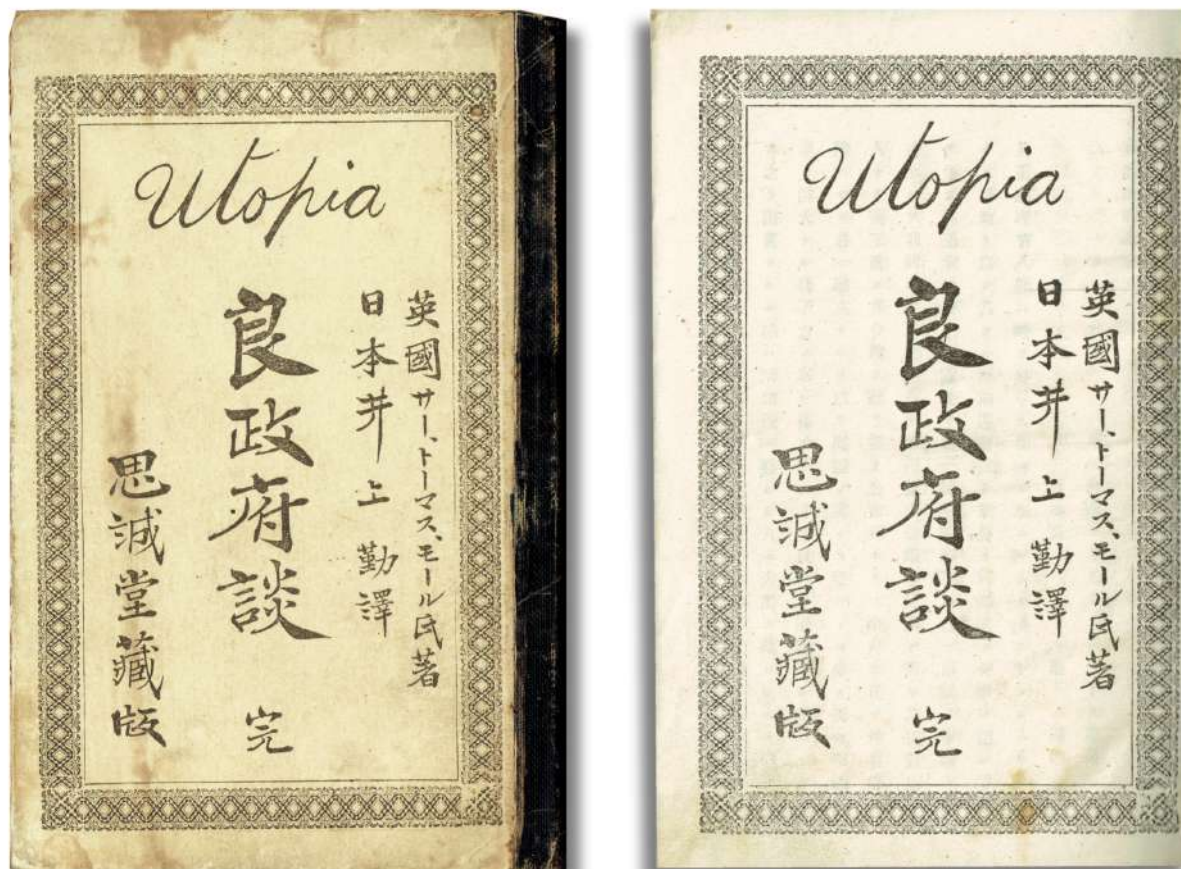
重層構造

多重構造

LATE SEPT.
2026

HOZUKI
BOOKS





01 The earliest Japanese translation of Sir Thomas More's *Utopia*

Utopia = Ryōseifu-dan [A Treatise on Good Governance]

Mōru, Sā Tōmasu [Sir Thomas More] [original text by]; Inoue, Tsutomu [translated by].

Tōkyō: Shiseidō, Meiji 15 [1882].

The first Japanese translation of Sir Thomas More's *Utopia*. More's discussion of government and social organisation was especially timely in early Meiji Japan, when political thinkers were actively examining Western institutions and considering how they might inform the development of the modern Japanese state. More's imagined society, with its rejection of private property and emphasis on social equality and rational organisation, consequently provided Japanese intellectuals and advocates of civil rights with a framework for considering the nature of an ideal state and system of government. The translator, Inoue Tsutomu (1850-1928), was a journalist who also produced some of the earliest Japanese translations of Shakespeare. An interesting example of the transmission of Western political thought in Japan during the country's rapid modernisation. One copy traced outside Japan in OCLC.

One Western-bound volume, complete. Original boards worn and stained, with chips and small losses to extremities; spine repaired. Gutters cracked, binding remaining tight. A few minor marks internally. 164 p. 18.7 x 12.1 cm.

\$680



02

The art of the daisen

[Untitled collection of daisen]

[Compiler unidentified].

[Japan, ca. Edo to early Shōwa period (1600s-1940s)?].

A collection of 393 daisen title panels from books published between the Edo to early Shōwa periods. Daisen are strips of paper typically printed or handwritten with the title (and sometimes other bibliographical details) of a book and pasted to that book's upper wrapper. They serve to provide bibliographical information about the book, but also advertise it. Aspects of the daisen like the format and calligraphic style used (together with other hints, like the colour of the wrappers) could indicate to potential buyers the genre of the book. Some of the daisen in this collection are handwritten or lithographically printed, although most are woodblock-printed. The collection shows the diverse paper types used for daisen as well as the range of sizes and calligraphic styles. Some are written on fabric rather than paper. A few are printed on paper that features gold and silver flecks, while others are printed on coloured paper or momigami (intentionally crumpled paper). While the daisen were printed for an array of genres (educational texts for women and painting albums are included), most in this set were printed for religious works. A fascinating array of daisen, showcasing the variety of papers, calligraphy, and sizes used from the Edo to Shōwa period.

One collection of 393 daisen leaves. Many backed on paper, several with considerable losses. Occasional foxing, stains, tears, and creases. Smallest daisen measures 4.1 x 1.6 cm; largest measures 36.7 x 5.8 cm.

\$820



此の世に
 ありては
 人の心
 さまざま
 なりて
 ことごと
 くは
 人の心
 さまざま
 なりて
 ことごと
 くは



此の世に
 ありては
 人の心
 さまざま
 なりて
 ことごと
 くは
 人の心
 さまざま
 なりて
 ことごと
 くは



03

A *hanashi-bon* (compilation of short comic tales) by Sakuragawa Jihinari

Sansai Chie: Shinpan Shinsaku Hanashi no E-awase [Wisdom of Three-Year-Olds: New Edition of New Tales, with Illustrations] Sakuragawa, Jihinari [text by]; [Utagawa], Toyokuni [I] [illustrated by]. [Edo (Tōkyō)]: Eijudō [Nishimuraya Yohachi], [ca. Kansei 9 (1797)?].

A *hanashi-bon* – a collection of *rakugo* stories and comic tales – written by the playwright and storyteller Sakuragawa Jihinari (1762-1833?). The opening page presents the volume as an address from Jihinari, who is depicted as a storyteller, to young children. The title plays on the word *sansai*, which can refer both to the three-year-old children addressed in the preface and to the traditional concept of the three realms of heaven, earth, and humanity. Each tale is accompanied by an illustration by Utagawa Toyokuni I, with subjects including spectacles, matchmaking, tattoos, and the Dragon Palace (Ryūgū). A scarce collection of *otoshibanashi* by a prominent figure in the revival of Edo comic storytelling.

One four-hole-bound (*yotsumetaji*) volume, complete, on double leaves in the traditional East Asian binding style (*fukurotoji*). Original wrappers soiled and with *washi* repairs, ex-owner's inscription to upper. Original *daisen* title panel for lower volume tipped-in to upper wrapper. Ex-ownership inscriptions to pastedowns. Browning and occasional marks internally. Losses to lower edges of all leaves, repaired with *washi* mounting. Several leaves misnumbered. 10 leaves. 17.7 x 12.6 cm.

\$1860

マルコム X

黒人は抵抗する

■ 戦斗的黒人運動のプログラム ■

—— 黒人思想研究会 訳 編 ——



—— 黒人思想叢書 I ——

04

On Malcolm X and the Black liberation movement

Kokujin wa Teikōsuru: Sentōteki Kokujin Undō no Puroguramu [The Black People Will Resist: A Program for a Militant Black Movement]

Marukomu X [Malcolm X] [original text by]; Kokujin Shisō Kenkyūkai [translated and edited by].

Matsudo, [Chiba]: Kokujin Shisō Kenkyūkai, 1965.

An early Japanese-language publication on Malcolm X and the Black liberation movement, issued by the Black Studies Association of Japan. The volume contains Japanese translations of three texts: Malcolm X's "Prospects for Freedom in 1965", a speech delivered at the Militant Labor Forum in New York City on 7 January 1965; his interview with *Young Socialist* editorial board members Jack Barnes and Barry Sheppard; and an account of the basic organisational structure of the Organization of Afro-American Unity. A short explanatory essay by Nagata Ei concludes the volume. The first title in the *Kokujin Shisō Sōsho* series. One copy traced outside of Japan in OCLC.

One Western-bound volume, complete. Original wrappers browned, with a few light marks; slight bump to lower opening corner. Internally browned. 86 p. 20.5 x 15.2 cm.

\$360



05

Miniature book, with cabinet

[Miniature book with a miniature cabinet]

Kono, Taeko [text by].

Hinoshi, [Tōkyō]: Mirai Kōbō, Shōwa 57 [1982].

A miniature book (34 x 33 mm) - Kōno Taeko's *Mado* - together with a miniature glass-fronted wooden display cabinet (150 x 62 x 38 mm). The publisher, Mirai Kōbō, created this series of miniature books accompanied by miniature furniture in a limited edition of 288 sets; this pairing is part of set no. 4.

One miniature Western-bound volume, complete, with miniature display cabinet. A little glue residue on the glass, made during assembly. Book measures 34 x 33 mm; cabinet measures 150 x 62 x 38 mm.

\$280



06

Miniature book, with desk

[Miniature book with a miniature desk]

Yosa, Buson [text by].

Hinoshi, [Tōkyō]: Mirai Kōbō, Shōwa 58 [1983].

An accordion-folding miniature book (34 x 28 mm) - Yosa Buson's *Shunpū Batei no Kyoku* - together with a miniature wooden desk (76 x 158 x 49 mm) featuring openable drawers. The publisher, Mirai Kōbō, created this series of miniature books accompanied by miniature furniture in a limited edition of 288 sets; this pairing is part of set no. 9.

One accordion-folding miniature volume, complete, with miniature wooden desk. Book measures 34 x 28 mm; desk measures 76 x 158 x 49 mm.

\$280

CAPSULE

变身

スペース7ルーム

7(±)xx

KISHO KUROKAWA

黒川紀章の作品

美術出版社發行
定價4,500円

「カプセルセル」は、サイボーグ・アーキテクチャである。人間と機械と空間が、相互関係を築いて新しい有機体をつくる。人工内臓をとりつけた人間が、機械となく、人間でもない、新しい秩序をつくるように、カプセルセルは人間と装置をええる。建築は、これからますます装置化の道をたどるであろう。この精巧な装置は、道具としての装置ではなく、生命体に組み込まれる器官であり、それ自身が目的の存在である。

アバサセルとは、赤毛・モーペンスのためのすまい
 である。アメリカでは都市部の住居の狭小化・移
 動性は、年間約1メートルをこえた、約40年
 20パーセントのラインをこえるのは、かなり速いこと
 ではないか。都市の移り方は、もはや人間個人でた
 らぬことはよく知られる。人間個人にせよ、動物に
 せよ2時間の生活時間の軌跡こそ、生活の実態を
 示指標ともなる。土地や木石等という不動産
 を、人は次第に破壊しながら移動している。より目
 に見える機会と手段をもつことに、価値観を見出す
 ため、アバサセルは建物の土壌からの解放であり
 かつ、建物の移動性を確保するものである。

3カパセルは、多様な社会を志向する。われわれは、個人の自由が最大限に認められる社会選択の可能性の大きい社会をめざす。道徳が社会や都市の空間を決定していた時代、システムとしてのインフラストラクチャが、都市的規範を形成した。交通手段として、個人の個性も表現し、カナルと並行してあり、面一対面に



イカプセルは、個人をとりこみ、新しい家庭像の確立をめざす。夫婦を中核とした住宅単位は崩壊し、夫婦・親子といった家庭関係は、個人単位空間のドッキングの状態として表現されるようになるだろう。

らカプセルは放牧としてのメダボリスをもつ。カプセル相互間のドリッキングは懸念であると考えればカプセルに北北西の典典空間とのドリッキングの状態が社会的空間を形成する。季節空間として、権威の象徴として、あるいは生産物の市場としてのものである場所へ、他人の特定の居るべきところである場所が、新しい放牧としてのメダボリスを形成する。24時間の主行動が地理的に完結しているという自己完結型のコミュニティは、決してなくともならない。故

ENTREPRENEURIAL ... PARTS OF THE EQUATION

[illegible]

2 "Copulaten" will point the way to the
 3 "we want it a society which
 4 a grandman entering a huge
 5 "we demand an era where
 6 the atmosphere of the
 7 physical atmosphere of the
 8 at this point would require the
 9 "Copulaten" would be the
 10 and the entire

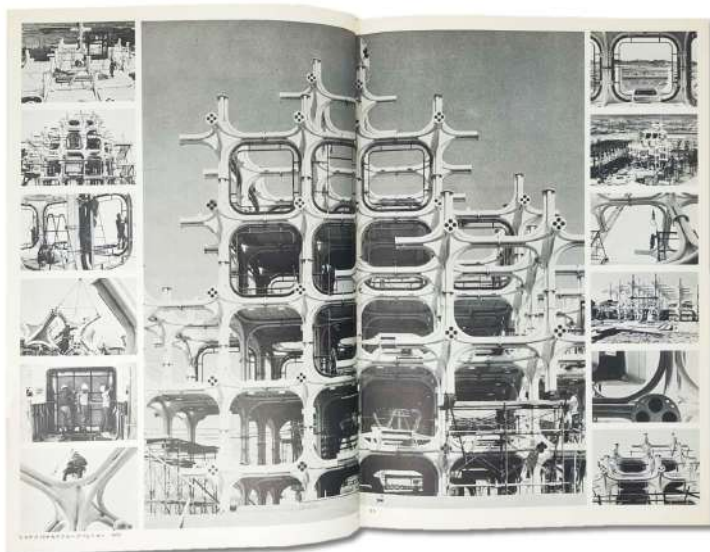
コネクター
コネクター
コネクター

REFABRICATION



07

On the architecture and ideas of Kurokawa Kishō



Kurokawa Kishō no Sakuin [The Works of Kurokawa Kishō]
Awazu, Kiyoshi [book design by].
Tōkyō: Bijutsu Shuppansha, 1970.

A striking tribute to the work and architectural theories of Kurokawa Kishō (1934–2007), a founding member of the Metabolist movement and architect of the Nakagin Capsule Tower. Designed by the influential graphic designer Awazu Kiyoshi (1929–2009), the volume brings together photographs, plans, diagrams, architectural drawings, and bold typographic compositions to present Kurokawa's projects and ideas, including his theories of capsules,

prefabrication, space frames, helices, metamorphosis, and Metabolism. The book covers Kurokawa's work and writings from the late 1950s through the 1960s, and is complete with the scarce original poster designed by Awazu and the accompanying record, *Music for Living Space*, composed by Ichianagi Toshi (1933–2022). A dynamic example of the graphic and architectural experimentation associated with the Metabolist movement, signed by Kurokawa.

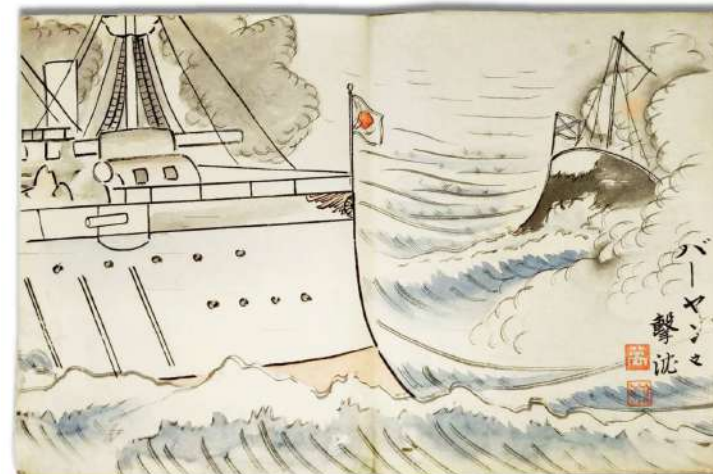
One Western-bound volume with record and poster, complete. Original boards in original plastic jacket. Original slipcase somewhat foxed and browned. Very minor browning internally. Slight foxing to textblock edges. 151 p. 37 x 26.2 cm.

\$3500



遼陽
大激戦





08 Manuscript illustrations of the Russo-Japanese War

[Manuscript album of scenes of the Russo-Japanese War]

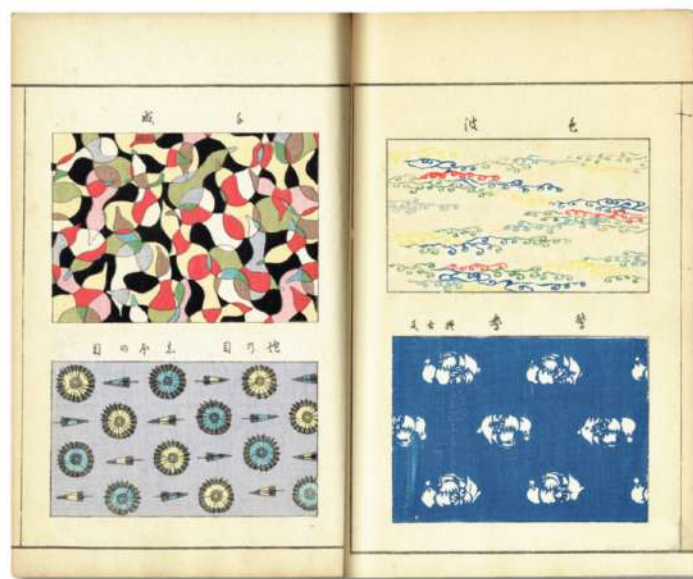
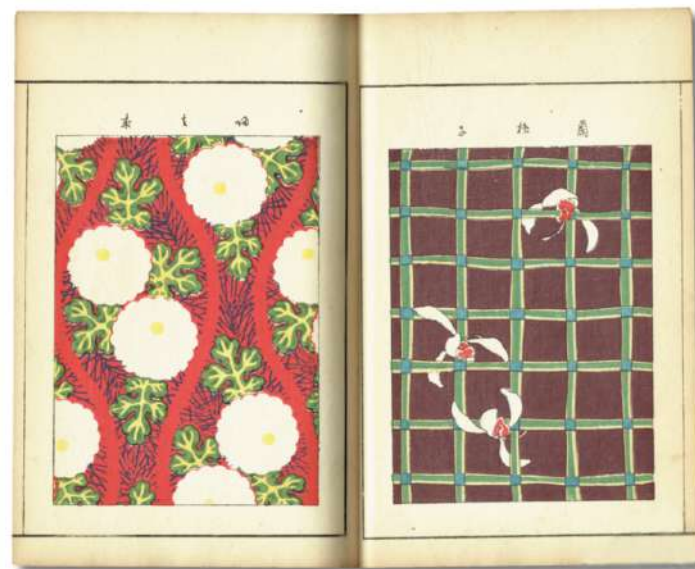
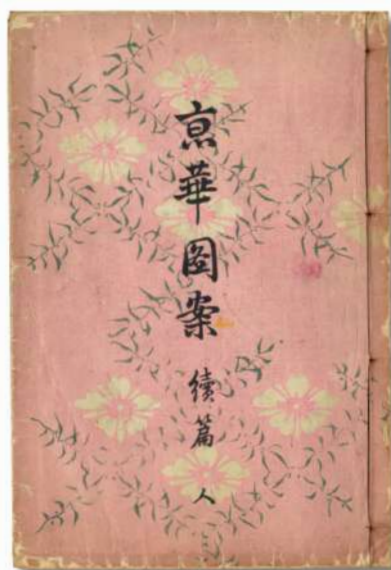
[Artist name illegible].

[Japan, ca. 1904-1905]. In manuscript.

An album containing 33 double-page manuscript illustrations of scenes from the Russo-Japanese War (1904-1905) by an amateur painter. The style is similar to that of Kobayashi Kiyochika (1847-1915) in his striking woodblock-printed triptychs depicting the war. The harrowing scenes in this album typically picture Japanese soldiers heroically battling Russian troops, who scramble for cover; one fascinating outlier titled *Nin'ai* ("Love for Humanity") shows Japanese medics tending to a wounded Russian soldier. An album brimming in national pride, surely inspired by prints by Kiyochika produced during the period.

One accordion-folding album, presumed complete. Original wrappers stained, worn, and warped. Binding split along one leaf edge; some other leaf extremities splitting. Some marks, wormholes, and repairs internally. [Unpaginated]. 31.7 x 24 cm.

\$2160



09 Spectacular designs by Hasegawa Keika

Kyōka Zuan [Designs from the Capital]

Hasegawa, Keika [illustrated by].

Kyōto: Yamada Naosaburō, Yamada Unsōdō, Meiji 38 [1905].

The last volume of the zokuhen (the 'sequel') of this collection of stunning textile designs by Hasegawa Keika (act. 1892-1905). The creative illustrations, many of which reimagine traditional Japanese motifs, feature a masterful use of juxtaposing colours. The full set, containing seven volumes, was published in three parts: the first part (two volumes in blue wrappers), the kōhen (the latter part; two

volumes in light green wrappers), and the zokuhen (the 'sequel' part, three volumes in pink wrappers). This volume features one or two designs that allude to the 1904-05 Russo-Japanese War, which was in progress during publication. Sometimes the title of the work is transcribed as Keika Zuan as a reference to the name of the artist.

One four-hole-bound (yotsumetoji) volume (of a total of seven), on double leaves, traditional East Asian binding style (fukurotoji). Original wrappers worn and soiled, with ex-ownership stamps, pencil and pen marks, and creases. Small washi paper repair to colophon. Light pencil marks to last illustration. Foxing to upper pastedown. [20] leaves. 24.2 x 16.6 cm.

\$340



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