





No. 01 - Striking set designs for Japanese plays



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01

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[Collection of 39 set designs]

[Oda, Otoyā ... (et al.) (illustrated by)?].

[Japan, ca. early to mid-Shōwa period (1930-70s)?]. In manuscript.

A collection of 39 set designs for performances of Japanese plays, painted in watercolours on high-quality art paper. The stage designer Oda Otoyā (1921-2006) may have been responsible for the majority of the illustrations: a set design from this collection featuring Kinkakuji is pictured in Oda's *Butai Bijutsu wo Kangaeru* (1977). A seal on one of the illustrations reads 雪岱 ("Settai"), indicating the artist of that particular illustration may have been Komura Settai (小村雪岱, 1887-1940). The illustrator's marginal pencil annotations provide further details about the sizes and shapes of props, the types of trees and flowers to be emulated, the scale of the backdrop, and occasionally the name of the play, the act, the playwright, and so on. A stunning collection providing valuable insights into set design for Japanese theatre.

Thirty-nine unnumbered leaves, each painted on one side. Light occasional waves, marks, and foxing to leaves. [39] leaves. Smallest leaf measures 16.5 x 32.2 cm; remaining leaves measure approximately 19.2 x 54.4 cm.

\$4360





此系本真蹟今現傳于
 德川家達伯之家永後石
 子密計親閱焉世為之
 者益訛傳素不足語
 子密話年鐵齋記
 信家親見後移住れ梅屋山道等不
 丁親見之古事多是與良方志抄
 亦竟之新難遠極之至也
 今在滿物
 石版子持物

鶴叢書

己酉帙

從五位下行土佐守源朝臣忠央賴刻



繪師草紙

朝思をそはかへけりて悦みしをいふ家より
 へりかへりていふ事子春原へもいふことい
 ままの土方の納めとて先きもいふことい
 わいのこといふこといふこといふことい
 信するものいふこといふこといふことい
 うこといふこといふこといふこといふこと

子鳥叢書



02

The Story of a Painter, previously owned by the artist Tomioka Tessai

Eshi Zoshi ["The Story of a Painter"]

[Creator unidentified].

Edo [Tōkyō]: Nakaya Tokubē [distributed by], [ca. Kaei period (1849)?].

A printed edition of the story of a poor painter, based on a medieval picture scroll. The original scroll is currently housed by the Museum of the Imperial Collections in Tokyo and was once believed to have been painted by the courtier Fujiwara no Nobuzane (1176-1266). However, scholars now believe that the scroll cannot be traced back this far. The tragicomic tale describes a series of events surrounding a destitute court painter, Mikawa Gon no Kami. The painter is gifted some land by the Imperial Court which will provide him with an income. Overjoyed, he celebrates with his family. It becomes apparent after sending an envoy to the region, however, that his land has already been fraudulently claimed by another party, leaving him with nothing. After a fruitless legal battle, he decides to dedicate his life to Buddhism, and, in his later years, paints his life story as a picture scroll. This copy of the tale was previously owned by the acclaimed

painter Tomioka Tessai (1837-1924), known as the last major *Bunjinga* artist, who has also provided a manuscript inscription on the upper pastedown about Nobuzane and the original handscroll. The seal at the top of the title on the first text page reads 鉄斎居士 ("Tessai Koji"). A manuscript note about the price of the work *Eika Monogatari* (by Nobuzane) is tipped-in to the lower free endpaper, and a slip of paper reading 信實 (Nobuzane) has been tipped-in to the lower pastedown. The printed colour designations are a wonderfully creative feature of the work. Volume 28 of the *Tankaku Sōsho*: *Kiyuchitsu* series. No copies traced outside of Japan in OCLC. An unusual story with excellent, fantastically relevant, provenance.

One four-hole-bound (*yotsumetaji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original wrappers a little worn and marked. Original woodblock-printed *daisen* and non-original manuscript *daisen* present. Light browning, thumbing, and a few small marks internally. Manuscript inscription to upper pastedown. Two ex-ownership seals to first text page. Sticker removals to lower pastedown. Manuscript notes tipped-in to endpapers. Housed in non-original custom folder. 14, 3 leaves. 26 x 18.1 cm.

\$4260



03

Wooden movable type hand-cut in the Meiji period

[Collection of wooden movable type]

[Creator unidentified].

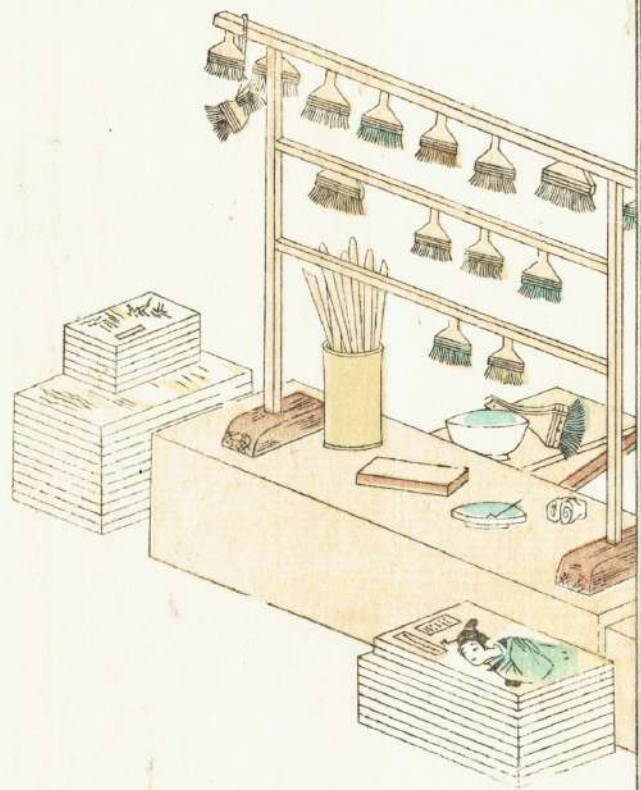
[Japan, ca. Meiji period (1860-1910s)?].

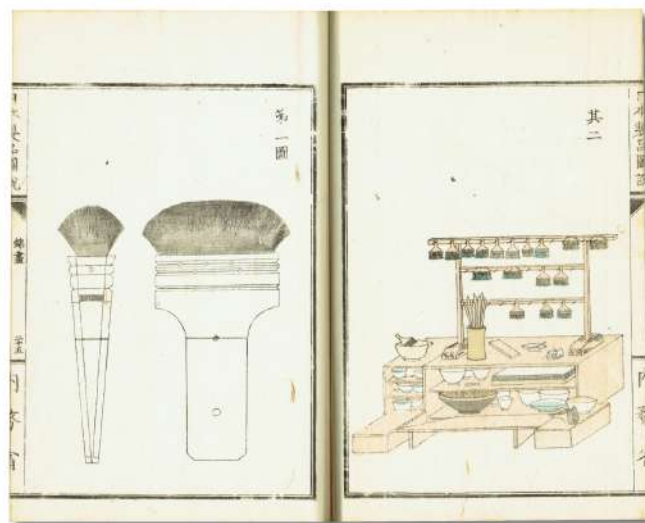
A collection of approximately 4,000 pieces of wooden movable type hand-cut with *kanji* characters. The type, which is housed in two wooden trays, is in several sizes: three or four pieces measure approximately 1 (length) x 1 (width) x 0.5 (height) cm, while the remaining pieces typically measure approximately between 0.4 x 0.3 x 0.3 cm and 0.7 x 0.6 x 0.6 cm. The lack of *hiragana* and *katakana* in the set suggests the type was used for printing Chinese, religious, administrative, medical, and/or academic works. The type was probably produced in the Meiji period, when Japan's rediscovery of movable-type printing revolutionised the country's centuries-old block printing industry.

One collection of hand-cut wooden type. Several pieces chipped. Housed in two contemporary wooden trays, with chips, cracks, small tape repairs, and marks. Each tray measures approximately 66.3 x 19.8 cm.

\$5860

第一圖





04

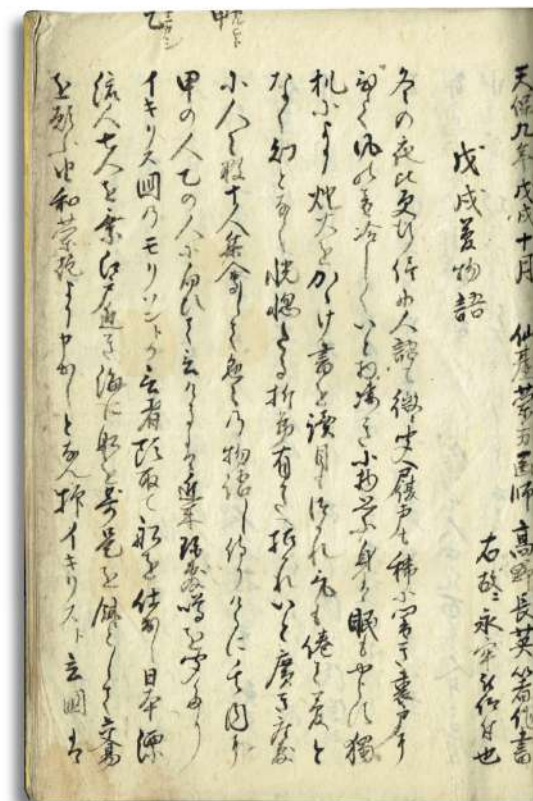
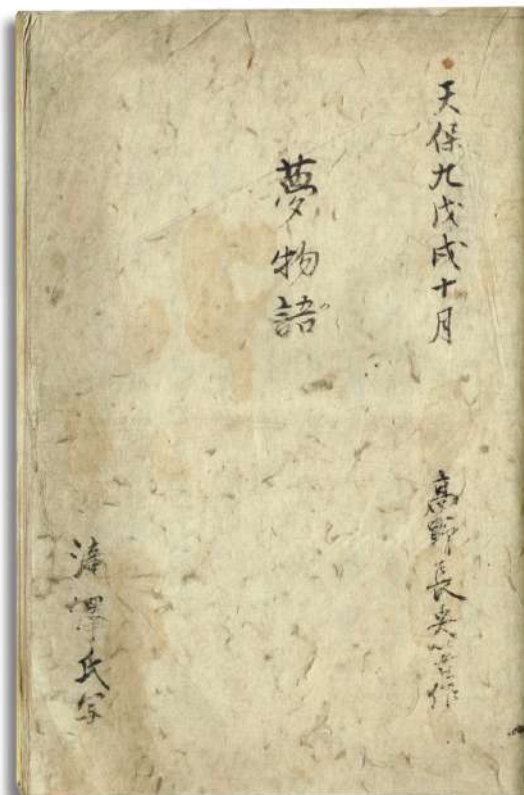
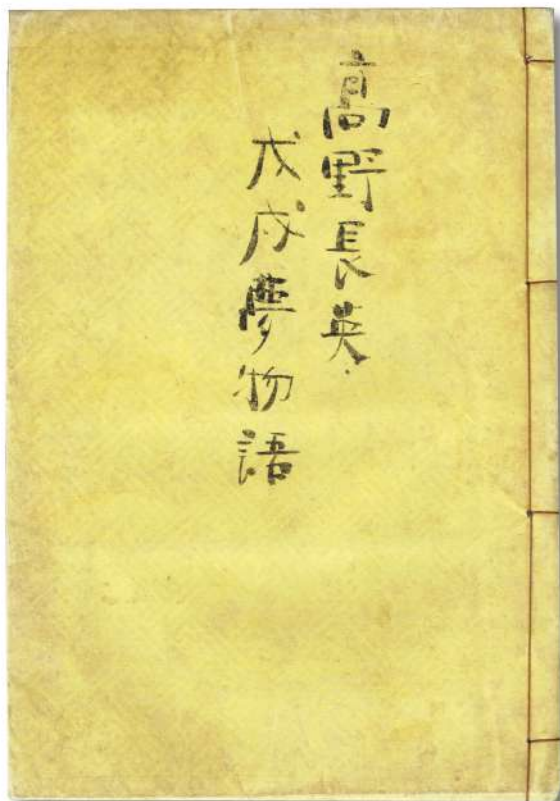
On the production of woodblock prints

Nihon Seihin Zusetsu: Nishiki-e ["Illustrated Descriptions of Products of Japan: Woodblock Prints]
 Kō, Eiichi [Ungai] [edited by]; Kanō, Tadanobu ... [et al.] [illustrated by]; Oda, Kōzō [revised by].
 [Tōkyō: Inoguchi Matsunosuke, Meiji 32 (1899)].

An illustrated introduction to the history and process of woodblock printing, produced as volume three of the *Nihon Seihin Zusetsu* series by the Ministry of Home Affairs. The first edition of the work was published in 1877. The text includes a history of woodblock printing in Japan, descriptions of the various tools used in the production of woodblock prints, detailed information on the printing process and on creating *baren*, technical terms used in the printing trade, and so on. Kanō Tadanobu's illustrations feature printers' brushes, *baren*, a printer's workbench, block-cutters' chisels, and other implements. Each of these illustrations is numbered and is provided with a full description in the text. Other illustrations reproduce works by Toyokuni, Shun'ei, Kiyomasu, and Moronobu. A well-researched and beautifully visual introduction to woodblock printing.

One four-hole-bound (*yotsumetoji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original wrappers lightly creased and marked. Binding string cut. Minor browning and occasional small marks internally. 49 leaves. 22.2 x 15.2 cm.

\$3360



05

A critique of the Morrison Incident

Bojutsu Yumemonogatari ["Dream Story of 1838"]

Takano, Chōei [work by]; [Takizawa (copied by)?].

[Japan, ca. late Edo period (1840-60s?).]

In Tenpō 8 (1837), the American trading ship the *Morrison*, captained by Charles King, was met with cannon fire upon its arrival in Japan. Japan was

still officially closed to other countries in the 1830s, so this was not a particularly unexpected line of action. However, as one of the ship's missions was to return several Japanese castaways (including Otokichi (John Matthew Ottoson)) to Japan, the incident inspired several literary works that criticised the Edo government's trigger-happy response. Amongst those works was *Bojutsu Yumemonogatari* by *rangaku* (Dutch studies) scholar Takano Chōei (1804-1850), who was jailed and eventually (after escaping prison and spending several years on the run) killed for producing the work. Chōei, who, along with the rest of Japan at the time, mistook the *Morrison* for a British ship, warned in *Yumemonogatari* (as the title is often shortened) of the dangers of expelling it, stressing that the British had considerable naval power. This manuscript copy of Chōei's seems to have been made by a "Mr. Takizawa" around the late Edo period. For more on Chōei's work, see *Gützlaffs Japanreise 1837 und das Bojutsu yumemonogatari: Zur japanischen Fremdenpolitik am Vorabend der Öffnung in "Karl Gützlaff (1803-1851) und das Christentum in Ostasien"* (2005). A scarce record of pre-Meiji US-Japan interactions.

One four-hole-bound (*yotsumetaji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original inner paper wrappers bound in later wrappers. Title and author's name to upper wrapper in brush and ink. Light stains and wear to volume, mainly contained to original upper wrapper. Upper margin trimmed. [9] leaves. 23 x 16.1 cm.

\$1860



菊 秀 田 成
Miss Hilegiku



助 之 戀 入 岡
Miss Koinosuke



菊 代 美 上 村
Miss Miyogiku



お 々 小 本 橋
Miss Koyana



龍 里 本 藤
Miss Satoryo



菊 來 本 山
Miss Raigiku



夫 太 紫 小
Miss Komurasaki



香 淺 村 栗
Miss Asaku



金 小 上 村
Miss Keki



夫 太 小
Miss Kodan



夫 太 露 夕
Miss Ungiri



夫 太 獄 地
Miss Jigoku



06

An English-Japanese album of Miyako Odori dancers

Miyako Odori ["The Miyako Dance"]

Kajima, Seizaburō [text by].

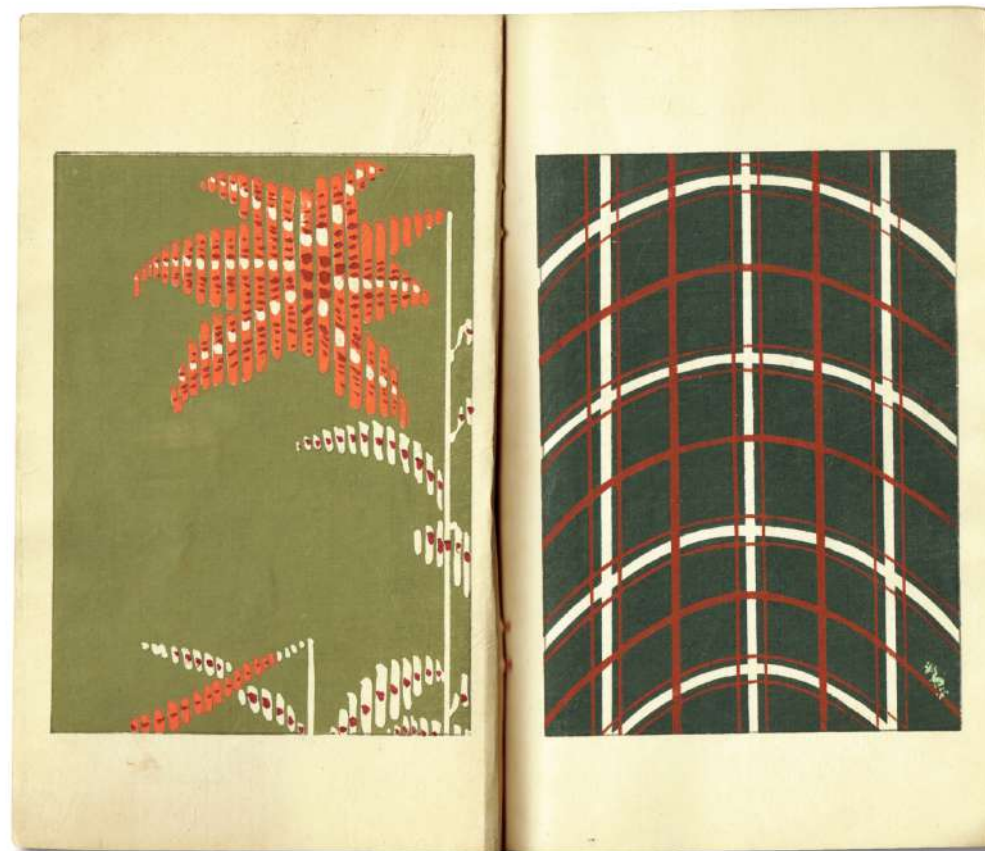
Kyōto: Genrokukan, Meiji 35 [1902].

An illustrated guide to Kyoto's famed Miyako Odori dance, for distribution to Japanese and foreign tourists in April of 1902. The album-like program includes information in English and Japanese on the history of the dance (which was invented by Inoue Yachiyo III (Inoue Haruko)), the names and roles of the (*maiko*) dancers and those involved in the production, a translation of a song sung at the dance, and other relevant information. However, the majority of the booklet comprises photographic illustrations of the dancers (captioned with their names in Japanese and English) and advertisements for Japanese companies (including Asahi Beer, the Kyoto Railway Co., etc.) and products (watches, bicycles, lacquerware, books, silk, porcelain,

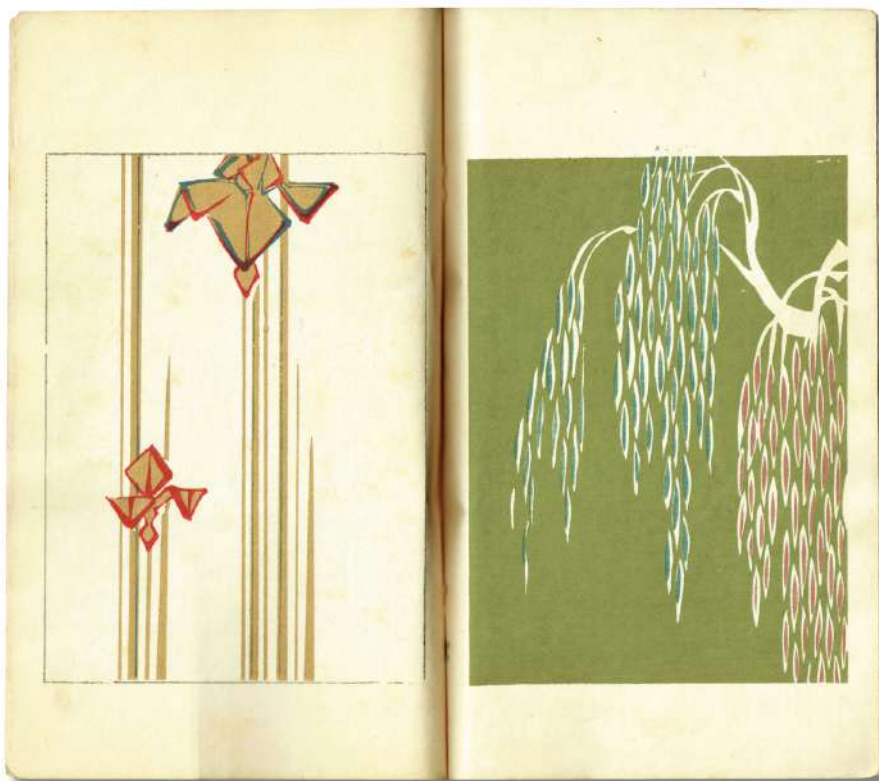
paper, perfume, sake, etc.), similarly in Japanese in English. The photographs were probably taken specially for the booklet by Kajima Seizaburō, the author and the younger brother of the prominent photographer Kajima Seibē (1866-1924). Seibē was friends with the artist Kawanabe Kyōsai and, together with acclaimed photographers including Ogawa Kazuma, William Sturgis Bigelow, and William K. Burton, founded the Japan Photographic Society in 1889. This work was published by the Kyoto branch of Seibē's original Genrokukan photographic studio built in Ginza, a luxurious photography studio and publisher of several magazines on kabuki and photography. Seizaburō moved to Kyoto after studying photography in London at his elder brother's bidding and seems to have run the Kyoto Genrokukan for several years. No copies traced in OCLC or major Japanese library databases.

One stab-bound (*musubitoji*) volume on single leaves, complete. Original wrappers worn, creased, and with minor stains, chips, and wormholes. Occasional marks, light stains, and thumbing internally. Two small continuous wormholes to text. One page printed upside-down. [Unpaginated]. 26.5 x 20.3 cm. Text in English and Japanese.

\$1280



No. 07 - A scarce Unkindō periodical



07

A scarce Unkindō periodical

Shikishima-kata ["Japanese Styles"]

Shimomura, Tamahiro [created by].

Kyōto: Honda Ichijirō, Meiji 37-38 [1904-1905].

Issues three and seven of *Shikishimagata*, a compilation of colourful and creative textile designs by Shimomura Tamahiro (also known as Shimomura Gyokukō (1878-1926)), a Kyoto-born artist and the founder of the Kyoto Design Association (京都图案協会). The twenty colour woodblock-printed designs featured in each issue are inspired by vines,

leaves, flowers, trees, birds, landscapes, and so on. The periodical was probably originally published in a total of ten issues. Arguably one of the scarcest Unkindō publications, and certainly one of the scarcest works by Tamahiro, who was closely involved with zuan production and exhibited dyeing patterns at the St. Louis World's Fair (Louisiana Purchase Exposition) in 1904. Only one set traced in OCLC.

Issues three and seven only. Two stab-bound (*musubitoji*) volumes, on double leaves, traditional East Asian binding style (*fukurotoji*). Original wrappers lightly creased, minor foxing and marks to lower wrappers. Ex-ownership in red pencil to lower wrapper of issue seven. Small bumps to lower opening corners. Small marks, light discolouration, and offsetting internally. [Unpaginated]. Each 20 x 12.5 cm.

\$1680



08

A spring-themed *surimono* by an unidentified artist

[Untitled *surimono*]

[Artist unidentified].

[Japan, ca. Meiji period (1870-1900s)?].

A small, spring-themed *surimono* featuring three poems and an illustration by an unidentifiable artist. One of the poems refers to spring and another to the melting ice on a frozen-over well. These may provide clues as to the theme of the illustration, which seems to show one man, possibly a low-level courtier, holding a fan and stick interacting with another man holding a bucket. It is unclear what the red item is on the left of the figure in white. Perhaps the two figures are attempting to crack the ice at the top of a well, or perhaps it is the first day the ice has begun to melt by itself, signalling spring is on the way. The artist, whose name and seal I have been unable to decipher, was probably Kamigata-based.

One leaf, colour woodblock printed on one side, complete. Light creases, marks, and browning. Mounted on thin *washi* paper. 20.3 x 15.3 cm.

\$120



09

A simple and clever
painting on silk

[Untitled painting of a monkey]

[Artist unidentified].

[Japan, ca. Taishō to early Shōwa period (1920-40s)?]. In manuscript.

A *tanzaku*-sized painting on silk of a monkey in a human-like stance, mounted as a hanging scroll. The painting is signed 栖鳳 ("Seihō") in the upper left. While this suggests that the painter was acclaimed artist Takeuchi Seihō (1864-1942), both signatures and seals can be reproduced. Therefore it cannot be claimed with confidence that Seihō was the artist. The image is, nevertheless, painted by a skilled hand. The title on the accompanying box reads 猿まわし ("monkey trainer"). The painting has been mounted and provided with a paulownia wood box by a previous owner. A charming illustration perfect for a small *tokonoma*.

One hanging scroll, complete. Painting on silk, tipped-in to non-original *sandan-hyōsō* (three-layered) mounting. Silk worn away in several places. Light foxing to mounting. Housed in non-original custom box. Mounting measures 138 x 23.5 cm; painting measures 34.9 x 5.6 cm.

\$340



10

A folding object with secret compartments

[Untitled folding object]

[Creator unidentified].

[Japan, ca. Meiji period (1870-1910s?)].

An unusual folding object with small opening pockets or compartments, constructed from a colour woodblock-printed *omocha-e* toy print. *Genjikō* (Genji Incense) patterns appear on the inner panels of the object and on the *eri* collar of the elegant woman adorning the front panel. An intriguing *origami*-like object made for play and storing small items.

One folding object, complete. Wrappers worn, soiled, and with a few wormholes. Minor stains, creases, and small wormholes internally. 17 x 11.7 cm when folded.

\$180



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