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CATALOGUE 1528

Mingei & More



Front cover: Okamura, item 32
Rear cover: Kawakami, item 4

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Introduction



It is with great pleasure that we share the third instalment of Mingei-themed catalogues. The first was a PDF short list entitled *Printing and Paper-Making in the World of Mingei*, which was followed by a more substantial catalogue, *More Mingei*. Our new catalogue is bigger yet, with three additional figures: Yanagi Soetsu; his friend and collaborator Serizawa Keisuke; and one of Serizawa's apprentices, Kojima Tokujiro. The catalogue is sectioned by the featured figures, followed by ' & More', with a selection of books focused on Japanese paper-making.

In *The Unknown Craftsman* (1972, item. 16), Yanagi writes "I would like to believe that beauty is of deep import to our modern age", before asking a series of rhetorical questions:

...might not beauty, and the love of the beautiful, perhaps bring peace and harmony? Could it not carry us forward to new concepts of life's meaning? Would it not establish a fresh concept of culture? Would it not be a dove of peace between the various cultures of mankind? (pp.104-5).

The items in this catalogue perhaps collectively address Yanagi's questions. Kawakami Sumio's works, which he made purely out of his own passion for printing to begin with, took on a new meaning during WWII, when he could no longer depend on teaching English as a full-time job. He leant into to his creative yearnings and made exquisite books, which he sold to his private, loyal following. He was interested in the blending of East and West, and produced woodblock printed books which have a remarkable ability to be both bold and subtle at

the same time. Kojima Tokujiro was also interested in cross-cultural exchange, and his personal obsession with Western classical music was such that when he evacuated his home in Tokyo during the War, he was compelled to bring his gramophone and his favourite records with him. His works on paper, of which there are relatively few, draw inspiration from Western and Middle Eastern art, which he expresses with a distinctly Japanese feel through *katazome* stencil dyeing using colours typically found in *bingata* textiles.

Goto Seikichiro, on the other hand, was decidedly interested in disseminating his knowledge of paper-making outside of Japan. His books were often printed in both English and Japanese, with beautiful illustrations in *katazome* stencil dye. He also produced books about the history of paper-making in other parts of Asia, including China, Korea and Nepal. Much like Yanagi, Goto had a holistic view of mingei crafts.

Another of Serizawa's disciples, Okamura Kichiemon, focused entirely on Japanese craft traditions. While some of his books included supplementary text and translations into English, it is not clear whether he had an international output in mind.

Although much later than Kawakami and Kojima, Kamisaki Sunao also adopted Western motifs, history and culture in his books, which were always printed in using *katazome* dyeing techniques. Kamisaki was also a trained paper-maker and printed on exquisite, robust paper that could hold his typically thick use of pigments. He was also profoundly influenced, like Yanagi, by Buddhist thought and aestheticism and some of his most ambitious works evoke the majesty of Buddhism.

By paying attention to beauty – be it in the cultural exchanges between Japan and the West, in fine handmade papers, or indeed the printing of colourful illustrations – the figures of this catalogue produced highly thoughtful works on paper. I hope the following 50 items will bring as much joy to the reader as it did to the cataloguer.

The 7 figures in this catalogue

**Sumio
KAWAKAMI**

(1895–1972) was born in Yokohama, a port city known for its bustling mix of cultures. From a young age Kawakami was intrigued by Western merchants and the importation of Dutch, Portuguese and British goods into Japan. After the tragic passing of his mother, he followed his father's advice, and travelled around Canada and Alaska for a year, taking a sketchbook and writing poetry. Returning to Japan, he began to teach English at a school in Tochigi prefecture.

It was during his early days in Utsunomiya, Tochigi, that Kawakami turned his love of printing and bookbinding into an artistic practice. He set up a small private press workshop across the street from his home, which he named after his favourite Italian poet, Boccaccio. During WWII, Kawakami lost his job as a teacher when English language education was strictly banned from the curriculum. Owing to these circumstances, Kawakami produced several books between 1942 and 1945, which he sold privately to earn a modest income. When times were particularly hard, his original printing blocks were burned for firewood. After the war, between 1945 and 1949, Kawakami spent time in Hokkaido with his wife in her family home.

Kawakami's work, both as a visual artist and poet, was greatly admired by Yanagi Soetsu, and he was invited to contribute to the influential craft publication *Kogei* on several occasions.



**Soetsu
YANAGI**

(1889–1961), who also went by Yanagi Muneyoshi, was born in Tokyo to a distinguished family. He attended the prestigious Gakushuin School – which, at the time, was vetted by social class. Yanagi then went on to study at Tokyo University, with a particular interest in philosophy and theology. Entering into a life of academia, he began to solidify his thoughts on folk crafts and used the term ‘mingei’ for the first time in 1925. This set an entire movement in motion, and together with a legion of craftspeople, Yanagi produced *Kogei* (‘Craft’), a publication dedicated to the promotion of mingei crafts and ideas. Much of his energy was also spent on the formation of the Nihon Mingeikan (Japan Folk Crafts Museum) in Tokyo, which carries the legacy of his work.

**Keisuke
SERIZAWA**

(1895–1984) was born in the southern city of Shizuoka. He is regarded as one of the preeminent Japanese craftspeople of the 20th century, having received Living National Treasure status in 1956. Born into a family of kimono merchants, Serizawa’s childhood was spent surrounded by exquisite textiles. Though he aspired to become a painter, his family’s company tragically burned down, prompting him to return to his textile roots. He studied *katazome* stencil dyeing and graphic design in the early 1930s. He met Yanagi as a student, and the two would become lifelong friends and collaborators.

Serizawa was particularly drawn to *bingata* from the Ryukyu islands, which are a form a *katazome*. He pioneered the creative use of *katazome* dyeing on paper and privately published several books and works on paper.

**Seikichiro
GOTO**

(1898–1989) was born in Oita prefecture in 1898. Having studied both Japanese and Western painting, he moved to Fujinomiya City in 1945. Goto travelled to paper-making sites across Japan and internationally at the recommendation of Yanagi Soetsu. At the same time, he studied traditional Japanese paper-making in various paper-making villages, all the while keeping written records of his experiences. His efforts contributed to the revival of *suruga* and *kindara* papers, and applied techniques such as stencil dyeing and *inden kinkaraka* (lacquer patterns) to paper-making, for which he was awarded the honour of Ningen Kokuhō (Intangible Cultural Treasure) by Shizuoka Prefecture.

Goto’s books are distinguished by their informative, almost instructional nature. As an internationally-minded artist, he was keen for his books to reach audiences outside of Japan, and so many feature English text alongside the Japanese.

**Tokujiro
KOJIMA**

(1912–1993) was born in Tokyo to a family of *yuzen* textile dyers – a method of dyeing whereby the dye is painted directed onto the fabric by hand. After years of working in the family business, it was only at the age of 30, in 1942, that Kojima visited the Japan Folk Crafts Museum and encountered the work of Serizawa Keisuke.

He was immensely taken by Serizawa’s works, and from there Kojima made it his mission to learn from the great master – to the extent that he actually moved into the house next door. He eventually became Serizawa’s apprentice (or *deshi* in Japanese), alongside Okamura Kichiemon and produced masterful *katazome* prints on paper

and textile. He was particularly influenced by Western art and history, which is a theme across many of his works. His legacy is carried by his granddaughter Kojima Saori, herself a *katazome* artist, who also holds a large collection of his works. He is relatively unknown outside of Japan, but his wonderful works offer a world of discovery.

**Kichiemon
OKAMURA**

(1916–2002) was a textile artist born in Tottori Prefecture. After WWII he travelled widely around Japan, researching folk customs and crafts. In 1933 Soetsu Yanagi introduced him to Serizawa Keisuke's studio, where he studied dyeing. He was selected for the *Japan Folk Crafts Association Exhibition* in 1937 and in the following year had his first solo exhibition at the Takumi craft store in Ginza. Much like his mentor Serizawa, he combined his textile practice with printing and binding books using *katazome* stencil-dyeing techniques. He wrote a number of important books about folk crafts. What is particularly unique about Okamura's books is that he placed great emphasis on telling local stories written out in regional dialects, as well as the Ainu language.

Stylistically, his work is certainly aligned with Serizawa's. This is most visible in his typographic work inspired by Korean *munjado* character paintings, which incorporate figurative elements into calligraphy. In his books, however, he had a distinct voice and visual language. Compositionally, the illustrations often interact with the flow of text, creating harmony between word and image.

**Sunao
KAMISAKI**

(1932–present: he would be 93 years of age at the time of writing) is an extraordinarily gifted artist, who produced several books printed in *katazome*. Since the previous catalogue, we have managed to find out more about Kamisaki's life, through a *Asahi* newspaper clipping that had been carefully preserved inside a book by his friend.

Initially Kamisaki was trained in *Kyo-yuzen*, a form of hand-painted textile specific to Kyoto, apprenticing under Kihachi Tabata (1877–1956), who was awarded Living National Treasure status for his contributions to *yuzen* dyeing. Kamisaki shifted from the medium of textile to paper, moving to Kochi Prefecture in 1955 to study Tosa washi paper-making. Though he continued to make textiles designs for kimono *obi*, it was in printing and book-making that Kamisaki shone. At the age of 40 (around 1972) he practiced the *katazome* dyeing process for the first time, and his earliest recorded book is dated 1981. His works range from large-format illustrated poetry anthologies, to object-centred studies, as well as small *mame-hon* ('bean-size' books).

Kamisaki's work was exhibited in a solo show at the major Tokyo department store Takashima in 1990. Though he did not overlap very much with the leading Mingei Movement figures, his work can be very much viewed within the context of mingei theory and Japanese folk craft.



Kawakami's early commercial work

1. **KAWAKAMI (Sumio). Ike no makomo ni [In the wild rice plants of the pond]**

First edition. 12mo. Saddle stitch binding, original woodblock printed paper wrappers, rubbing to upper cover and occasional light foxing, a good copy. Unpaginated [8]pp. Tokyo, Yamano Gakki-ten, Taisho 11 [i.e. 1922].

£450

An extremely rare, early example of illustration work by Kawakami Sumio (1895–1972).

The booklet itself is a superb collaboration between artist, musician and poet. The publisher, Yamano Gakki-ten ('Yamano music instrument shop') produced a series of 25 song books for children, of which the present copy is no. 24. Each book contained two to four songs with music by composers Nakayama Shinpei (1887–1952) and Yamamoto Sanpei (dates unknown), with lyrics by a range of contemporary songwriters. The present copy contains three songs: *Ike no makomo ni* [In the Wild Rice Plants of the Pond], *Keshi no ha* [Mustard Leaf] and *Kudarite kureru-na* [Don't come down]. The first half of the book shows the musical score alongside the lyrics, and in the second half we see the lyrics alone, written out as poetry. It is one of nine songbooks featuring lyrics by Kitahara Hakushu (1885–1942), who is still regarded today as one of the most important Japanese poets of the twentieth century. He is well known both for his *tanka* poems as well as the children's songs he wrote.

Kawakami Sumio's cover design is slightly unusual compared to his more well-known works. Here he uses finer lines and a collage-like composition. Stylistically, both the scenery and main figure are a nod to Art Nouveaux. This book is not present in the Kawakami bibliography (*Kawakami zenshu*, 1979), but prints in a similar style are recorded. Kawakami's cover illustration draws inspiration from



all three of the songs in the book, with the wild rice plants, mustard leaves and falling snow.

Extremely rare. No copies in OCLC.

Searches for 'Ike no makomo ni' do, however, bring up an exhibition catalogue for a joint show of Kawakami Sumio's work and the *nihonga* artist Takehisa Yumeji, where the illustration of the present booklet is reproduced on the cover of the catalogue.

First edition in dust jacket

2. KAWAKAMI (Sumio). **Ranpu** [Lamps]

First edition, no.83 of a limited edition of 250, signed. Copious colour woodblock illustrations, three of which hand-coloured by Kawakami, with text printed in letterpress. 285 by 200mm. Fukuro-toji binding, original printed paper wrappers and title slip, with original printed paper sleeve with ribbon ties, housed in a later chitsu folding case, printed bookplate 'Ex-libris Kinatsuso' pasted above signature, light crease and wear to dust jacket, otherwise a fine copy. Unpaginated, [26]ff. Tokyo, Aoi Shobo, Showa 15 [i.e. 1940].

£2,500

Kawakami Sumio's fascination with Western lamps, expressed beautifully with text and illustration. So popular was this title that it was reprinted twice; first in 1953 and later in 1977.

For Kawakami, lamps were a theme that he continued to return to in his books. They symbolised the sense of enlightenment that came with the opening of Japan in the Meiji period (1868-1912), when there was a great influx of cultural and technological influence from the West. In this book, he begins by telling the story of *nanban* ('southern barbarians', but more accurately translated to 'foreigners') entering Japan, importing many goods. Kawakami had grown up in Yokohama, a port city known to be a great melting pot, and shares memories of his hometown and the Western lamps they had at home. The illustrations are highly evocative - while some show scenes of people gathered around lamps, others show more detailed depictions of their various types. In his adult life, Kawakami was a collector of Western-style lamps.

Rare. One copy in OCLC (National Diet Library).

Photographs overleaf



Give me a cup of Coffee without Cream.

乳きおしお 咖啡り
一る盃おぐどさへ



旗之商通度印東國



旗之グルビムバ國



Item 2.

ランプ
川上澄生著

東都書肆
アオイ書房刊

ランプ

カゲイ書房

洋燈の花であつた洋燈の光はもはや現實でなくて物語となつてしまつたのか。

今まで電燈のなかつた三依村にも電燈がつくことになつた。と新聞で知つたのは去年のことであつたらう。その三依村へ三四年前の五月の半過ぎに山安を釣りに行く友人達と一緒に行つたことがあつた。嶺島群に遠い山間の三依村は思つたよりも暗い所であつた。花が咲き水の冷たいところであつた。一種しかない宿屋では主人に馬を食み私共より他に客はなくその夜の食膳には友達釣つた山女がつき山間話がついて、台洋燈が赤茶けて室の中を暗らして居たことだつた。私の近所にも洋燈を用ひて居る家が二軒ある。一種は街道に面した小さな菓子屋で、安ビスケットや煎餅を並らべて居る店先には釣るし洋燈が下つて居て、隣の自転車屋と小さな軽屋の間に夜は尚うす暗い店先である。もう一種は停車場の近く裏手に賣る百姓家である。去年の九月の始めその家の息子が應召して入替するので朝四時頃私はあきつに行つた。内緒で停車場の構内を横切り線路を越えて寂しい藪の中を待つた。うす暗い藪先には大勢集

The half-Japanese diaspora in Jakarta

3. **KAWAKAMI (Sumio). Jagatarabumi [Letter from Jakarta].**

First edition, no. 14 of 15 copies, signed. 14 hand coloured woodblock printed plates. 165 by 110mm. Orihon binding, original thick wooden boards with hand-painted design and title to upper, occasional faint foxing, a very good copy. Unpaginated [14]pp. Tochigi, privately printed, 1941.

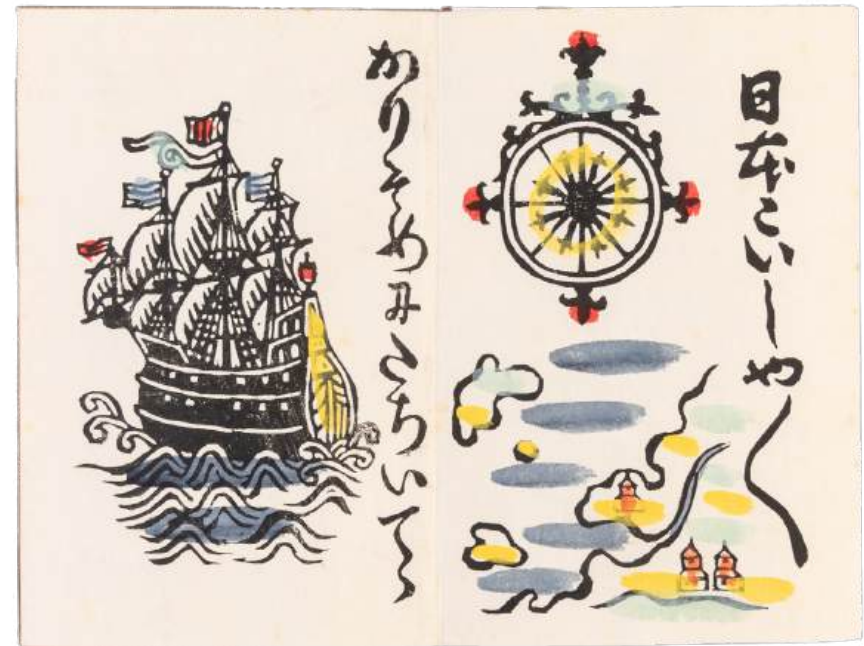
£4,500

One of only 15 copies; Kawakami's imagined letter from exile in Jakarta.

Jagatarabumi, or 'Jakarta letters', are a fascinating part of Edo-period history (1603-1868). During the period of the Tokugawa shogunate's strict isolationist policy, there was tight control over which foreigners were allowed on Japanese soil. From the tenth year of Kan'ei (1636), mixed-race children and born to Japanese and Dutch, Portuguese or English (usually traders) were exiled to Macao, then from 1639 they were sent to Batavia, or present-day Indonesia. The exiled mixed-race children and their Japanese mothers were a small but important diaspora, and their letters home were known as *Jagatarabumi*. Very few of these letters survive in national collections in Japan today.

This is the subject of the present book, which is an illustrated, imagined letter to Japan from Jakarta. In the seventeenth century, it was clear to the exiles that they would never return to Japan. Indeed, regulation only began to ease towards the end of the Edo period, from around 1855. In Kawakami's book, the letter expresses a deep sadness and longing to return to Japan. The illustrations show Dutch merchants in Jakarta, with images of Dutch-style churches, as well as exported goods such as batik printed cloth.

Made during WWII, the timing and production of this book is



particularly pertinent. Just one year prior, Japan had invaded French Indochina. Kawakami made a number of books during the war, often on the controversial theme of Japanese interactions with the West. Having grown up in the bustling port city of Yokohama, he later spent time travelling around America, before returning to Japan and to become an English teacher. A year after the present book was published, teaching the English language was banned from the Japanese school curriculum, and Kawakami swiftly lost his job. Though he had already made many books, it is from this point that he devoted his energy to his artistic practice, continuing to printing small editions of beautiful books which he sold to his private clientele, many of whom were his former high school students. Using his precious supply of paper and wooden blocks, he was able to produce high-quality books and earn a small income during an extremely difficult time.

The present book is one of Kawakami's exceedingly rare wartime works. No copies in OCLC.



The East-meets-West version of Cinderella

4. KAWAKAMI (Sumio). *Shinderera shusse-banashi* [The success story of Cinderella].

First edition, no. 47 of 200 copies, signed. 13 illustrations printed in woodblock, accompanied by woodblock-printed text with a blue gradient. 215 by 150mm. Fukuro-toji binding, original woodblock printed paper wrappers and chemise, a fine copy. Unpaginated, [28], [1], [colophon] pp. Tochigi, Privately printed, Showa 18 [i.e. 1943].

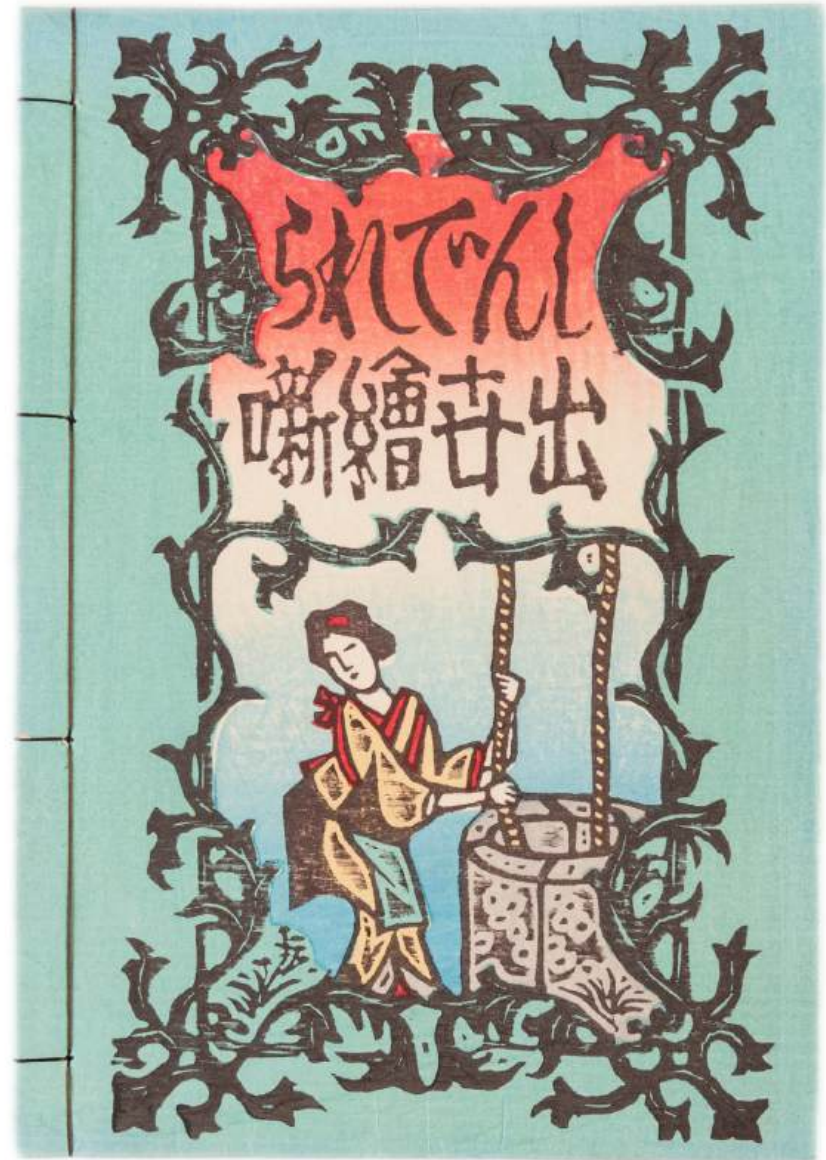
£1,250

A wonderful example of Kawakami's ability to blend Japanese and Western motifs through storytelling.

In the first plate we see Cinderella wearing a shabby kimono carrying a cleaning bucket, her sleeves tied up for housework. She is pictured with her two evil step-sisters, who wear more elaborate, finer Western dresses. As in the popular version of the story, Cinderella's appearance is transformed by magic, and she is swept away by a horse and carriage to the ball, where she meets a charming prince. In this version, her dress changes from a kimono to a decorative ballgown, worn not with wooden *geta* sandals, but crystal slippers. After 'the shoe fits' moment in the story, Cinderella is seen in a carriage, this time wearing a much finer kimono, with elegant hair decorations. In the final scene, Cinderella is pictured arm-in-arm with the prince, wearing a regal dress and crown.

This is one of the books Kawakami produce during WWII, the year after he lost his job as an English teacher. Compared to his other books from this time, it is printed in a much larger edition of 200 copies, as opposed to his more common 50. It would appear from the colophon that Kawakami received help printing this book, from a Tokyo-based printer called Nakamura Sanjiro (dates unknown), which is likely how he was able to produce a larger edition.

Rare, especially with the original printed chemise. No copy in OCLC.



六匹と
とかがげと鼠
とりて来よ
六匹の
二匹



化粧して
王子様の
舞臺



An inscribed copy, with the folding case

5. KAWAKAMI (Sumio). Gento [Magic Lantern]

First edition, no. 16 of 20 copies, signed. 15 hand coloured woodblock printed vignettes, text also printed in woodblock. 300 by 185mm; case measuring 310 by 215mm. Modified yamato-toji binding with original card wrappers with woodblock printed title to upper, original decorative paper-covered card folding case with colour woodblock printed title slip, hinge of folding case cracked and discolouration to boards, the book itself in fine condition. Unpaginated, [1], [18], [1]pp. Tochigi (Ono-en ju), privately printed, Showa 19 [i.e. 1944].

£1,750

One of only 20 copies, inscribed to 'Tomo Toshimitsu' (dates unknown).

This is a highly nostalgic piece of writing; Kawakami reminisces on his childhood, sitting with his mother, grandmother and sister looking at the pictures projected from their magic lantern. He writes how, 40 years later, he lights the lantern again on a cold, moonlit night. He reflects on the transportive powers of the lantern, and he is immediately taken out of his loneliness into the memories of his childhood. It is particularly poignant in the context WWII.

Kawakami earned a modest living during WWII after losing his job as a high school English teacher in 1942 when English language education was banned from the curriculum. He made beautiful woodblock printed books which he sold to private customers, of which the present copy is one.

One copy in OCLC (National Diet Library). It is exceptionally rare to find the first edition of this title with the case.





いておぼつてる村
のみちの月をま上
をぢや西よはづ
れて遠い夜れそら



あよめらぬまはえ
みいよはきりけ
ふくねもなにもた
おえふら

油をいれて であえ

空うをあしして

んぷをつけたし

くをだしてみたり

ひつはあめごとたり

おぼあめらんてあ



6. **KAWAKAMI (Sumio). Gento [Magic Lantern]**

First edition but clearly a later issue, hors commerce, signed. 15 hand coloured woodblock printed vignettes, text also printed in woodblock. 310 by 167mm; case measuring 310 by 170mm. Fukuro-toji binding, original pale blue wrappers with teal woodblock printed title slip, original maroon cloth folding case with yellow woodblock printed title slip, some wear to binding, overall a good copy. Unpaginated, [1], [18], [1]pp. Tochigi (Ono-en ju), privately printed, Showa 19 [i.e. 1944], but a later issue. [1944].

£650

A copy that is bibliographically a bit mysterious: Kawakami produced the very first edition of this title in a slightly wider format, with a different binding and case (see previous item).

While the colophon and plates of the present copy are the same, it is a later issue – this is not uncommon in Kawakami works, as he often used the same blocks to reprint his books, without correcting the date in the colophon. A similar edition with a near identical case and binding was published by Sekai Bunko in 1954, with the plates still hand-coloured by Kawakami. It is possible that the present copy was an artist proof, made before the production of the Sekai Bunko edition.

The book itself contains a highly nostalgic piece of writing; Kawakami reminisces on his childhood, sitting with his mother, grandmother and sister looking at the pictures projected from their magic lantern. He writes how, 40 years later, he lights the lantern again on a cold, moonlit night. He reflects on the transportive powers of the lantern, and he is immediately taken out of his loneliness into the memories of his childhood. It is particularly poignant that he created this book during WWII.

One copy of the first edition in OCLC, no copies of this later issue listed.



Light relief in Wartime Japan

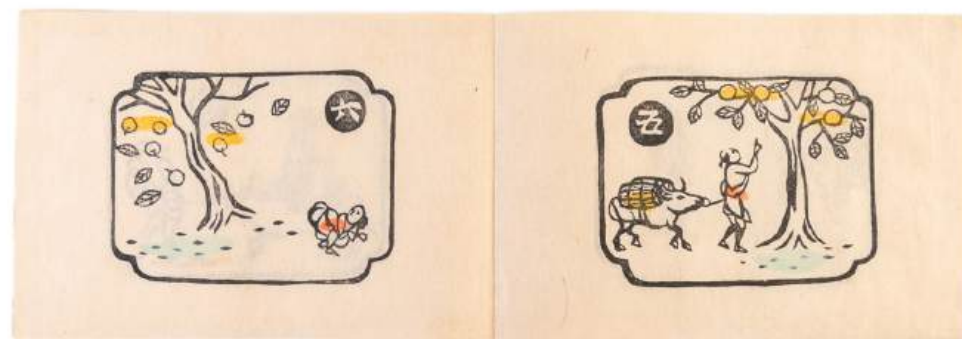
7. KAWAKAMI (Sumio). Heppiri Yomego [The Bride Who Broke Wind]

First edition, signed. Woodblock printed title page, followed by 7 hand-coloured woodblock illustrations, colophon and hand-coloured afterword, all printed on silver-specked paper. 105 by 155mm. Orihon binding, original decorative paper covered boards with printed title slip on gold paper, light rubbing to boards and closed tear to first hinge between upper board and title page, a very good. Unpaginated, [8], [colophon], [1]pp. Privately Printed, Showa 19 [i.e. 1944].

£2,000

An amusing folk story, illustrated with great charm.

The story of *Heppiri Yomego*, loosely translated to 'The Bride who Broke Wind,' is a folk tale that is thought to have originated in Iwate prefecture, in the north of Japan. There are many variations, but the basic premise is as follows: a newlywed bride visits her mother-in-law in distress, and is asked 'What is the matter?' The bride confesses her deep embarrassment, that she has not been able to pass wind since marrying her husband, so she experiences a deep discomfort. Her mother-in-law is shocked by this news and tries to put her daughter-in-law at ease by allowing her to pass wind in her home. When the bride finally breaks wind, it blows the entire house and her poor mother-in-law away. Appalled by the damage she has caused, the bride walks back to her home. On the way, she passes some farmers who are having great difficulty picking the abundant fruit that is gathered at the top of a tree. Much to the struggling farmers' surprise, the bride offers her help, "I can pick those fruit!". Then, she bends her knees and lets out an almighty fart, which shakes all the fruit off the tree immediately. The farmers cheer with delight, as they now have all the fruit. And so follows that her talent for passing wind becomes well-known, and her husband begins to take pride in his wife's impressive skill. The story ends in triumph, as the bride is no longer ashamed.



Kawakami's book tells this story in seven simple illustrations. Despite its slightly crass nature, or perhaps deliberately in contrast to it, the book is decadently produced. The boards are covered in ornate woodblock printed paper with a bright gold title slip, and the pages inside are entirely printed on fine silver-specked paper, each print hand-coloured in Kawakami's characteristic style. Aside from the title page and colophon, the only text that appears in the book is on the final page: *furusato wa yume ni ka minn*, 'I only see my hometown in my dreams'. This sentimental thought perhaps speaks to wartime suffering, and suggests that folk stories such as *Heppiri Yomego* can be an important reminder of one's hometown.

It is extraordinary to think of the careful production of this book in 1944, while Japan was engaged in WWII. Kawakami privately printed a small number of books during the war from his small home studio, using the precious supply of fine papers and wood that he had. The present book is one of the books made during this period, which are highly rare and sought after.

The bibliography states that there were 30 numbered copies made (*Kawakami zenshu*, 1979). However, the colophon of the present copy does not state the limitation, so it is likely to be a *kazobon* or artist proof.

Extremely rare. No copies in OCLC.



A catwalk of stylish couples

8. KAWAKAMI (Sumio). **Futarizure [Couples].**

First edition, no.6 of 20 copies, signed. Hand-coloured woodblock throughout. 320 by 227mm. Fukuro-toji binding, original quarter blue paper over card wrappers, hand-coloured woodblock printed title slip, dust jacket with printed title slip, chipping and closed tear to dust jacket, worming, a good copy. Unpaginated, [6]ff. Tochigi, privately printed, Showa 22 [i.e. 1947].

£1,200

A series of stylish couples, printed and hand-coloured in a large format by Kawakami. According to the bibliography, Kawakami printed a few of the couples from the same blocks which he presented as a triptych at the second Rengo bijutsuten in 1948 (a group show of contemporary artists). The Emperor and Empress visited this exhibition, and it was noted that they stopped to comment on Kawakami's piece.

Kawakami had a fascination with couples and dress. Many of his books, especially those on the theme of 'nanban' ('southern barbarians', but really an antiquated term for Western foreigners) included illustrations of couples, arm in arm, wearing a variety of flamboyant clothing. The present book is especially vibrant, and the larger format allowed Kawakami to depict clothing with finer details and more colouring. Though there is no text, there is a vague storyline as the couples move from traditional kimono, to Western dress and a hybrid of the two.

It is worth noting that there are variations with the printed title slip on the binding. In the case of the present copy, the title is in roman letters 'HVTARIZVRE' and the picture shows Adam and Eve walking away from a discerning Angel Gabriel. Other extant examples of the title slips show two cranes in flight.

Extremely rare. No copies in OCLC.





A crisp copy of an unrecorded edition

9. KAWAKAMI (Sumio). **Futarizure [Couples].**

Unrecorded edition, signed. Hand-coloured woodblock throughout. 290 by 185mm. Orihon (accordion) binding, original muted red and cream covered boards with woodblock printed title slip on yellow paper with hand colouring, faint foxing to upper board and marks to lower, internally crisp, a near fine copy. Unpaginated [10]pp. N.p., privately printed, no date [but c. 1947].

£850

Kawakami Sumio's book of dapper couples, printed in a large format with vibrant hand-colouring.

The first edition of this book was printed in 1947, with a different binding. The bibliography does not mention the present copy, which is bound as an orihon (accordion binding), as opposed to the fukuro-toji (Japanese stab stitch) binding of the first edition. Though the blocks are the same, Kawakami has also opted for a narrower format, so there is less white space around the plates. This is possibly due to the binding, where part of the paper is folded to be adjoined to the following sheets. Though the present book is signed, there is no colophon to indicate when it was published, or its limitation.

Rare. No copies in OCLC, or any visible record elsewhere.



One of only 8 special copies, with a postcard from Kawakami

10. KAWAKAMI (Sumio). *Futarizure* [Couples].

First edition, no.7 of 8 special copies, signed. Woodblock printed with hand colouring throughout. 200 by 140mm. Original hand-coloured woodblock printed cloth covered boards, pearlescent cream dust jacket with woodblock printed title slip on yellow paper, a fine copy. Unpaginated, [blank], [18], [blank]pp. Tochigi, privately printed, Showa 26 [i.e. 1951].

[With:] KAWAKAMI (Sumio). [Autograph Postcard to Kitazawa Shikazaburo]. Holograph ms in ink. 12mo. Single sheet. Off-setting to verso, very good. 3rd September Showa 26 [i.e. 1951]

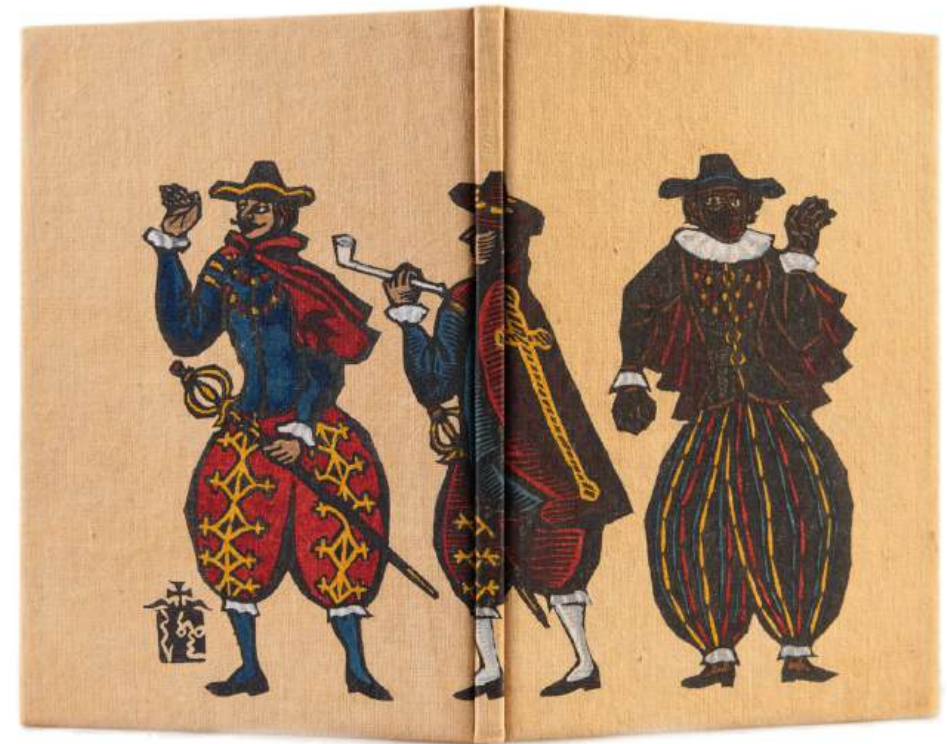
[And:] KAWAKAMI (Sumio). *Haraiso* [Paradise]. Hand coloured woodblock print on brown dyed paper. Single sheet measuring 110 by 70mm. Fine. N.d., [but 1951].

£7,500

An extraordinarily rare Kawakami Sumio title, being one of only 8 special copies, with a postcard from the artist to a collector.

The word 'haraiso' derives from the Portuguese word for paradise, 'paraiso'. In Kawakami's book, he tells the story of man who visits Paradise, much like the Paradiso of Dante's *Divine Comedy*. In the first plate the man, wearing the cross on his back and carrying a rosary, is greeted by a choir of angels. He then meets the angel Gabriel and joins Jesus Christ himself for a feast. Surrounded by roses, three angels bearing instruments (a harp and two lutes) play sweet music. He notes there are no friends to gamble with, or women to have fun with. When he peers out past the roses and into the abyss, he sees the Devil and his companions gambling amid the flames of Hell. In the final page the man's rosary is thrown away and he follows two demons towards Hell, asking, where is the back gate of Paradise?

One of the more unusual elements of this book is the use of romanised Japanese. This is similar to the 1592 Jesuit Mission Press



edition of Aesop's Fables, or the 'Feiqe Monogatari' (British Library, 59.aa.1), which transliterates contemporary colloquial Japanese using the roman alphabet. Kawakami, making his book over 300 years later, uses the same convention. This makes the book somewhat challenging to read, as there are no hints as to which kanji characters apply.

Of the 50 copies printed, the first 8 were special copies. Under the shimmery dust jacket, a fabulous binding is revealed. Kawakami printed and hand-coloured onto book cloth an image of three male figures in Western dress: one with a sword, one holding a pipe and wearing a cape adorned with the cross and another wearing a mask and gloves. This motif does not appear in the remaining 42 copies.



Me mo aya ni
 Rôza-Bara
 hana saki mīda-
 re, Gaku no ne
 hibiku to iedo-
 mo,

The present copy includes a loosely inserted print, which was the design used on the binding of the 42 other copies.

The present copy is accompanied by a postcard from Kawakami to a collector named Kitazawa Shikasaburo (dates unknown). Though we do not learn much about Kitazawa from the postcard, his name appears in the Gohachi edition of Kawakami Sumio's bookplates (*Kawakami Sumio Shohyo Sakuhin-shu*, 1950), as he had designed a custom bookplate for Kitazawa. In the postcard, Kawakami writes that he encloses the 7th copy of the special edition. He updates Kitazawa on the publication of a different book about bookplates, and mentions a mutual contact named Hatsuyama, who appears to be behind schedule with the project. It is possible that he is referring to Hatsuyama Shigeru (1897-1973) who was an artist in Kawakami's circle. The two featured side by side in a number of bookplate anthologies made at the time.

Rare. No copies in OCLC. N.b. There is one copy in the Smithsonian's National Museum of Asian Art, which is number 29 of 50. The binding is different, as it is not one of the special eight that were made with the printed cloth binding.





種彦
 肉筆
 八冊の肉筆文、本館自撰二の部
 心算の甲一也。
 別便に、勳章限定紙千帖七号、お供
 申上りなした。初山を、女職常定成
 に、是より今一息の処、極力促進方
 申上りなした。此、此、此、此、此
 九月三日。
 種彦



PARADISE

Reflecting on childhood and the passing of time

11. KAWAKAMI (Sumio). Shonen shojo [Boys and Girls].

First edition, no.22 of 30 copies, signed. 11 hand-coloured woodblock plates. 120 by 180mm. Yamato-toji binding, hand-coloured woodblock printed paper wrappers, blue yabane (arrow) pattern to rear cover, original hand coloured woodblock printed chemise, light foxing to edges and slight wear to chemise, otherwise a very good copy. Unpaginated, [24] pp. Tochigi, privately printed, Showa 27 [i.e. 1952].

£850

Kawakami's nostalgic ode to childhood.

In the present book Kawakami illustrates typical games played by children in Japan, such as *hanetsuki* (a game similar to badminton), *ohajiki* (a game with flat glass marbles) and *otedama* (small bean bags used for juggling). In some games we see boys and girls playing together, in others they are separated. As the book progresses, the children become young men and women. In the penultimate plate two have grown up and become a married couple, and in the last pages two children wave goodbye to one another, 'Goodbye, farewell, sad to see you go'.

Rare. No copies in OCLC.



Kawakami's ode to the Ainu

12. **KAWAKAMI (Sumio). Aino Moshiri**
[The land of humans]

Third edition, no.11 in a limited edition of 30 copies, signed. Colour woodblock prints with hand-coloured detail throughout. 205 by 275mm. Yamato-toji binding, original brown crinkled paper covered board with colour woodblock title slip, original green dust jacket with printed title slip, crease to front free end paper, a near fine copy. Unpaginated [18]pp. Osaka, Gohachi, 1955.

£750

An unusual Kawakami title, which illustrates Japan's indigenous people, the Ainu.

In this book, Kawakami takes reader on a journey to Ezo – the old name for the northernmost part of Japan. Part of Ezo was later renamed to Hokkaido. He illustrates the Ainu people in traditional dress with facial tattoos, as well as their customs such as deer hunting. In the final page we see a group of small figures sitting under butterbur plants, which Kawakami describes as 'tiny deities they call korpokkur'. The Ainu language (Ainu itak) is also referenced in the title, which translates the 'the land of humans'.

The first edition was published in 1947, then reprinted in 1955 by the publishers Sapporo Seibansha. In the same year, the Osaka-based publisher Gohachi published a limited edition of 30, of which this is no.11. It is likely that he worked with Sapporo Seibansha due to the book's association with Hokkaido. Kawakami had a longstanding relationship with Gohachi, who were responsible for helping him rpublish high quality reprints of many of his books. The present copy is a lovely example of a Gohachi and Kawakami collaboration.

Rare. No copies in OCLC.





男ハかしらよ
つるぎを
ばくも
女ハくちびる
てのかぶり
いはずみまなす



With the additional dust jacket

13. KAWAKAMI (Sumio). Adam and Eve

Second edition (after the printing of a displayed copy in 1948), no. 26 of 50 copies, signed. Printed entirely in woodblock with hand colouring. 205 by 150mm. Yamato-toji binding, original hand-coloured woodblock wrappers, with woodblock print to recto, original woodblock printed red chemise with colour woodblock printed title slip, additional dust jacket printed in woodblock on red paper (from 1971), small ink marks to upper cover, very faint occasional foxing, overall a good copy. Unpaginated, [2], [16], [2]pp. Tochigi, privately published, 1948, [but 1955].

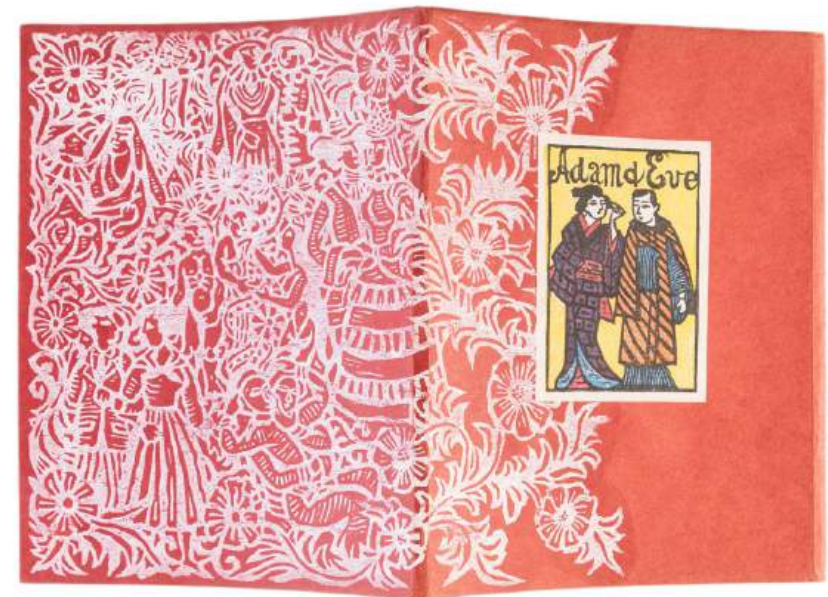
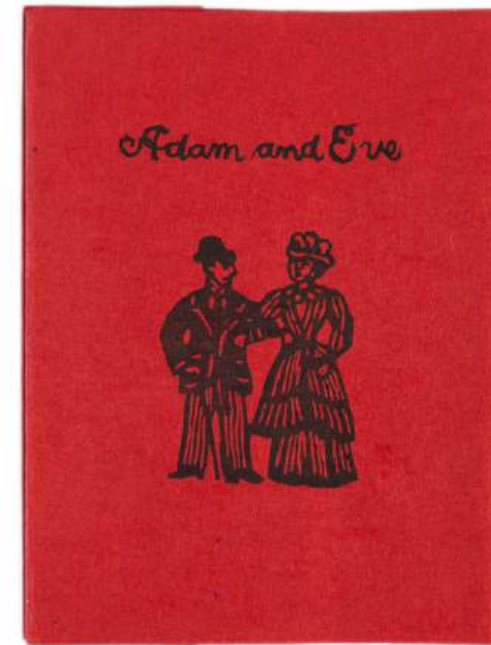
£950

The biblical story of Adam and Eve, told in Kawakami Sumio's characteristic East-meets-West style.

The story begins with God's creation of Adam and Eve, followed by the depiction of the serpent wrapped around the apple tree in the Garden of Eden, where they commit man's first mortal sin. After their fall, they are depicted wearing kimono and in the very last plate they are holding their son (presumably Cain).

Christianity is a recurring theme in Kawakami's work. He was fascinated by the influence of the Portuguese in Japan and the harsh treatment of Christian during the Edo period, but more broadly his work draws on the theme of Western influence in Japan. Many of his books contain Christian motifs, such as churches, angels and the Virgin Mary, but this book is entirely biblical.

Like Kawakami's *Pan and Nymph*, the very first edition of this book was printed in 1948 for the 22nd Kokugakai exhibition, though in this case it is not clear how many of these were made. According to the bibliography, the first edition was exhibited in a 'temporary binding' and it was only seven years later that a larger edition was made. It is for this reason that the colophon (slightly confusingly) states 1948. A third edition of 100 copies was made in 1971 with a different





binding and case. The present copy is the second edition, together with the additional dust jacket from 1971, which have been paired by a previous owner.

Rare. No copies in OCLC.



Alluringly printed entirely on black paper

14. KAWAKAMI (Sumio). Pan to ninfu [Pan and Nymph]

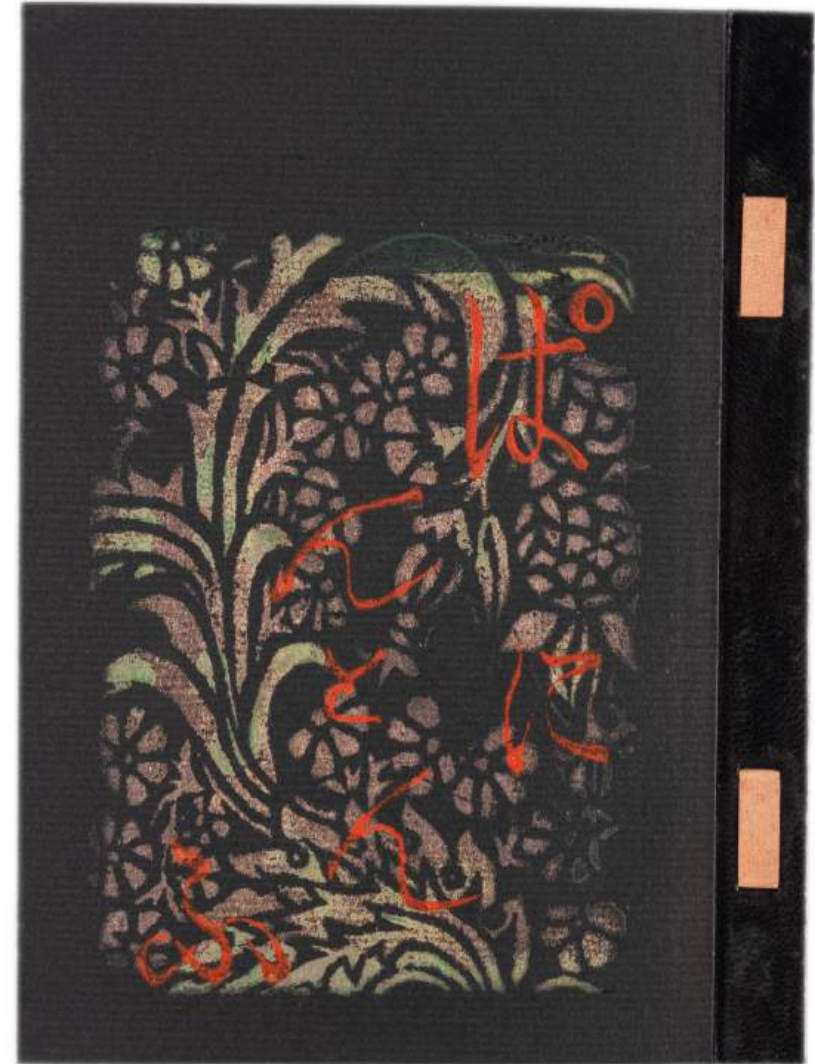
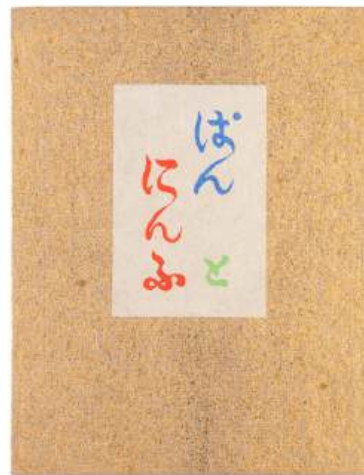
Second edition (after the printing of a single copy in 1948), no.10 of 40 copies, signed. Colour woodblock on black paper printed throughout. 180 by 135mm. Yamato-toji binding, quarter black calf over black card wrappers, original decorative printed cover in metallic ink, with woodblock printed motif to rear cover, original golden folded card case with printed title slip, lightly bumped at upper left corner, a near fine copy. Unpaginated, [14], [colophon] pp. Tochigi, private published, 1948 but [1962].

£1,500

A simple book evoking the ancient Greek God Pan by night, pursuing nymphs.

According to the bibliography, a single copy of this book was published in 1948, made especially for the 22nd Kokugakai exhibition (an annual group show of printmakers and artists). Fourteen years later, in 1962, Kawakami printed this book again, but in an edition of 40 copies. The colophon in these books states that it was made in 1948, but really this (second) edition was printed later.

Rare. No copies in OCLC.





“Good paper invites good dreams”

**15. YANAGI (Soetsu). Washi no Bi
[The Beauty of Japanese Paper]**

First edition. 22 washi paper samples, including woven shifu cloth. 4to. Original cream paper covered boards, red title slip with black lacquered titling, original dust jacket, front free end papers fragile, slightly discoloured at top and bottom of boards, internally fine, overall a very good copy. [6], 22, 36, [2]pp. Np, but Tokyo, 'Kogei' Henshushitsu, 1943.

£2,500

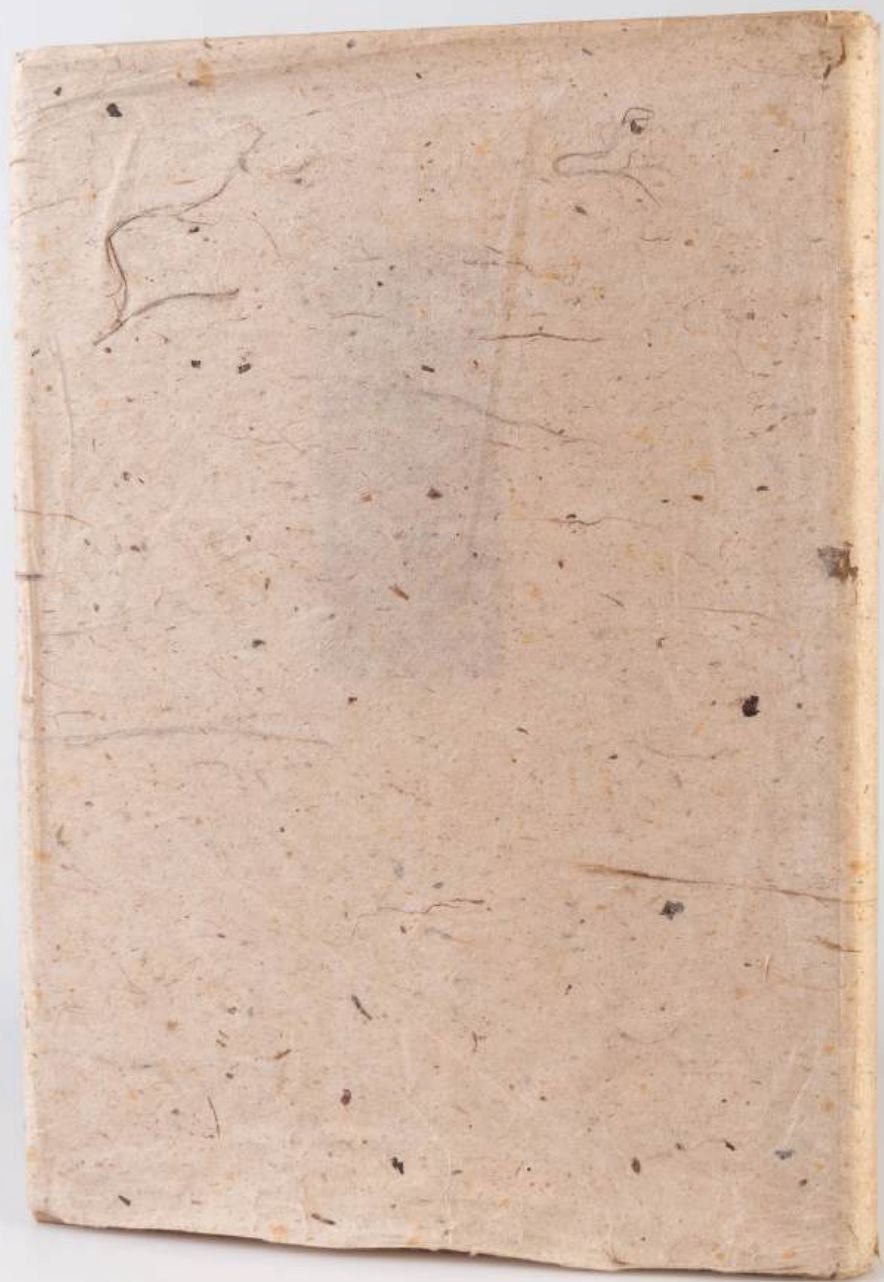
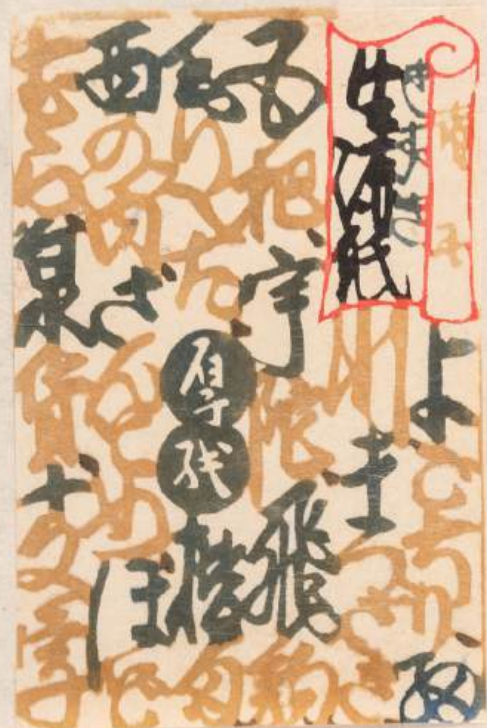
The great Mingei Movement theorist Yanagi Soetsu's reflections on Japanese handmade papers, beautifully produced with high quality washi.

This book includes a famous essay by Yanagi on the beauty of Japanese paper, which was later reproduced in an anthology of famous essays on the subject of washi paper (*Nihon no mei zuihitsu* 68: *kami*. Sakuhinsha, 1988). In this essay he writes with his usual poeticism, “Good paper invites good dreams” (*Yoki kami wa yoki yume wo sasou*).

It is a remarkable book to have been produced in 1943. Despite the context of WWII, no compromises were made on quality. The book is printed on fine washi paper that would have been scarce at the time; the type is set elegantly in letterpress, with small woodblock printed vignettes after the essays; and the samples themselves are of the highest quality. The final sample in the book is particularly eye-catching – a lovely brown paper painted with lacquer by an artisan named Suzuki Kin'ō.

Rare. Only 1 copy in OCLC (National Library of Australia).





Essential Mingei reading

16. **YANAGI (Soetsu). The Unknown Craftsman**


First edition. Numerous photographic illustrations, some in colour. 4to. Original printed paper-covered boards, clear vinyl dust jacket with blurb printed to lower in red-ish brown, boards and edges lightly foxed (not affecting internal condition) gift inscription in pen to half title, overall a good copy. [7], 222pp. Tokyo, Kodansha International Ltd., 1972.

£350

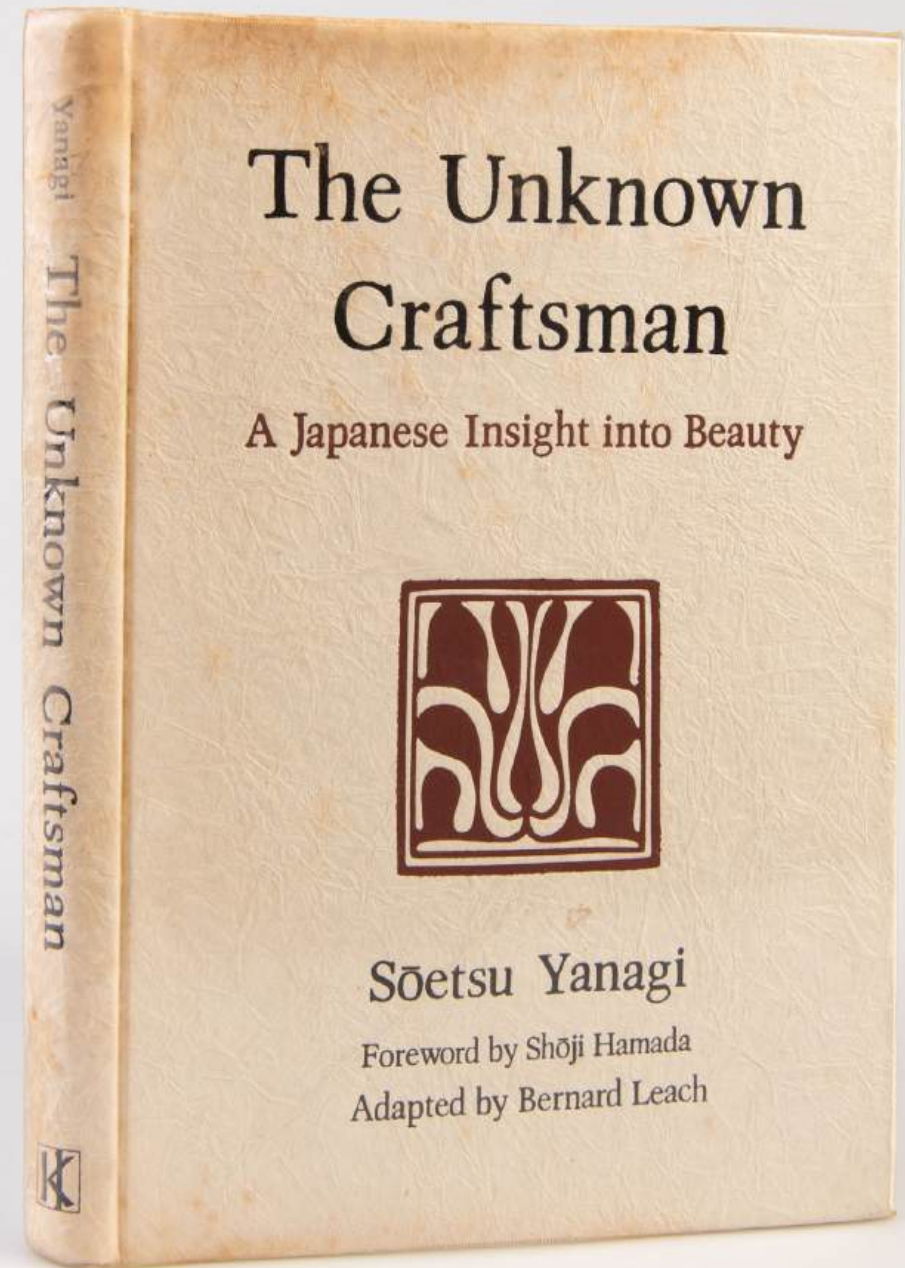
The most famous book on Mingei theory by the founding members of the Mingei Movement.

The Unknown Craftsman is the culmination of Yanagi Soetsu's philosophy on folk crafts and Bernard Leach's efforts to disseminate these ideas outside of Japan. It includes an introduction by the renowned potter Shoji Hamada, who was a key figure in the Mingei Movement. By the time this book was published in 1972, Yanagi had founded the Nihon Mingei Kaikan (Japan Folk Crafts Museum, 1936) and published 120 issues of *Kogei* magazine (1931-1951) and had become a well-known figure in Japan. This book marks a distinct turning point, when Yanagi's essays were consolidated and translated into English – many of which for the first time.

The present copy contains a gift inscription 'from Miriam and Bob', who we have been unable to identify.



Janet-san:
To enhance your appreciation
for the world of hidden beauty
and to convey our love and
best wishes.
Miriam & Bob
Christmas 1972



Serizawa's first self-published book

17. **SERIZAWA (Keisuke). Wasome Egatari [Illustrated book of Japanese Dyeing].**

First edition, no.7 of 50 special copies, signed. 16 double-page colour stencil prints on Izumo washi paper. 8vo. Original decorated boards, housed in original indigo-dyed cloth folding case dyed by Serizawa, signed sugi wood box, a fine copy. Tokyo, Privately Published, dated Showa 11 [i.e.1936].

£4,000

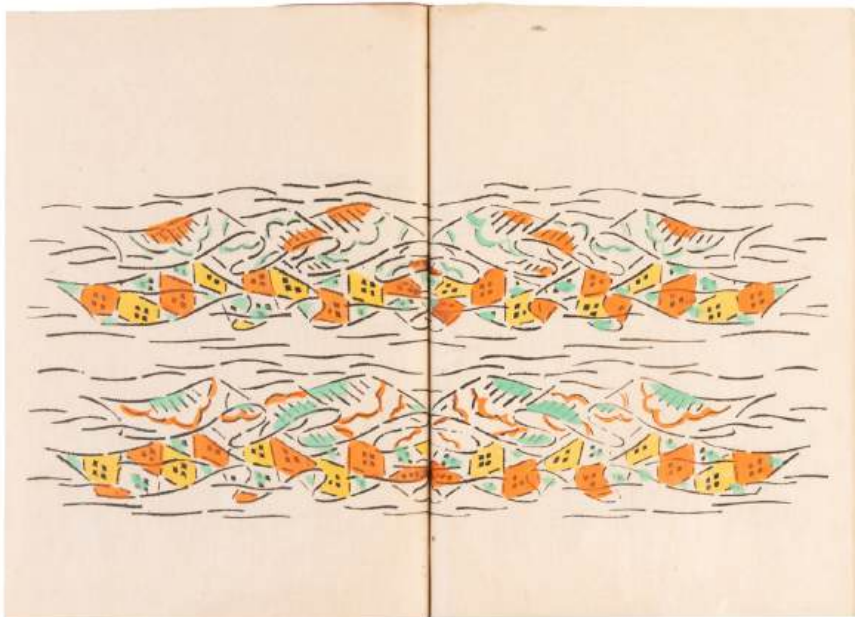
The first of Serizawa's self-published books; an illustrated guide to *katazome* stencil dyeing, for which he was most known. This is no.7 of a total edition of 115 copies, of which nos.1-50 were bound with a special case.

The present work masterfully combines Serizawa's unique visual sensibilities with his love of traditional crafts. Though he had designed book bindings and contributed illustrations to publications before, it is particularly poignant that he made *katazome* textiles the subject of his first self-published work.

Serizawa's most known works typically feature bold, graphic shapes that fill the space (be they pictorial or typographic). The present title beautifully shows his earlier artistic style, which is far more sparse in its composition. In the book Serizawa celebrates the craft of stencil-dyed textiles with stencil-printed illustrations, both of which he achieved to an exceptional standard.

Following this work, Serizawa continued to produce books that celebrated traditional Japanese crafts. In 2023, the Keisuke Serizawa Museum in Shizuoka celebrated his life as a book-maker with an exhibition of 20 out of the 50 books he produced. The present title featured prominently, as a highlight of his bibliography. Only 2 copies in OCLC (NDL & Library of Congress).





A meditative, illustrated biography

18. SERIZAWA (Keisuke). **Myokonin Inaba no Genza** [The devout Genza of Inaba]

First edition, no.88 of a limited edition of 200 copies, signed. Katazome stencil title page, followed by 28 katazome plates. 375 by 360mm. Fukuro-toji binding with katazome dyed silk wrappers and printed title slip, encased in a protective silk furoshiki wrapping cloth and red lacquerware box with manuscript title, complete with cardboard box with printed title slip, a fine copy. Tokyo, Toho Shobo, Showa 54 [i.e. 1980].

£3,000

A book that invites an appropriate level of ceremony; after opening the printed card box, we find an attractive red lacquerware case, within which sits Serizawa's great tome, protectively wrapped in a fine silk cloth.

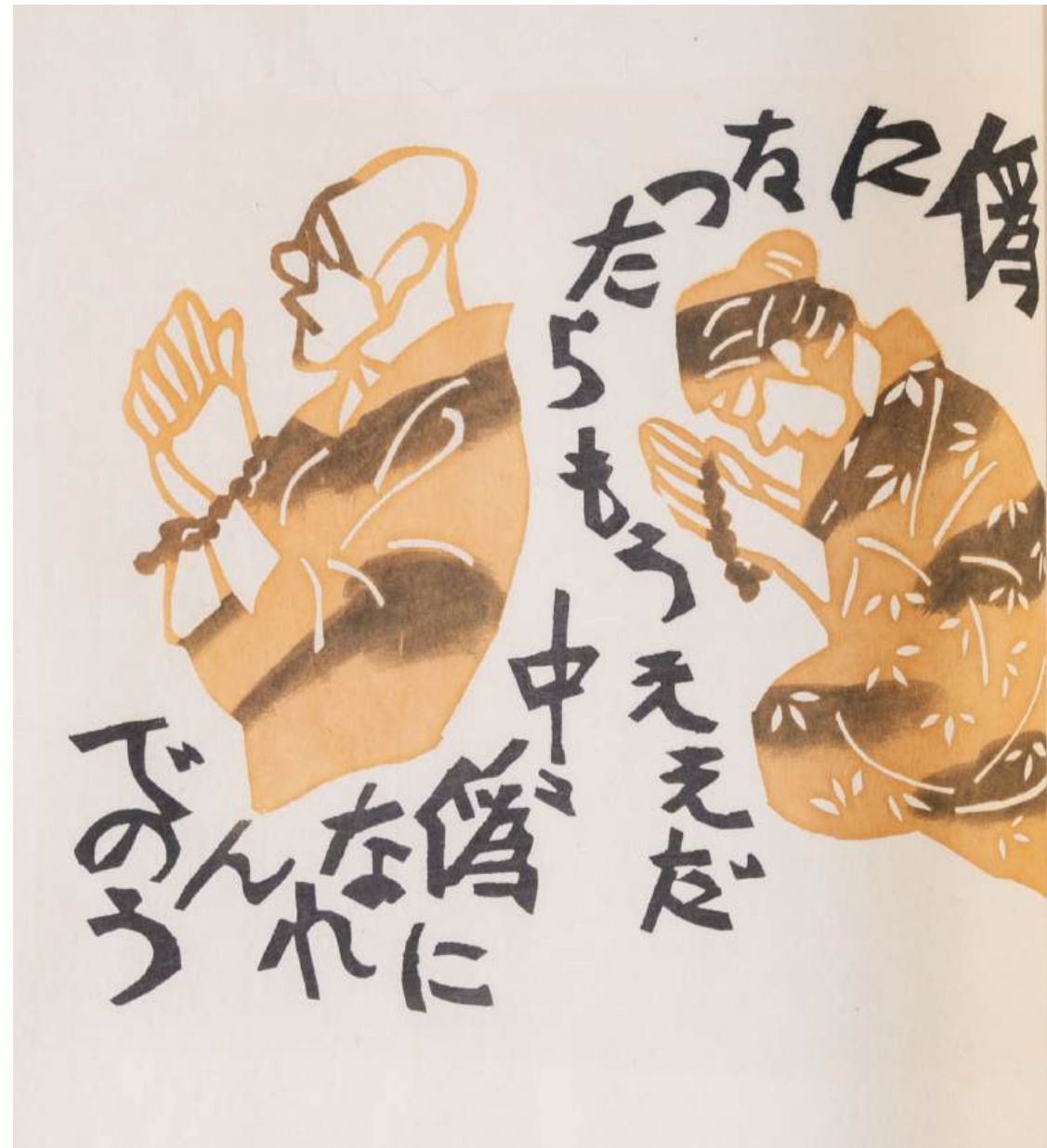
This book itself commemorates the 50th anniversary of the death of the Buddhist monk Ashikaga Kisaburo (1842-1930), who was more famously known as Inaba no Genza ('Genza' being his name, Inaba an area in what is now the east of Tottori prefecture). It was commissioned by the Ganshoji Temple in Tottori, to which Genza was affiliated. Inside are stories of Genza's life as a *myokonin* – a devout follower of Pure Land Buddhism (Jodo Shinshu) – with a selection of his sayings.

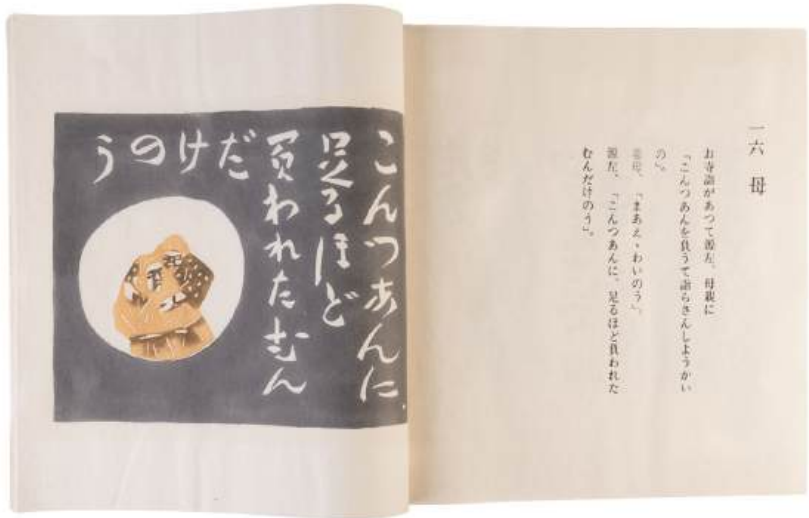
Across the 26 chapters, each anecdote is printed elegantly in letterpress, accompanied by a *katazome* illustration by Serizawa. In the first picture of Genza we see him knelt on the ground, with the words "Yokoso yokoso" written beside him. This was a phrase he was particularly known for, which translates to "Welcome, welcome". It is thought to encapsulate his kind, welcoming spirit, as well as his gratitude towards all visitors to the temple.

Serizawa's friend and collaborator Yanagi Soetsu was particularly

interested in the life of Inaba no Genza, having learned about him as a schoolboy. He wrote essays on his life, as well as other myokonin, which he published in various issues of *Kogei*.

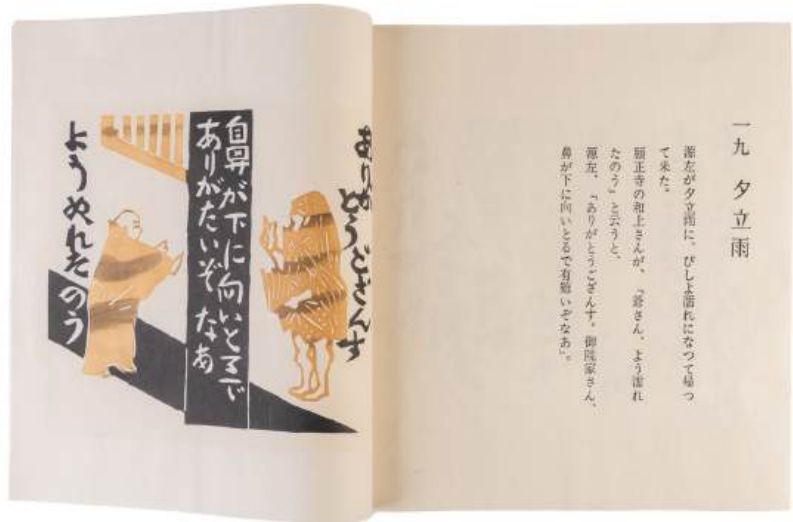
Rare. No copies listed in OCLC.





一六 母

お寺詣があつて源左、母裏に
 「こんつあんを負うて誰らさんしようかい
 のん」
 源左、「まあえ、わいのう」
 源左、「こんつあんは、見るほど負われた
 むんだけのう」



一九 夕立雨

源左が夕立雨に、びしょ濡れになつて帰つ
 て来た。
 源正寺の御上さんが、「おさん、よう濡れ
 たのう」と云うと、
 源左、「ありがとうござんす。御院家さん、
 鼻が下に向いとるで有難いぞなあ」

Bound with a ceramic plate

19. **MIYASHITA** (Kozo). **Ai ori to ishizara**
SERIZAWA (Keisuke). illus. **[Indigo dye and**
Stoneware pottery]

First edition, no. 43 of a limited edition of 80, signed. Three lithograph illustrations by Serizawa tipped in, one loosely inserted, numerous photographic illustrations throughout. 4to., measuring 260 by 185mm. Original half woven cloth covered boards over painted white calf, gilt titling to upper cover with lithograph laid down, gilt edges, original mustard yellow chitsu folding case with ceramic disk embedded into upper board, cardboard outer box with red ribbon title slip with gilt lettering, some wear to edges of outer cardboard box, a near fine copy. 419pp. Osaka, Leach, Showa 59 [i.e. 1984].

£750

A highly decadent book celebrating the history of ceramic plates, especially blue and white porcelain.

The author and editor, Miyashita Kozo (dates unknown), was a medical doctor and historian of ancient ceramics. In this title, he takes a closer look at ceramics, both stoneware and porcelain, from the Seto and Mino regions. The book also includes a preface by Yanagi Sori (1915–2011), who was an industrial designer and son of Yanagi Soetsu, founder of the Mingei Movement. The illustrations by Serizawa, printed in lithograph, provide a charming addition to the essays and photographs. Though he was a textile dyer and printmaker, Serizawa had a deep appreciation for ceramics (indeed all traditional folk crafts in Japan), and had ceramicists in his close circle. There are three illustrations tipped into the book, and a fourth, extra illustration loosely inserted. There is also a lovely scenic illustration pasted on the cover, also by Serizawa.

The production of this book would have been very expensive, which would give some explanation to the small limitation of 80 copies. Indeed, the price of the book in 1984 was ¥45,000, a large sum at the

time. This particular copy is inscribed in the inside of the fording case by the author, Miyashita Kozo.

Rare. Only 1 copy in OCLC (National Library of Australia).





洞鉢・石皿形態変遷図

- ①宝町後期 洗紙手石皿
- ②黄瀬戸鉢 大堂向林 桃山時代
- ③織部鉢 大平清大夫 桃山時代
- ④織部鉢 大平室+根 桃山-江戸初期
- ⑤笠原鉢 念佛堂 江戸中期
- ⑥石皿 瀬戸洞窓 江戸初期
- ⑦石皿 瀬戸洞窓 江戸前期
- ⑧石皿 瀬戸洞窓 江戸中期
- ⑨石皿 瀬戸洞窓 江戸後期
- ⑩石皿 瀬戸洞窓 江戸末期



⑥



⑨

イラスト 奥磯栄麓

Paper-making at the foot of Mt. Fuji

20. **GOTO (Seikichiro). Shifu cho - Japanese handmade paper.**

First edition. No. 110 of a limited to 300 copies. Illustrated with 41 tipped-in katazome stencil plates and 47 original paper samples. Text in Japanese and English. 370 by 213mm. Fukuro-toji binding with stencil printed title slip and folding chitsu case with ties, some light foxing to edges and case, wear to hinge, a good copy. Unpaginated. Tokyo, Bijutsu Shuppansha, Showa 29 [i.e. 1954].

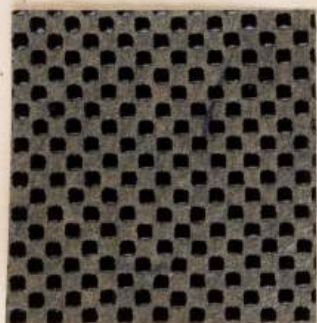
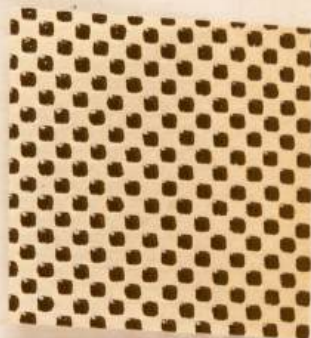
£800

Goto Seikichiro's illustrated observations of paper-making in Fujinomiya, including samples of lacquered paper. As with most Goto productions, the book includes text in Japanese and English, and each section is beautifully illustrated with Goto's *katazome* stencil printed plates.

In the foreword, the publisher Bunsho Jugaku writes about how delighted he is with Goto's latest work: "My expectation has been fulfilled. A few years after his residence at the foot of Mt. Fuji, the fruit of his labour took the shape of a charming collection of papers of his own making. In the world of handicraft no jumping is allowable. Only long years of study and hard work bear good fruit. Mr. Goto began with tapping his paper-making materials; it must have been tedious, pain-staking work for him. Besides, every Japanese was forced to live from hand to mouth after the war, so much so that Mr. Goto's assiduity in such a situation is worthy of special mention."

The book includes 47 original paper-samples, including lacquered paper, which Goto himself was particularly known for.





印 傳 六 葉

Six samples of "INDEN" made with Japanese lacquer (Urushi)



SHIRAITO Village

This house is situated in Shiraito village in full view of the famous Shiraito Falls.

This is the original home of "Suruga Banshi", a paper of superior quality.

Japanese paper-making arranged by prefecture

21. **GOTO (Seikichiro).** **Nihon no kami: higashi nihon**
• nishi nihon [Japanese paper:
Eastern and Western Japan]

First edition, no.134 of 200 copies, signed. 2 vols. Numerous illustrations, katazome stencil illustrations and original paper samples tipped-in. 425 by 260mm. Fukuro-toji binding, original katazome stencil printed wrappers and original clay coloured card chitsu folding case with title printed in gilt, some chipping and wear to case, and extremely faint foxing to wrappers and occasional light foxing in later pages, overall a very good set. Unpaginated, both [77]ff. Tokyo, Bijutsu Shuppansha, Showa 35 [i.e. 1958].

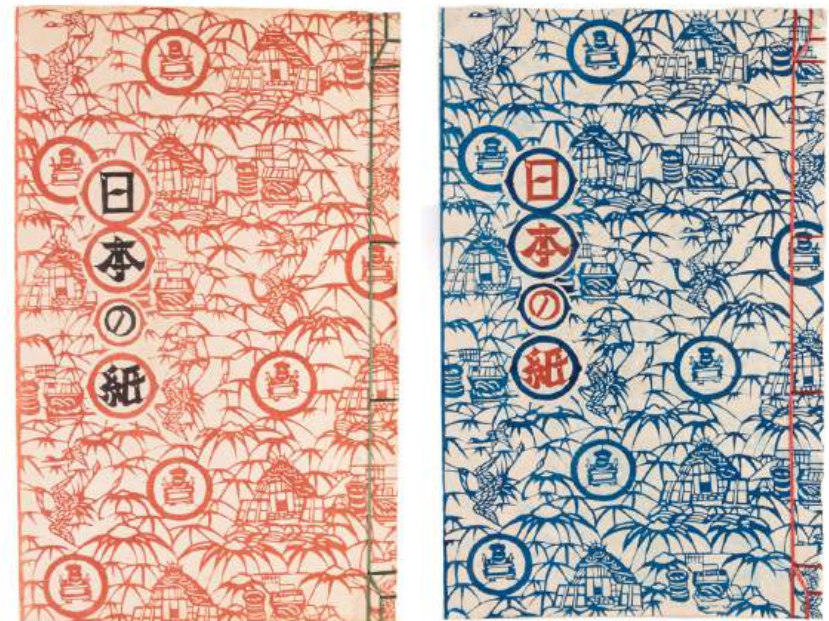
£2,500

A superb production that delves into traditions of paper-making in the eastern and western regions of Japan. This book is as much a research piece as it is Goto's artistic expression of his love of washi.

Both volumes are organised by prefecture. These are indicated with a small vignette illustration alongside the name of the prefecture in the top right corner of the page. What follows is a dedicated piece on each of the focused paper-making villages within those prefectures. Each village is illustrated with a katazome print by Goto, and some include a small paper sample so readers can gain a sense of the look and feel of the local papers.

Like many of Goto's books, the Japanese text is accompanied by an English translation. Goto was particularly keen for the beauty of Japanese papers to be communicated to an audience outside of Japan. One admirable use of this book would be to follow Goto's footsteps around the east and west of Japan and visit each of the paper-making villages.

The two volumes are both from an edition of 200, the East Japan volume is no.110 and West Japan is no.181.





A sketch of the Village of Utsunomiya, Nagano Prefecture
 The village of Utsunomiya, famous for producing the paper for *dog* (paper money), consists of several hundred of which numerous manufacturers paper at their sole business from January to the end of April, during which period they receive demands like of their existence. The paper is sold through an auctioneer that have formed. On visiting this village one may be struck by the large amount which runs through the village. No wonder that some of the finest paper in the country come from this village.

信濃郡宇土村
 Utsunomiya Village, Nagano Prefecture

長野
 NAGANO PREFECTURE

信州河内村の新築
 The new buildings of the village of Iwanaka, Shinshu. The village of Iwanaka, famous for its paper, is situated in the western part of Nagano Prefecture. The houses are built on steep hillsides, and the streets are narrow and steeply sloping. The paper is made from the bark of the paper mulberry tree, and is of a high quality. The village is a beautiful one, and the people are very kind and hospitable. It is a very interesting place to visit, and is well worth a day's journey. The paper is made from the bark of the paper mulberry tree, and is of a high quality. The village is a beautiful one, and the people are very kind and hospitable. It is a very interesting place to visit, and is well worth a day's journey.



信州河内村の紙の樹
 The Paper Tree of Iwanaka



Kozo, the Material for Strong Japanese Paper
 Kozo, *Broussonetia Kojinoki*, Sieb., the paper mulberry tree, grows either wild or cultivated, and can hardly be distinguished from the ordinary mulberry tree used to feed silk worms. The plant grows in many varieties, but the cultivated are of three kinds and are mostly found in the western part of the country. Unlike *mitsumata*, the growth of Kozo is not affected by cold weather so the paper made from its bark is strong and tough. If the paper made of *mitsumata* may be likened to the female of paper, kozo paper is the male of paper. The history of the art of making paper out of kozo is very old.



Goto's masterpiece

22. GOTO (Seikichiro). **Kami no Tabi** [The Journey of Paper].

First edition. Number 113 of a limited edition of 300 copies. Illustrated throughout with colour katazome stencil plates (one folding) and a large folding map of Japan. 12 original paper samples bound in. Large oblong folio, measuring 335 by 440mm. Original decorated Japanese-style binding in original yellow decorated card chitsu., lacking cardboard shipping box. Occasional foxing, but overall still a very good copy. Unpaginated [but 147pp.]. Tokyo, Bijutsu Shuppansha, 1964.

£2,250

Among the most coveted books made by Goto; a book that celebrates the qualities and craftsmanship of Japanese handmade papers.

The present publication "Paper Journeys" presents the results of his travels and researches throughout Japan. The book is entirely printed on washi paper and uses his distinctive style of stencil dyeing for the rich illustrations which explain in detail the regional differences and characteristics, while the text provides a description of the origins and techniques of paper-making. This book ranks amongst the most beautiful and comprehensive accounts of washi culture throughout Japan.



紙漉村分布図



昭和二十七年 九八戸
 同 三八年 約 〇戸
 この図は全産紙協会で保存して居るものは約二戸といふことであらう。

Drawing attention to local paper-makers

23. GOTO (Seikichiro). **Kami wo suku ie** **Paper Making House**

First edition, no.80 of 80 copies, signed. Fold-out stencil-dyed plate, followed by 46 further stencil illustrations. Oblong 4to. (270 x 226 mm). Fukurotoji binding, original stencil dyed paper wrappers, printed title slip, housed in a white crinkle-effect washi tsutsu slipcase, overall fine. [34] ff. Tokyo, Gallery Gohachi, 1972.

£650

Goto's 9th book on paper-making, this copy being no. 80 in a limited edition of 80.

The present work brings together some of Goto's extensive knowledge of papermakers in Japan. Alongside Goto's own stencil-dyed illustrations, the reader is guided on a tour through regional papermakers as well as the technical steps to achieving fine washi paper.

The book includes English text accompanying the Japanese, though in much less detail. Goto writes in the afterword that it was his wife who did the translating. He also mentions that in the process of printing this book, he was alarmed to be awarded with the highly prestigious Order of the Rising Sun from the Emperor.

Rare. Only one copy in OCLC.



A highly tactile book

**24. GOTO (Seikichiro). Tesuki no kami
[Handmade paper]**

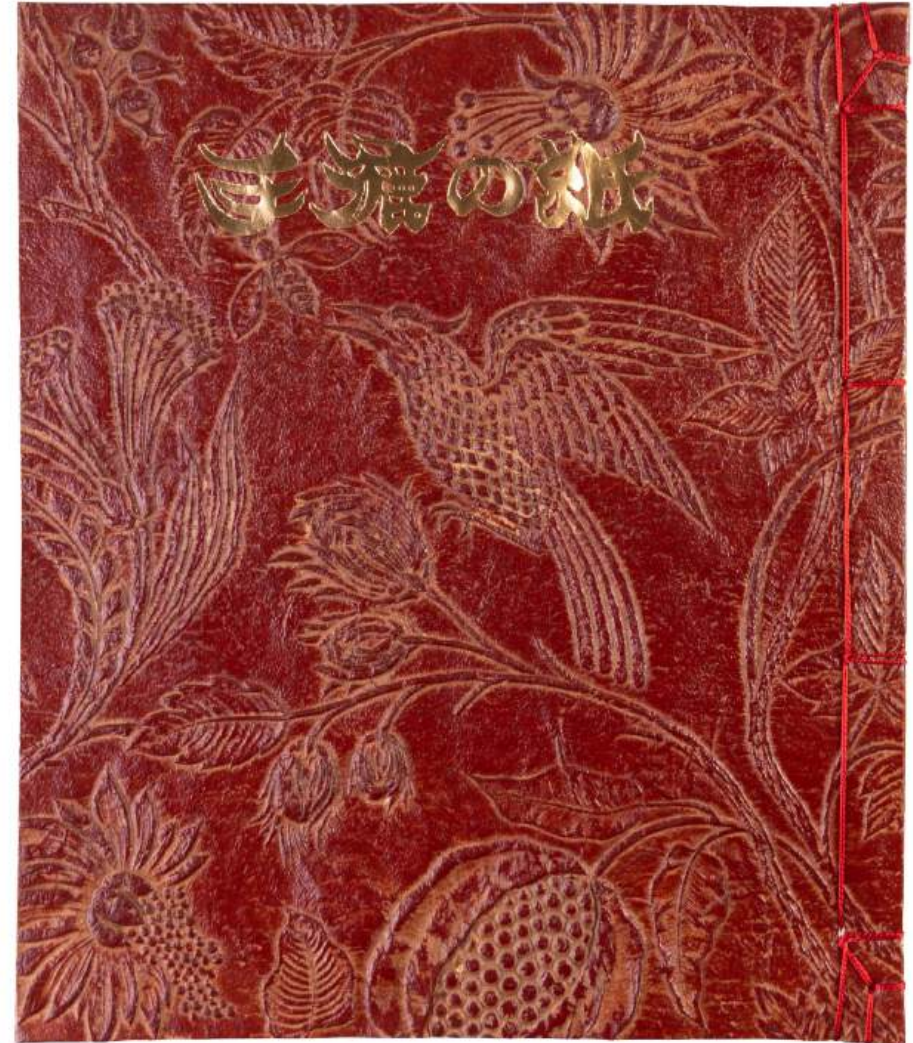
First edition, no. 14 of 290 copies, signed. Copiously illustrated throughout: 3 fold-out plates; 61 tipped-in, comprising of stencil dye and hand-coloured litho; 9 paper samples. 322 by 274mm. Fukurotoji binding, original blind embossed Japanese lacquered paper wrappers, gilt lettering to upper, original chitsu folding case bound in off-white woven textile with printed title slip, cardboard outer box also with printed title slip, slight foxing to edges and crease to half-title, small specks to chitsu and outer box, overall a very good copy. 178pp. Tokyo, Kodansha International, Showa 59 [i.e. 1984]

£600

Goto's book on paper-making in Japan, Korea, Nepal and China, filled with wonderful illustrations, paper samples and explanatory texts in both Japanese and English.

Seikichiro Goto produced several books on paper-making, many of which were privately printed in very small editions. The present title is one that was supported by a large publisher, Kodansha International, who had offices in Japan and America. Clearly it was a costly book to produce, with copious katazome prints tipped-in, paper samples and a decadent binding. Indeed, the price is stated in the colophon as ¥195,000, which would have been tremendously expensive in 1984.

The binding of this book is particularly appealing – a deeply embossed lacquered paper with gorgeous pictorial detail – inviting readers to experience the tactility of handmade papers.





YI DYNASTY FOLK PAINTINGS

One of the things I learned to appreciate on my trip to Korea was Yi dynasty folk paintings. Similar to Japanese *ema* (votive paintings) and *Om-e* (folk paintings associated with the Oni area north of Kyoto), the free execution and uninhibited imagination are endearing on an unpretentious, earthy level. I have enjoyed the Yi dynasty folk paintings in the collection of the Japan Folkcraft Museum and made a point of seeing the pieces in the National Museum in Seoul and Folk Village Museum on my second visit to Korea. Later, in January, 1980, a special exhibit at the Japan Folkcraft Museum brought together many outstanding works I had been unable to see in Korea. Free-form calligraphy formed into pictures, flowers, birds, fish—the subject matter is always fanciful and full of life, the skill in composition sure to astound the viewer.

Combining classical music and katazome

**25. KOJIMA (Tokujiro). Krähe Winterreise.
No.15. Schubert**

First and only edition, no.23 of an edition of 80. Entirely katazome stencil-dyed. Portfolio, each print measuring 443 by 335mm., case measuring 610 by 445mm. Original indigo and katazome stencil dyed cloth chitsu folding case containing twelve loose prints, mounted, some fading to the outer edges of the case, all prints in fine condition. Unpaginated [12]ff., complete. Tokyo, privately printed, 1957.

£7,500

One of very few books by Kojima Tokujiro, and a true artist's book; lovingly made with exceptional attention to detail, on a subject that was personally meaningful to the him.

Kojima Tokujiro (1912–1996) was born in Tokyo to a family of *yuzen*-dyers. *Yuzen-zome* is a form of textile dyeing which involves hand painting the dye directly onto (usually) woven silk cloth, as opposed to *katazome*, which uses a stencil. After years of working in the family business, it was only at the age of 30, in 1942, that Kojima visited the Mingei Museum in Tokyo and encountered the work of Keisuke Serizawa (1895–1984). He was immensely taken by Serizawa's works, and from there Kojima made it his mission to learn from the great master. He eventually became Serizawa's apprentice (or *deshi* in Japanese), alongside Okamura Kichiemon (1916–2002).

Serizawa was an enthusiastic collector of art and antiques from Japan and around the world. Through working closely under him, Kojima was exposed to a wide variety of objects, from which he drew a great deal of inspiration. He was particularly taken by early European printing and illuminated manuscripts. This is certainly reflected in the present series of prints, which combines the aesthetic of a medieval choir book and Japanese stencil dyeing.



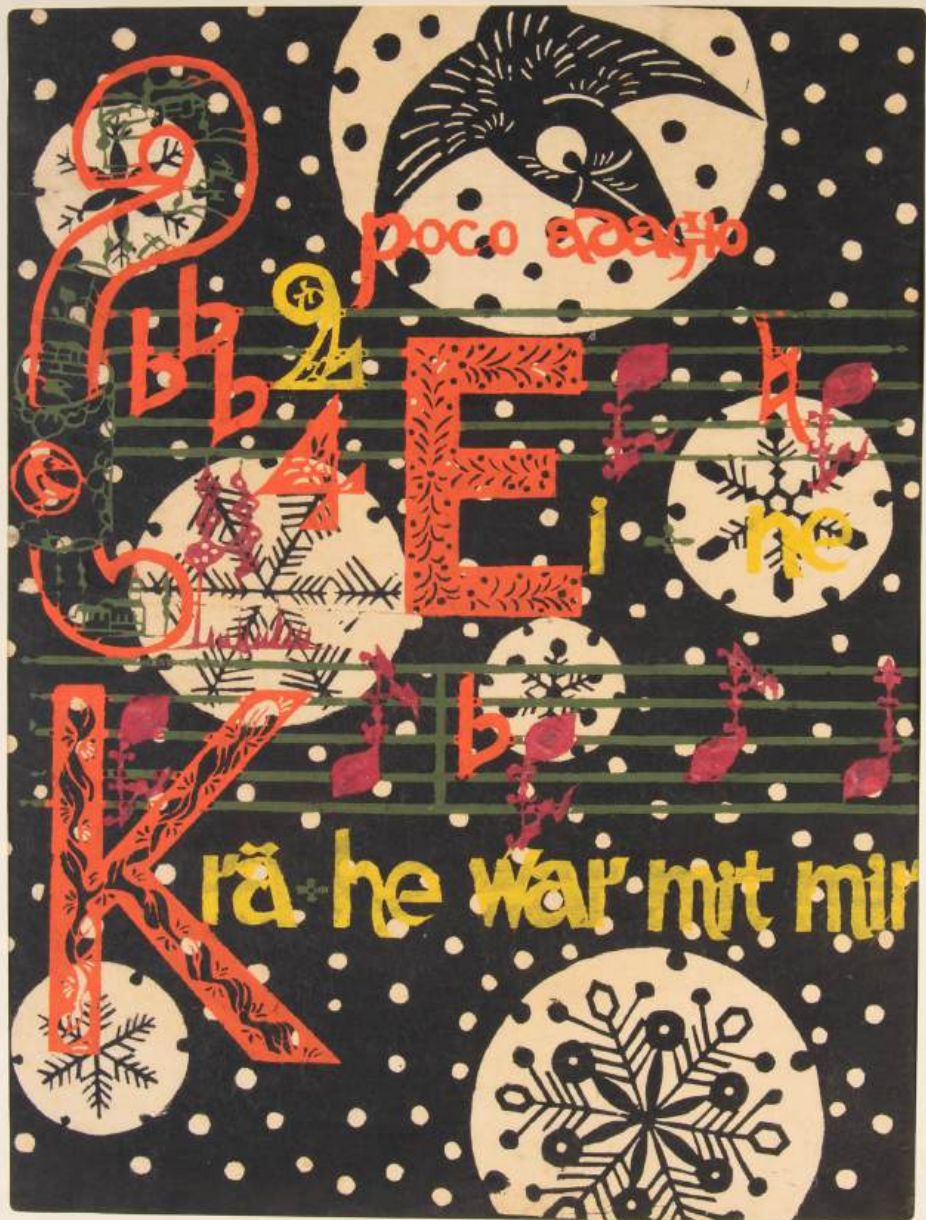


The subject of the present book is Schubert's *Krähe. Winterreise* No. 15 (Crows. Winter Journey no. 15). Outside of his textile dyeing practice, Kojima had a profound love of music – so much so that he brought a gramophone with him to an evacuation site during the War, as to him it was essential to live. He was particularly fond of Schubert's lieder and at the age of 77 decided to create a series of prints on the subject of his favourite piece. The prints illustrate the musical score and lyrics to the song, with the recurring motif of the crow running throughout.

It is only with a master craftsperson's skill and an artist's eye that a work like this can be achieved. Kojima beautifully balances type, layout, colour and decoration to form a composition that evokes Schubert's music.

No copies in OCLC, though the New York Public Library lists a copy as part of The Miriam and Ira D. Wallach Division.





Kojima playing cards: Hand-themed

26. KOJIMA (Tokujiro). Katazome torumpu-e: Te [Stencil-dyed playing cards: Hands]

First edition, no.22 in a limited edition of 52, signed. Thirteen katazome stencil dyed plates each measuring 150 by 120mm, tipped in. 236 by 182mm. Original yellow paper covered boards with silver foiled title to upper, dust jacket with matching foiled motif, a fine copy. Tokyo, Ruri Shobo, Showa 61 [i.e.1986].

£650

A pack of playing cards, centring around the theme of 'hands'.

Kojima produced four books of themed designs for playing cards, of which the present copy is one. Each book contains thirteen plates, though instead of the ascension to jack, queen, king, he simply uses the numbers 11, 12 and 13. Additionally, instead of the usual division of hearts/clubs/diamonds/spades, he has decided his own themes. In the case of this book, each card shows an image of hands in relation to its card number. For instance, for no. IV we see four hands holding each point of a crucifix.

What is quite interesting about this series is that Kojima has drawn hands from a range of cultural references. While some cards nod to Christian iconography, others appear to be more secular, but with a medieval aesthetic – no. VIII shows hands holding bugles, while no. XI pictures Western-style swords.

Rare. No copies in OCLC.



Kojima playing cards: Number-themed

27. **KOJIMA** (Tokujiro). **Katazome torumpu-e: Su [Stencil-dyed playing cards: Numbers]**

First edition, no.22 in a limited edition of 52, signed. Thirteen katazome stencil dyed plates each measuring 150 by 120mm, tipped in. 236 by 182mm. Original blue paper covered boards with silver foiled title to upper, dust jacket with matching foiled motif, a fine copy. Tokyo, Ruri Shobo, Showa 61 [i.e.1986].

£650

Exploring roman numerals through the art of katazome stencil dyeing.

Kojima produced four books of themed designs for playing cards, of which the present copy is one. This book simply adopts 'numbers' as its theme. Each plate is a vibrant design of a roman numeral, which Kojima has designed with his characteristic flair.

Rare. No copies in OCLC.



Kojima playing cards: Box-themed

28. KOJIMA (Tokujiro). Katazome torumpu-e: Hako [Stencil-dyed playing cards: Boxes]

First edition, no. 11 in a limited edition of 52, signed. Thirteen katazome stencil dyed plates each measuring 150 by 120mm, tipped in. 236 by 182mm. Original red paper covered boards with silver foiled title to upper, dust jacket with matching foiled motif, a fine copy. Tokyo, Ruri Shobo, Showa 61 [i.e.1986].

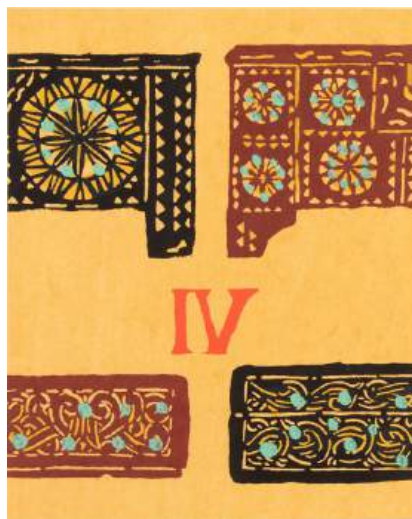
£650

Thirteen types of boxes, depicted in thirteen playing cards.

Kojima produced four books of themed designs for playing cards, of which the present copy is one. It is centred around 'boxes,' with each plate depicting a different type of box.

This series represents a more object-centred approach to Kojima's designs. There are various boxes depicted, some Japanese, others clearly Western or Middle Eastern.

Rare. No copies in OCLC.



12 months in monochrome

29. **KOJIMA** (Tokujiro). **Egoyomi juni-jo [Picture calendar of twelve months]**

B&W edition, signed. Twelve black and grey katazome stencil-dyed plates. SIZE. Original red card folded case with printed title slip, containing twelve prints, unbound, some light occasional foxing to margins of some prints, overall a good set. Unpaginated, [12]ff. N.p., n.d.

£450

Twelve months of the years, presented graphically with seasonal motifs.

It was very popular for *katazome* artists to produce annual calendars, and indeed calendars are often exchanged as gifts at the beginning of the New Year in Japan. Serizawa Keisuke, whom Kojima apprenticed under, produced many such collectable calendars that have been reprinted several times. By comparison, Kojima produced relatively little books and works on paper, and the present set is a rare example.

This series has a very Japanese feel, as opposed to some of his other printed works which draw influence from Western design and culture. In this series we see seasonal and auspicious motifs that are highly familiar in Japan – bamboo, irises and plum blossom, among others. Kojima has opted for a monochromatic palette, using only black and a subtle grey for definition. It is especially pleasing to have the viewer's eye drawn to the intricate details of the stencils, which he would have cut painstakingly by hand.



Harmony and craftsmanship in Japanese calligraphy

30. **OKAMURA** (Kichiemon). **Zayu sanpo no sho: ten • chi • hito** [In praise of the three treasures: heaven, earth, mankind]

First edition, one of a limited edition of 100 copies, signed. 3vols. 322 by 204mm. Entirely printed in katazome stencil dye. Each volume with fukuro-toji binding, original card wrappers with katazome printed titles, washi dust jackets with printed title slips, dark blue card chitsu folding case with printed title, toggles of chitsu very fragile, one hinge broken but otherwise very good, the books themselves a fine set. Unpaginated, [12]; [9]; 1]ff. Privately published, Showa 30-31 [i.e. 1955-1956].

£1,800

A set that celebrates the craftsmanship behind the tools of *shodo* (calligraphy), beautifully made by Okamura Kichiemon.

Okamura had travelled around Japan conducting extensive research on local traditions of craft. He himself was a textile dyer who had apprenticed under the great katazome master Serizawa Keisuke. In the 1950s, Okamura began to produce beautiful books using the same technique as *katazome*, but applied to paper, usually in an edition of 100 copies. The present set is one of his finest productions, detailing how calligraphy tools are made by groups of skilled craftspeople.

The first volume 'heaven' explains the process of making the calligraphy brush, or *fude*: from sourcing and drying the brush hairs, to bundling and trimming them. In the final spread there is a lovely array of brushes which illustrates their wide variety. The second volume, 'earth', shifts focus to the ink stone, or *suzu*. This is the flat, tabular stone with a dip in the centre which is used for dissolving and mixing the calligraphy ink. Okamura illustrates the craftsmen carefully shaping the stones and shows the range of shapes they



can come in at the end. In the final volume, 'mankind', Okamura focuses on the ink, or *sumi*. Usually these are bought as solid, dry blocks that the calligrapher dissolves with water to produce the right consistency of ink for writing. Through the illustrations in this volume, we see how physical the process of making these ink blocks is, as the water has to be squeezed out thoroughly to make a concentrated block.

While the books are a practical explanation for how these items are made, they are also Okamura's poetic reflections on the beauty of these objects. This encapsulates the essence of *mingei*, which emphasises what Yangi Soetsu called 'the beauty of everyday objects'.

Rare. Only one copy in OCLC (National Diet Library).



Illustrating one of the oldest paper-making regions in Japan

31. **OKAMURA** (Kichiemon). **Kishu koya-shi**
[Kishu koya paper]

First edition, one of 100 copies, signed. Katazome stencil dyed throughout. Case measuring 357 by 310mm, each print approx. 330 by 290mm. Unbound, original folding card case containing loose prints, very small foxing to lower margin of title page print, a near fine copy. Unpaginated, [7]ff. N.p., privately printed, Showa 33 [i.e. 1958]

£950

Okayama Kichiemon's series of prints illustrating traditional Japanese paper-making in Wakayama.

The tradition of koya-washi dates back to the thirteenth century, when villagers at the foot of Mt. Koya began to use the bark from the mulberry forest to make paper. Indeed the *Kobo daishi gyojo-e kotoba* ('Illustrated tales of the life of Kobo Daishi'), is one of the earliest depictions of Japanese paper-making, and shows the villages of Koya. One of the earlier uses of koya-washi was for manuscript sutras, but later the coarse quality of paper made it difficult to print on, and so it was used more for making durable objects such as umbrellas, lanterns and paper bags.

Okayama was fascinated by traditional crafts and created many books that illustrated regional paper-making. In this series of prints, he uses only three colours – black, yellow ochre and clay red – to create balance compositions which give a sense of the papermakers of Koya, the tools they use and the environment in which they work, surrounded by nature and animals.





The paper-makers of Mino

32. **OKAMURA (Kichiemon).** **Mino-shi suki 50 mura**
[50 Villages of Mino
paper-makers]

First edition, one of 100 copies, signed. Katazome stencil dyed throughout. Case measuring 357 by 310mm, each print approx. 330 by 290mm. Unbound, original folding card case, containing loose prints, very faint foxing to title page, and subtle occasional foxing to margins of some prints, overall a very good copy. Unpaginated, [7]ff, complete. N.p., privately printed, Showa 33 [i.e. 1958].

£750

Okamura Kichiemon's illustrations of paper-making in Mino, Gifu prefecture.

Across its 50 villages, Mino washi has been made in Japan for over 1,300 years and in 2014 it was appointed a UNESCO Intangible Cultural Heritage. Mino paper has a crisp whiteness to it, owing to the clear natural water of the Itadori and Nagara rivers. It is very adaptable, and continues to be used both for writing and printing and for objects. It can also be found used for sliding doors (*shoji*) in old temples and shrines across Japan.

Okamura continued his interest in local craft villages and communities with this beautiful series of prints. He adopts a particular style of *katazome* printing, whereby a single stencil is cut and highlights of colour are painted by hand amid the dominant colour (in this case, black).





Craft culture in Okinawa

33. OKAMURA (Kichiemon). Okinawa shodogu [Varieties of Okinawan Tools].

First edition, one of 100 copies, signed. Colour stencil printed throughout. 318 by 175mm. Orihon binding, original red paper covered boards, stencil printed title slip, original off-white card folding case also with printed title slip, some off-setting to folding case, a near fine copy. Unpaginated, but [title page], [10], [colophon]pp. N.p., privately printed, Showa 34 [i.e.1959].

£750

A colourful celebration of Okinawan crafts and culture.

In this title, Okamura has made a highly visual index of craft objects and tools that are unique to Okinawa. These are paired with short captions written in hiragana, which is part of the stencil composition. To balance the composition, Okamura has incorporated natural elements, such as branches of plum blossom, chrysanthemum and peonies. The design of each plate and the colours are a nod to traditional Okinawa textiles, known as *bingata*. This is essentially the same as dyeing technique as *katazome*, which uses card stencils, dyes and resist paste. *Bingata*, however, has a very distinctive use of colour and is specific to Okinawa. Okamura creates a lovely tribute to Okinawa, with use of *katazome* printing on paper while incorporating typical *bingata* colours and motifs.

There is a brief afterword by the colophon, in which Okamura laments on the long, cultural history of Okinawa, and how it is now rather a lonely island in the southern seas. Though it is slightly at odds with the cheerful nature of the illustrations, it gives a sense of Okamura's feelings toward the importance of preserving traditional crafts.

Rare. 2 copies in OCLC, none outside of Japan.



Shining a light on Tohoku paper-making

34. OKAMURA (Kichiemon). **Uzen Takamatsu azabu-gami densho [Traditional paper-making in Uzen Takamatsu]**

First edition, one of 60 copies, signed. Including three paper samples bound in, and katazome stencil dyed throughout. 320 by 210mm. Fukuro-toji binding, original grey paper wrappers with katazome title slip, folding card case also with printed title slip, a fine copy. Unpaginated [25]ff. N.p., privately printed, Showa 35 [i.e. 1960].

£950

In this book, Okamura delves into the world of paper-making in Uzen Takamatsu.

Uzen Takamatsu is located in the Tohoku (northern) region of Japan, in Yamagata prefecture. It is not clear exactly when paper-making began here, but some have traced it back to sixteenth century. This area is known for *azabu-gami*, 'linen paper,' which is usually quite thin and durable. So fine was the quality of this paper, that it was protected as the official paper for the local daimyo (feudal samurai leader) during the time of the Kaminoyamahan rulership (1622–c.1868). The paper-makers benefitted from their patronage, as they were exempt from paying taxes on their fields. Still to this day, the Takamatsu Kannon (Buddhist deity) is worshipped every year on 17th December to express thanks to Matsumoto Chobei, who introduced paper-making to the area.

Okamura Kichiemon conducted extensive research on traditions of local craft across Japan. He seemed to have had a particular interest in paper-makers and produced a number of books and prints on that theme. In the present copy, he has opted for a lovely green colour palette. The pigmentation is very strong, with much sharper lines as opposed to the looser colouration in many of his other works.



Additionally, while many of his books were made in an edition of 100 copies, this one is unusually an edition of 60. It also includes three lovely paper samples from Uzen Takamatsu.

Rare. Only one copy in OCLC (National Diet Library).



Okinawan folk songs

35. **OKAMURA** (Kichiemon). **Okinawa no minyo**
[Folk Songs in Okinawa]

First edition, one 100 copies, signed. Colour stencil printed throughout. 296 by 195. Orihon, original white crinkled handmade paper wrappers, printed title slip, in original folding case with matching printed title title slip, some wear to folding case and very faint foxing to title page, a very good copy. Unpaginated [title page], [18], [colophon]pp. N.p., private printed, Showa 36 [i.e. 1961]

[With:] **OKAMURA** (Kichiemon); **MIYARA** (Toso), interpreter; and **SESOKO** (Tsune), translator. **Okinawa no Minyo** [Folk Songs in Okinawa]. First edition, one of 100 copies. Staple bound, original printed paper wrappers, top right slightly bumped, otherwise a near fine copy. 9pp. Tokyo, Far Eastern Booksellers, n.d. [but 1961].

£950



A beautiful book bringing Okinawan *minyo* (folk music) to life.

Each region of Japan has its own distinctive *minyo* songs, passed down orally from generation to generation. These were often sung by workers – farmers, fishermen and miners, for example – while they were working. Some songs have a humorous tone, while others are imbued with messages of hope for a good harvest. All the songs featured in this book can be found on YouTube. It is particularly enjoyable to experience this book with the songs playing.

This book was especially meaningful to Okamura. On the printed explanation booklet, he is quoted on the front:

Folk Songs of Okinawa are the songs of my beloved country. I am far away from Okinawa, but my heart is always with Okinawa. While making this book, I was getting more and more nostalgic to Okinawa [sic].

Rare. No copies in OCLC.





三重城子

登

手巾持上りて

早船の習はし
見

朝まゝお側舞

馴れ來ぬ

里お娘

花
風
おちおち待ちお

Spirituality and the sound of waves

36. KAMISAKI (Sunao). Tosei [The sound of waves]

First edition, no.3 of a limited edition of 30 copies, signed. Stencil printed throughout. 300 by 300mm. Fukuro-toji binding, original khaki paper wrappers with stencil printed title to upper, cream card chitsu with stencil printed title slip, cardboard outer box, foxing to chitsu folding case, otherwise a fine copy. Unpaginated, [36]pp. Tochigi, Gohachi, Showa 56 [i.e.1981]

£950

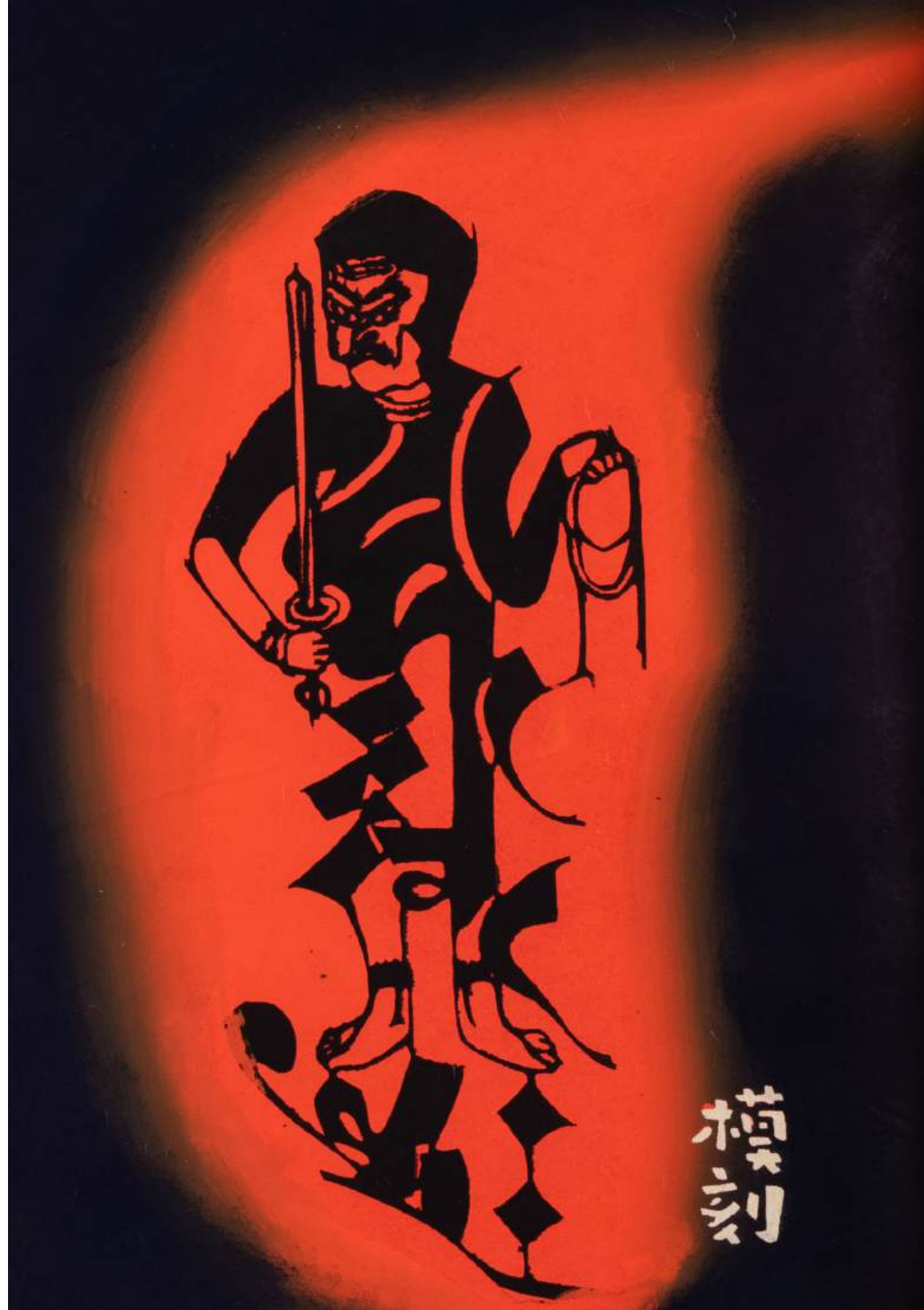
An early title, no.3 of a limited edition of 30 copies.

In this book, Kamisaki evokes the sound of waves with minimalistic poetry and full-bleed stencil illustrations. The poem dwells on the spiritual and the mundane; moving between Buddhist imagery, a sake cup, crashing waves and dried fish. It alludes to the nature of waves and how these sounds signal breath and new beginnings in Buddhism. Kamisaki uses objects such as sake to convey the feeling of waves, as well as different types of dried fish that are seemingly frozen in movement. The book concludes 'All that can be heard is the sound of waves' (our translation).

This combination of image and poetry is a recurring theme in Kamisaki's work. His output was varied; from bookplate design for Western pioneers and humorous illustrations of matchbox labels, to immensely spiritual and minimalistic works that are highly emotive. The present title is an example of the latter, which Kamisaki achieves with characteristic sophistication.

Rare. Only one copy in OCLC.





Bespoke and personal: Kamisaki's bookplates gifted to an ailing friend

37. KAMISAKI (Sunao). **Exlibris: Forty Arms of Senju Kannon**

Bespoke box. 40 compartments containing different designs of katazome stencil dyed bookplates, each plate measuring 60 by 50mm, some with Kamisaki's name stamped on recto. Bespoke box measuring 385 by 460mm. Chitsu-style folding case affixed to box, with manuscript note on upper board, hinges cracked and crudely repaired with tape, box itself stable and each bookplate in fine condition. Tosa, Privately printed, Showa 58 [i.e. 1983]

[With:] KAMISAKI (Sunao). **Katazome sakamoto shohyoatsu** [Collection of stencil-dyed Sakamoto bookplates].

First edition, one of 50 copies. Stencil dyed title page, followed by 40 stencil dyed plates, tipped in. 200 by 160mm. Orihon binding, original cream paper covered boards, stencil printed title to upper, housed in a card chemise with stencil title slip and cardboard box, a fine copy. Osaka, Gallery Gohachi, Showa 57 [i.e. 1982].

£2,300

A bespoke box of bookplates, made especially for Sakamoto Kazutoshi (dates unknown) by friend and artist Kamisaki Sunao (1932–); offered with a book detailing the meaning behind the collection.

Little is written about Sakamoto himself, but he was a known collector of book plates, so much so that he became the president of the Nihon Shohyo Kyokai (The Japan Ex-Libris Association) and produced books on the subject. He was a great, early patron to Kamisaki Sunao and encouraged him to continue printing *katazome* books and prints.

A year before this bespoke box, the Osaka-based publisher Gohachi made a book with Kamisaki about the bookplates he had designed for Sakamoto, *Katazome sakamoto shohyoatsu* (Collection of stencil-dyed Sakamoto bookplates). Only 50 copies were produced, and in each

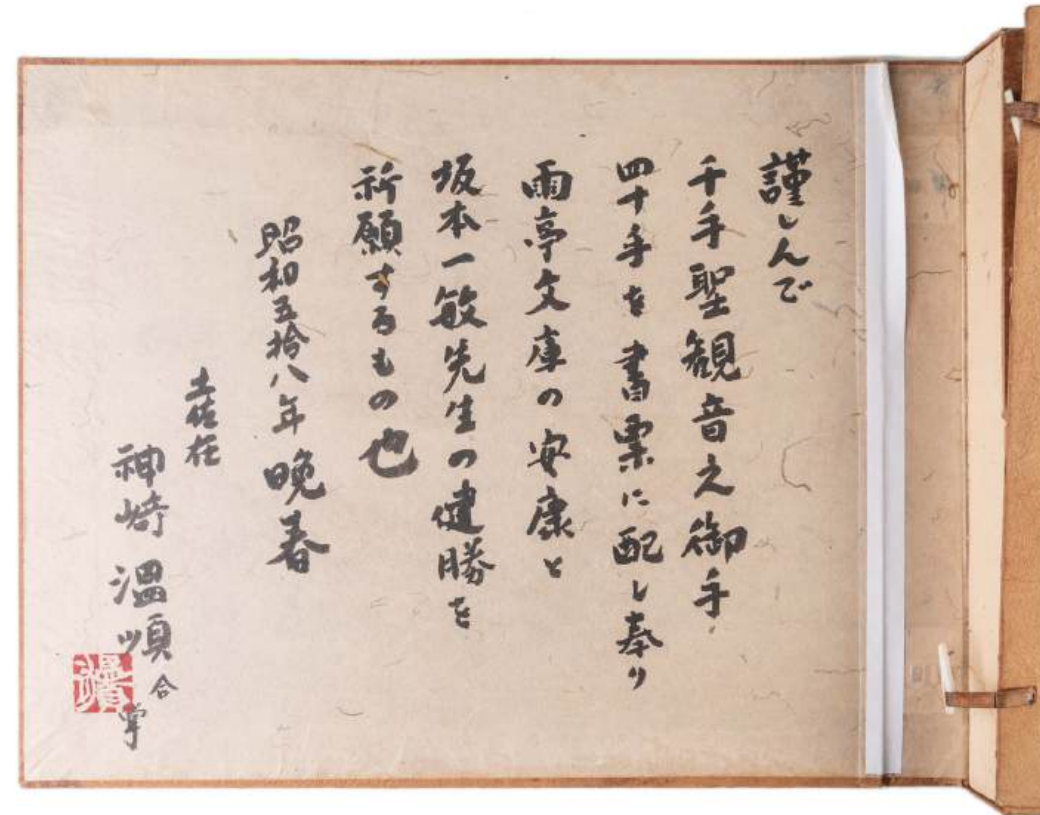


copy all forty of the stencil-dyed bookplates are tipped in.

What is especially helpful about this book is that Kamisaki details the meaning behind each bookplate, with captions and a supplementary text. In the text, Kamisaki writes a brief introduction to the collection; how, on learning that Sakamoto was suffering with illness, he decided to make him auspicious bookplates. He found that Sakamoto personally prayed to the Senju-kannon (the Thousand-Armed Bodhisattva Kannon, or Avalokiteshvara), a Buddhist deity known for its compassion and readiness to use its many arms to help those in need. This Kannon is typically depicted with 40 arms, each of which represents one of the 25 worlds – in reference to the Buddhist idea of there being twenty-five realms of existence (and $40 \times 25 = 1000$ arms). This formed the inspiration for the designs, and Kamisaki explains the theory behind the Senju-kannon in greater detail in the supporting text.

This brings us to the curious, yet highly pleasing box with compartments for each bookplate. This is a unique item made for Sakamoto to house each of the forty bookplates. Inside the upper board of the box Kamisaki has written a personal inscription, praying for Sakamoto's health. It would appear that Sakamoto used the bookplates, as some compartments contain far fewer bookplates than others. The box is dated *banshu* 'late spring' of Showa 58 (1983), which is one year after the Gohachi book was printed (April 1983). Though it is not explained, it is possible that the book plates were made in 1982, and the box was made later to house them neatly.

Sakamoto had also kept an Asahi newspaper article about Kamisaki loosely inserted in the box. It is extremely difficult to find information about Kamisaki online, so the clipping is a valuable text that details Kamisaki's early life and journey into *katazome* printing and paper-making in Tosa.



Matchboxes, lamps and their winged companions

38. KAMISAKI (Sunao). Ranpu [Western Lamps]

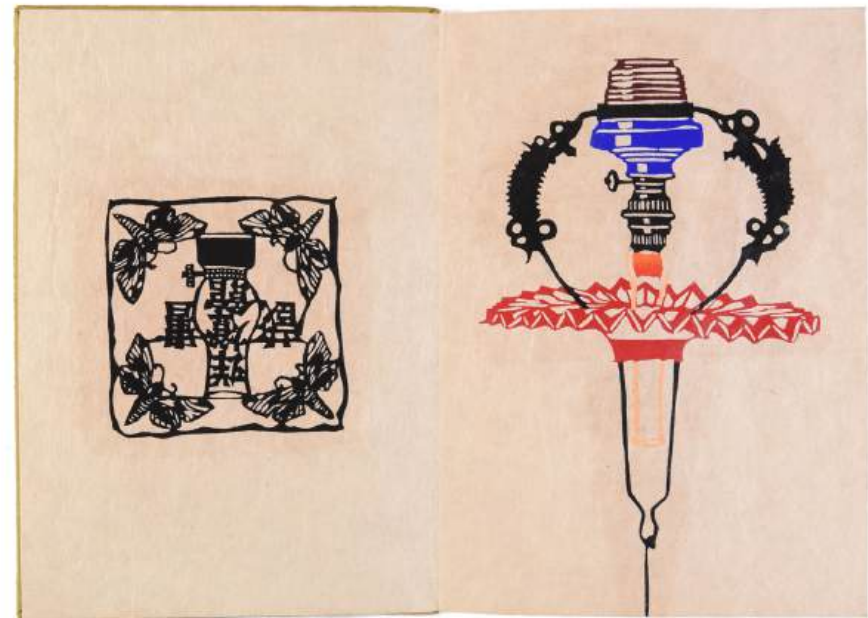
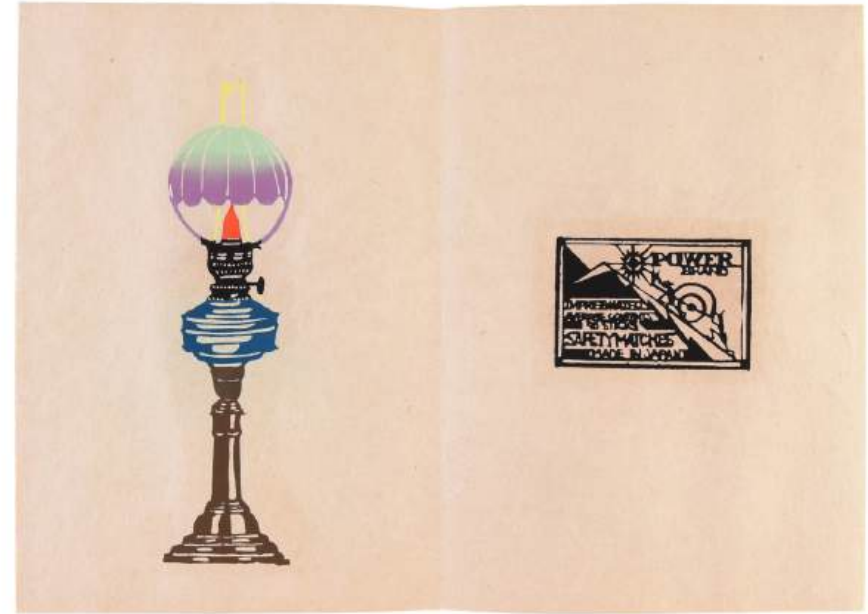
First edition, one of 15 family copies. 2 vols. Stencil-printed throughout. 230 by 160mm. Orihon binding, original green paper-covered boards with printed title slip, original slip case with printed title, slip cases faintly foxed and rubbed, otherwise fine. Unpaginated, both [31], [colophon] pp. Osaka, Gohachi, Showa 59 [i.e. 1984].

£850

An entirely charming pair of books in Kamisaki's characteristic *katazome* style. In one volume, a series of outdoor lamps is paired with book plate designs for moths. Kamisaki's humour shines through as he imagines which moths might be attracted to which lamp. In the other volume, we see freestanding indoor lamps paired with a variety of matchbox designs. There is greater variety in the subject matter of the matchboxes compared to the moths' bookplates – we are shown a cat holding an umbrella, a monkey holding a fan, Momotaro (the folk story of 'Peach Boy'), as well as Kamisaki's usual fascination with clocks and dolls.

15 'family copies' were made, in addition to an edition of 50 copies. The present set are both signed 'family copy' (*kazobon*) in the colophon. Though there are two volumes, the books are not numbered. For this reason, bibliographies do not always list this title as '2 vols.' (*ni-satsu*).

Rare. No copies in OCLC.



Clockmakers and contemplations on time

39. KAMISAKI (Sunao). Toki to ningyo to [Time and dolls]

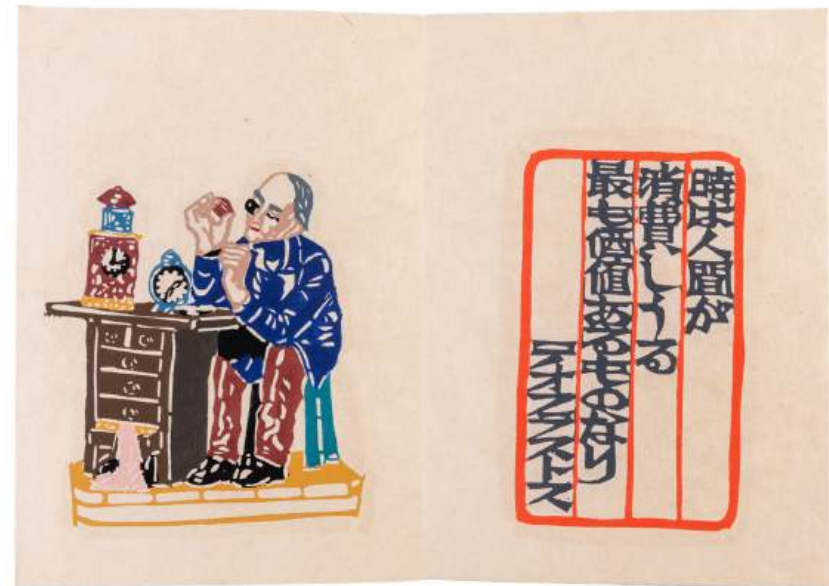
First edition, limited edition of 50 copies. Entirely stencil-printed, including 18 colour illustrations. 165 x 230 mm. Orihon, original printed title slips, original chitsu and card box, small flecks of paint to bottom of upper cover, internally fine. Tokyo, Ryohei Hotta, Showa 61 [i.e. 1986].

£550

Kamisaki's great collaboration with clock merchant and collector Royhei Hotta (1913-1989). Each clockmaking doll is accompanied by a quote about time, by various famous figures including Benjamin Franklin (full transcriptions via this page: http://www.kodokei.com/dt_015_1.html).

Kamisaki had a longstanding relationship with Ryohei Hotta, proprietor of Hotta Tokei, the oldest continuously running clock merchants and watchmakers in Japan (having been founded in 1872). Ryohei Hotta had commissioned a number of leading artists to produce prints and books on the theme of clocks. The initial aim was to celebrate the reopening of the shop after WWII, and with the success of these prints, it was decided that they would continue to commission printed works. Alongside Kamisaki, Shinsui Ito, Sesho Kanamori, Yoshitoshi Mori and Sumio Kawakami made limited edition prints and books. The present set was commissioned by Ryohei to promote the business and celebrate his wonderful collection of clockmaking dolls.

Rare. Only one copy in OCLC.



Time: in 14 influential thinkers

40. **KAMISAKI (Sunao). Toki seou**
[Bearing the weight of time]

First edition, 'exchange copy' (koukan-ban), signed. Colour stencil-printed throughout. 233 by 163mm. Orihon binding, original stencil-printed paper covered boards, brown card chitsu folding case with manuscript title slip in ink, scuffing and very small mark to upper board, internally near fine. Unpaginated, [blank], [title page], [28], [blank], [colophon] pp. Osaka, Gohachi, Showa 62 [i.e. 1987].

£450

Kamisaki's lamentations on time, as expressed through quotes from influential thinkers.

In this title, Kamisaki has selected quotations on the concept of time from fourteen famous people including Longfellow, Sandburg, Balzac, Beethoven, Gissing and Disraeli, among others. The first and last quote is accompanied by an illustration of a clockmaker doll – the first shows the doll from the front, and the last shows the same doll from behind. Between these two moments are twelve quotes next to twelve bookplate designs. This curious book is similar to a book Kamisaki published in the previous year, *Toki to ningyo to* [Time and Dolls].

In the colophon, the limitation is 42, but Kamisaki has numbered it 'koukan-ban' ('exchange copy'/outside limitation), which can be understood as a type of artist proof copy.

Rare. No copies in OCLC.





とんな
大おろしの日とち
時間がたつ
HANDIK



明日の生命は
あまのちも遅く
今日に生きよ
HANDIK

聖書集巻之八集時背負う

聖書集巻之八集時背負う

聖書集巻之八集時背負う
交番 欲



People, places & things

41. **KAMISAKI (Sunao).** **Chimei ateji ehon [Picture book of place names; [With:] Bunbutsu ateji ehon [Picture book of cultural objects]; [And:] Jinmei-ateji ehon [Picture book of people].**

First edition, no.30 of a limited edition of 300. 3 vols. Each volume entirely stencil-printed, with colour plates on every page. Mamehon, measuring 80 by 60mm. Orihon binding, original green stencil-printed boards and chitsu folding case for chimei volume, original rust red stencil-printed boards and chitsu folding case for the bun-butsu volume, original blue stencil-printed boards and chitsu folding case for the jinmei volume, all in fine condition. Unpaginated, each volume [24]pp. Tokyo, Kosho Tsushinsha, Undated [but Showa 62, i.e. 1987].

£350

This set is centred on the theme of ‘names’ – of people, places, things (*bunbutsu*, or ‘cultural objects’). Though they are not numbered, they were designed as a trio and can be enjoyed in any order.

The volume on people contains portraits of 10 Western thinkers, including Hippocrates, Shakespeare and Kant. Next to each portrait is their transliterated name in Japanese script, as well as a translated quote. The volume on places takes us on a global journey, with vignettes of famous sites such as the Alps, the Sahara desert, and in keeping with Kamisaki’s fascination with clocks and time, the Greenwich meridian. In the ‘things’ volume we are shown a curious mix of objects and actions, including coffee, a hotel, lamps and a kiss. Together the books form a delightful sprinkling of famous Western people, places and things.



For the coffee-lover

42. **KAMISAKI (Sunao). Kohi ateji katazome rimpyo shu [Stencil-dye illustrated collection of coffee themed matchbox labels]**

First edition, no.30 of a limited edition of 200. 3 vols. Each volume entirely stencil-printed, with colour plates on every page. Mamehon, measuring 80 by 60mm. Orihon binding, original brown stencil-printed boards, brown stencil-printed chitsu folding cases for each volume, in fine condition. Unpaginated, each volume [24]pp. Tokyo, Kosho Tsushinsha, Undated [but Showa 62, i.e. 1987].

£350

A wonderful trio on the pleasures of coffee. Kamisaki explores a wide range of coffee pots and coffee grinders, as well as the roasting process and coffee-drinking cultures.



An ABC of bookplates

43. **KAMISAKI (Sunao). ABC ateji shohyo Ex-Libris [Illustrated alphabet book of Ex-Libris']**

First edition, no.30 in a limited edition of 200. 3 vols. Each volume entirely stencil-printed, with colour plates on every page. Mamehon, measuring 80 by 60mm. Orihon binding, original green stencil-printed boards, green stencil-printed chitsu folding cases for each volume, in fine condition. Each volume [24]pp. Tokyo, Kosho Tsushinsha, Undated [but Showa 63, i.e. 1988].

£350

An A-Z of famous Western pioneers, illustrated with Kamisaki's proposed designs for their bookplates. The first volume features Aesop to Ivan; the second volume Jenner to Renoir; and the third volume Sarasate to Zola. Kamisaki was very interested in the notion of 'Western pioneers' and issued a number of books around this theme.



A fine pairing

44. **KAMISAKI (Sunao).** **Santoka Kusaku wo kizamu katazome ehon: Sake [Stencil-dyed picture book of Santoka's poetry: Sake]**

First edition. Entirely stencil-printed, including 17 colour plates. 297 by 210mm. Orihon, original printed title slips, original chitsu and box with printed labels, original card box with printed colophon inside, a fine copy. [34]pp. Osaka, Leach, Heisei 3 [i.e. 1991].

£600

A fine pairing: Santoka's poetry on sake, with atmospheric illustrations by Kamisaki. The limitation for this book was 100, but Kamisaki made a few kazonbon or 'house copies', of which the present copy is one.

Santoka Taneda (1882–1940) was a poet known for free-verse haiku, which did not follow the conventions of the usual 5-7-5 syllabic structure. Though born into immense wealth and privilege, his life was far from idyllic. When Santoka was just eleven, his mother tragically ended her life by drowning in the family well, an image that would continue to haunt him.. Mental struggle followed, and in his adult life he became an alcoholic, attempting suicide a number of times. Despite his difficult past, Santoka opened a sake brewery with his father in 1906 and wrote poetry on the subject.

The present title masterfully brings Santoka's lamentations on sake to life. Kamisaki produced another illustrated book of Santoka's poetry, on the theme of 'Journeys'. It is particularly poignant to consider this book on sake in the context of Santoka's struggles, as well as his sake brewer career.

Very rare.



Made by the hands of a Living National Treasure

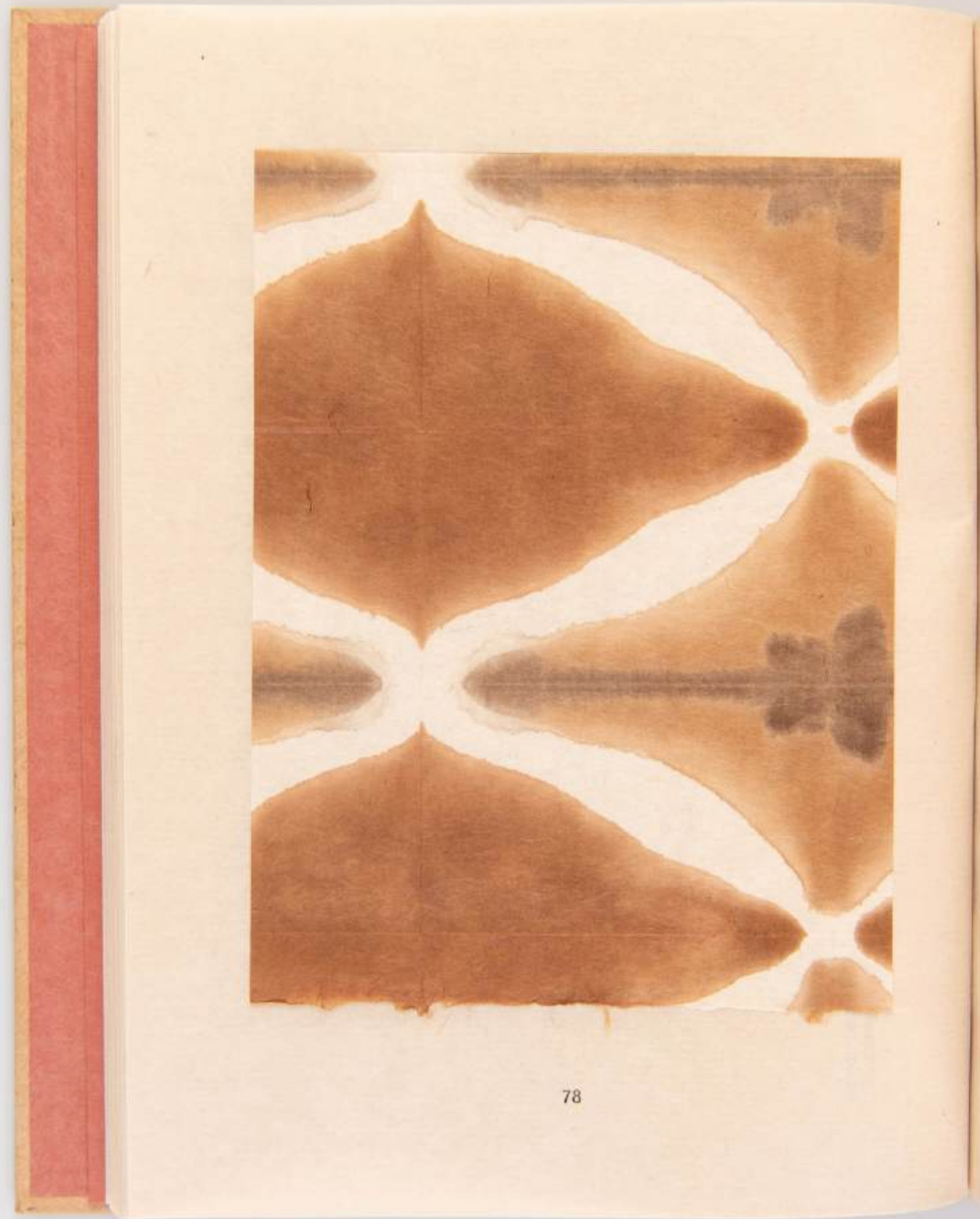
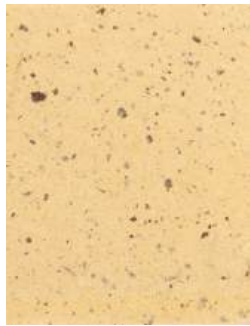
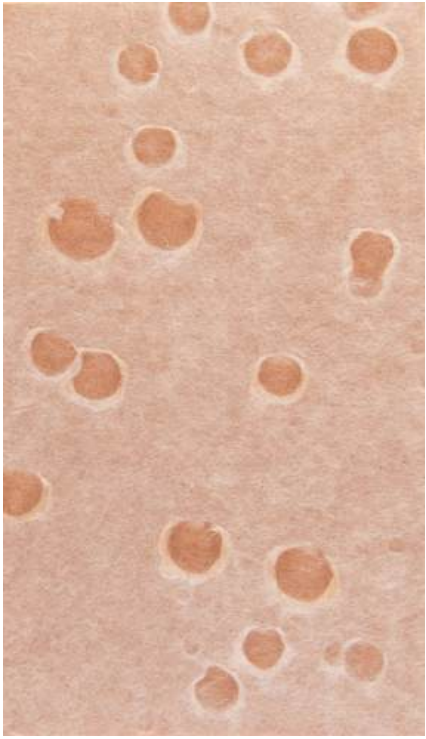
- 45. ABE (Eishiro). Izumo Mingei Shifu [Izumo folk craft papers]**
- First edition, one of a limited edition of 100 copies, signed. 82 paper samples tipped in. 295 by 233mm. Fukuro-toji binding, original natural paper wrappers with katazome dyed title slip, indigo chitsu folding card case with gilt lettering to upper, case slightly bumped at corner, otherwise a fine copy. Pagination. Shimane, Izumo Mingei Washi Go-kyo Kaikan, 1956. **£1,500**

A book celebrating the work of legendary paper-maker Abe Eishiro (1902-1984); one of only 100 copies.

Abe Eishiro was born into a family of paper-makers in Izumo, Shimane prefecture. A particularly influential moment in his paper-making career was when he was visited by Yanagi Soetsu in 1931. By this point, the Mingei Movement was gaining momentum and there was increasing interest in regional crafts. Yanagi himself was a great admirer of handmade papers and was particularly impressed by Abe's gampi paper. This is a particular variety of Japanese paper made from gampi bark fibres, and it is known for its smooth finish and durability. Abe became increasingly involved with the Mingei Movement and began to experiment more with different paper-making techniques, introducing a much broader range of paper types to his family workshop. His contribution to paper-making was officially recognised with the prestigious title Ningen Kokuho (Living National Treasure).

The present book includes 82 original samples made by Abe Eishiro over a 40-year period. Today, the Abe Eishiro Kinen Kaikan (Abe Eishiro Memorial Museum) has dedicated displays of his work and the history of paper-making in Izumo. Very rare. Only one copy in OCLC (National Diet Library).





Promoting handmade Japanese papers

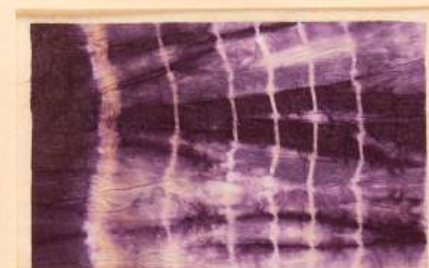
46. MAINICHI NEWSPAPER COMPANY

**Tesuki Washi
[Handmade paper].**

First edition, no.99 of 3000 copies. 3vols. 450 paper samples tipped into vols. 1 and 2. 365 by 255mm. Fukuro-toji binding, original red paper wrappers and printed titles slips to vols.1 and 2, orange paper wrappers and printed title slip to vol.3, housed in grey cloth chitsu folding case with printed title and cardboard box, also with printed title, some foxing to title slip on card box, otherwise a very good set. [11], 12-144, [4]; [11], 12-184, [4]; [10], 11-143, [3]pp. Tokyo, Mainichi Newspaper Company, Showa 50 [i.e. 1975].

£450

With supplementary folder of 7 loose washi samples and explanatory text, as well as a promotional pamphlet from the Mainichi Newspaper Company. A highly pleasing set with a great variety of samples.



柳染紙



折染紙



折染紙

With the supplementary samples & map

**47. MAINICHI NEWSPAPER COMPANY Nihon no kami
[Papers of Japan]**

First edition. 2vols. 150 paper samples tipped into first volume, second volume illustrated with numerous photographs. 370 by 255mm. Vol.1 bound fukuro-toji with original red paper wrappers and printed title slip, vol.2 bound in original yellow ochre paper covered boards and title slip, faint foxing to edges of vol.1 and off-setting to p.140, original blue cloth chitsu folding case with slightly foxed title slip, original cardboard box with printed title, overall a very good set. [15], 16-167, [colophon], [2]pp. Tokyo, Mainichi Newspaper Company, Showa 51 [i.e. 1976].

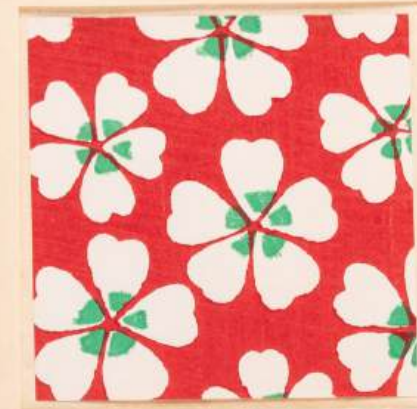
£450

A decadent production promoting the beauty of Japanese papers.

The first volume includes 150 beautiful original samples, each with a supporting paragraph to explain how they were made and their history. The second volume takes a deeper dive into paper-making history. In the 1970s there appeared to have been a trend to boost the paper-making industry in Japan.

Around this time, the Kurodani Washi Association produced a number of books to promote Kurodani paper-making in Kyoto, as there was fear that the craft would die out. Much is written in essays accompanying books like the present set to explain the long history of washi and its importance in Japanese culture. Many artists such as Goto Seikichiro and Okamura Kichiemon also began to make books that expressed the romance of paper-making villages across Japan.

As one of the biggest news companies in Japan, it is likely that the Mainichi Newspaper Company produced these books as part of their cultural sponsorships – historically, they have also provided funding for art exhibitions and sporting events.



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江戸千代紙—小瓶本ちらし

手漉和紙産地図



With large original paper samples

48. KUME (Yasuo), editor. Tesuki washi shuho [Anthology of handmade papers].

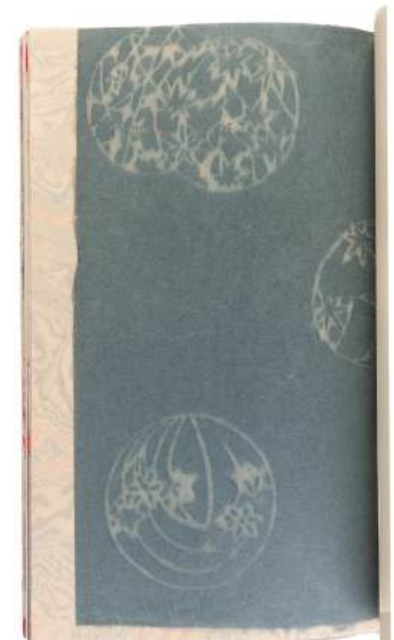
First edition, one of 350 copies. 4vols. Numerous paper samples across each volume. SIZE. Fukuro-toji binding, each volume bound in handmade paper with printed title slip, original indigo chitsu folding case with gilt lettering to upper, case slightly sunned, overall a very good set. Tokyo, Yushodo Shoten, Showa 54 [i.e.1979].

£750

A superb production by one of the foremost publishers/booksellers in Tokyo.

This set is well-designed with generously sized original paper samples. Across the four volumes we are taken on a tactile journey across Japan. The first volume covers the Tohoku, Kanto and Koshin'etsu regions; Hokuriku and Tokai in the second; the Kinki and Chugoku regions in the third; and the fourth volume looks at Shikoku and Kyushu.

The editor, Kume Yasuo (1921-2015) was a Tokyo University dropout who became a journalist for the Mainichi Newspaper Company, before devoting his life to the study of handmade Japanese papers. He also acted as an advisor to the Yushodo's publishing arm and was involved with the Washi Bunka Kenkyu-kai (The Japanese Paper Culture Research Association).



Introducing paper-making in Tosa

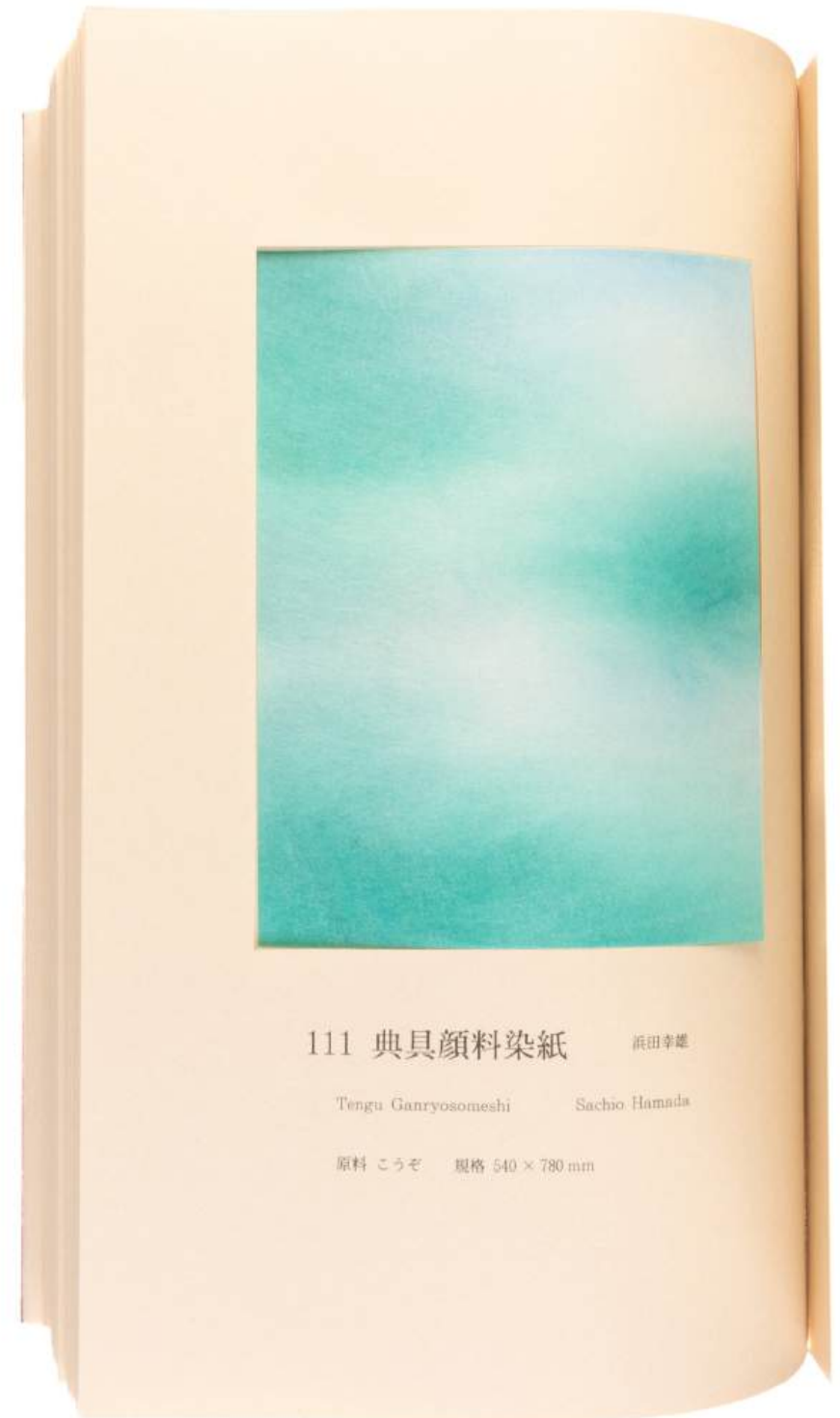
49. [KOCHI PREFECTURE HANDMADE WASHI ASSOCIATION] Tosa Washi

First edition, one of 500 copies. 2vols. 150 paper samples tipped in. 347 by 250mm. Fukuro-toji binding, original brown paper wrappers with printed title slips, indigo paper covered chitsu folding case with printed title to upper, a fine copy. Pagination. Kochi, Kochi-ken Tesuki Washi Kyodo Kumiai, 1990.

£750

An in-depth look at paper-making in Tosa (Kochi prefecture, on the Shikoku Island), with essays and captions in English and Japanese.

Tosa washi paper has a long history dating back over 1000 years. Indeed, surviving documents from the Heian period note that special paper from Tosa was used to wrap gifts among the aristocracy. During the Edo period, the daimyo from the Tosa region would gift local paper to the Tokugawa shogunate on their visits to the capital for the *sankin-kotai* ('alternate attendance'). Paper-making continues in the region today and the present book is a beautifully produced sample book of the Tosa papers.



Tradition and innovation in washi

50. ALL JAPAN HANDMADE WASHI ASSOCIATION **Heisei no shifu • Current Handmade Papers of Japan**

First edition. 3vols. 350 paper samples tipped in, split across first two volumes. Oblong, 260 by 365mm. Fukuro-toji binding, original brown Tosa washi paper wrappers with printed title slips, red cloth covered box with printed title, a fine set. First two volumes unpaginated both 179ff.; third volume 99pp. Kochi, All Japan Handmade Washi Association, 1992.

£1,250

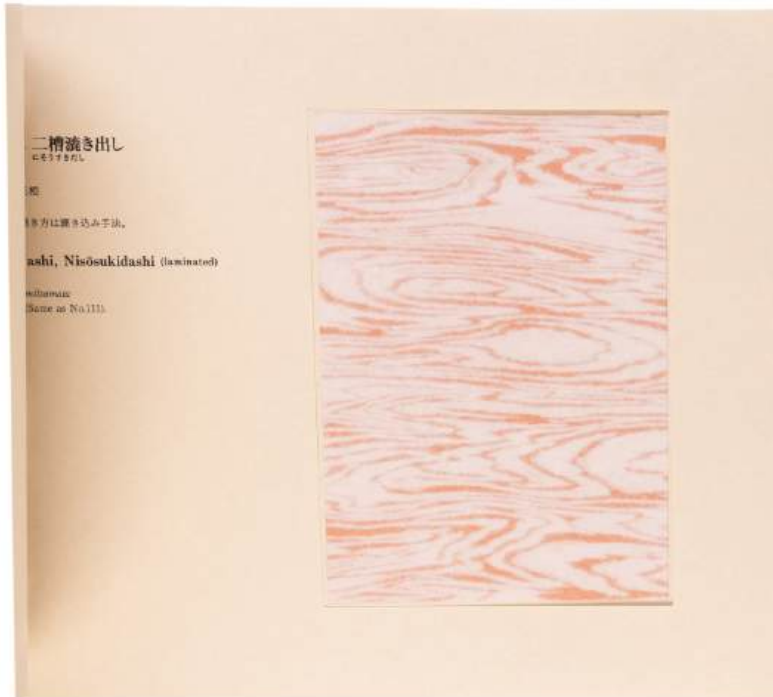
A handsome set, made to educate and excite readers on the topic of Japanese handmade papers. All text in both English and Japanese.

Morita Kohsei, the then-president of the All Japan Handmade Paper Association, writes (albeit in a slightly convoluted way) about the intention behind this set: “Through this book, I hope that many people, both here and abroad, may understand that Washi in its long history was supplied for usage of that age and that it is a traditional culture protecting green resources carefully and I would be happy if Washi is used discriminately with deeper appreciation of the quality and of the functionary role it plays to serve the paper’s purpose.”

The resulting set is an extraordinary collaboration between paper merchants, historians, paper-makers and printers, resulting in a comprehensive guide to washi paper. The first two volumes contain 350 paper samples, neatly mounted with captions detailing the specific type of paper, its size and characteristics. In the third volume there are essays about the history and technology behind Japanese paper and paper-making fibres. There is also a focus on the present-day (in the 1990s, when it was published), with an optimistic outlook on the future of paper-making in Japan.

Uncommon.







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