

# JAPAN

## LITERATURE & CULTURE



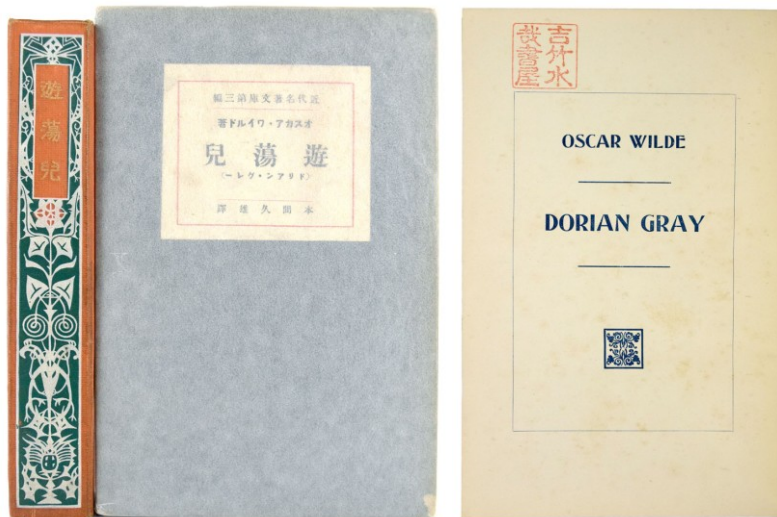
Item 13

### BLACKWELL'S RARE BOOKS

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**1. (Japan.) (Photography.)** [Cover title:] **PHOTOGRAPHIC TIMES, No. 26.** Tokyo: Meijiseihanjo, 1911, monochrome photographs with captions in Japanese and English, printed rectos only, one photo with slight surface abrasion, pp. [i], 32, oblong 8vo, original printed grey wrappers with filing-holes, brass reinforcements to these with only one remaining, the loss of those at lower station with associated nick to spine (this a little chipped and split beneath this point), nick at head of upper joint, small inkspot at head of front cover, good **£80**

*Photo-journalism covering the events of January 1911 in the country - including religious, sporting, and state affairs; the only external matter given coverage is Captain Scott leaving on his Antarctic Expedition ('No details needful for our readers'). It offers an interesting record of the preoccupations of the nation, its traditions and the effects of modernity: there are two Ladies' associations depicted, one a meeting 600-strong, the lavish funeral of the businessman Kejiro Amenomiya, the slaughter of the Anarchists led by Kotoku Shusui (their graves depicted), whilst the national pastime of kite-flying has become 'much limited in our cities and towns' due to 'telegraphic wires' overhead.*



**2. Wilde (Oscar)** [The Picture of] **Dorian Gray [Yûtôji.]** Translated by Hisao Honma. Tokyo: Shinchôsha, Taishô 2 [1913,] **FIRST JAPANESE EDITION**, frontispiece portrait of the author, tissue-guarded, some light spotting, pp. [559], [3], crown 8vo, original orange cloth, blind-stamped design to upper board, the backstrip lettered in gilt with a decorative border stamped in green and white, lightly soiled overall, top edge green, board slipcase with printed labels showing Japanese title, this a little rubbed at extremities with light wear at corners, very good **£1,500**

*Scarce. An important translation in respect of the author's reception in Japan. The translator had, two years earlier, published the first translation into Japanese of any of the author's books (shorter pieces had appeared in periodicals), with De Profundis, but the present work is the first appearance of his fiction in the country (a translation of Salomé appeared in the same year) - and in its themes, prizing youth and beauty, one might regard it as being somewhat compatible with the cultural sensibility of the nation. Japanese interest in Wilde's work largely focused on his aestheticism, ideas regarding which were distilled in the Preface to this work, and Honma's academic work on the author concentrated on this aspect - culminating in this translation. There is a reference in Wilde's original novel to a 'momentary Japanese effect' - evoking Victorian 'japonisme', a trend in which Wilde was seen to participate whilst up at Oxford, but his reference in 'The Decay of Lying' to 'the whole of Japan' being 'a pure invention' suggests he was ambivalent regarding its extent.*

*The Japanese title translates, rather appealingly, as The Debauched Man.*

IN THE ORIGINAL DUSTJACKET

**3. (Pound.) Fenollosa (Ernest) and Ezra Pound. 'Noh' or Accomplishment. A Study of the Classical Stage of Japan.** Macmillan, 1916, FIRST EDITION, frontispiece portrait with tissue-guard present, this and prelims spotted with the odd spot to page-borders further in, pp. viii, 268, 8vo, original pale blue cloth, upper board stamped in black, the backstrip lettered in gilt, the publisher's name on a single line at backstrip tail (suggested as first issue by Gallup), a little creasing to cloth at head of same, a couple of pinprick indentations to lower board, edges entirely uncut, Japanese stamp to flyleaf with publication details, yellow dustjacket printed in red, lightly chipped around head with a little soiling, a couple of small scrapes to rear panel, very good **£2,500**

*Scarce in the dustjacket. One of 1,250 copies printed, around a quarter of these given over to the American issue.*

*Pound's Note preceding the text, gives credit for 'the vision and the plan' to Fenollosa, and for navigation out of 'various impasses' to Arthur Waley, with his translation-work taking the form of 'the pleasure of arranging beauty into the words'.*

**4. (Pound.) (Yeats.) FENELLOSA (Ernest, Translator) Certain Noble Plays of Japan: From the Manuscripts of Ernest Fenollosa, Chosen and Finished by Ezra Pound, with an Introduction by William Butler Yeats.** Dundrum: Cuala Press, 1916, FIRST EDITION, 298/350 COPIES, printed in black and red, erased pencil markings to margin still very faintly visible, plate of scene from 'Hagoromo' tipped in between pp. 24-5, pp. xix, [2], 49, [1], crown 8vo, original quarter beige linen with grey boards, title printed to upper board with faint black mark partially encroaching, lower board with faint mark at centre, top corner of upper board bumped, backstrip a little browned, good **£200**

**5. Waley (Arthur, Translator) Japanese Poetry: 'The Uta'.** Oxford: At the Clarendon Press, 1919, FIRST EDITION OF THESE TRANSLATIONS, frontispiece showing calligraphic manuscript of 'Kokin Shu', pp. 110, crown 8vo, original grey wrappers, a little worn at foot of backstrip with some short splits at joint-ends, a little rubbed to bottom-left corner of front, tiny hole to right-margin of front, inside front-cover with ticket of Japanese bookshop, good **£300**

*An important book, the first volume of Waley's translations from the Japanese; there is an emphasis on grammar and technique that was alienating to some of the readership of his popular translations of Chinese poetry the year before. The wrappers issue is the true first edition, preceding its counterpart in cloth by a few months (the latter not appearing until the beginning of the following year).*

WITH CLAUDEL'S 'LE VIELLARD SUR LE MONT OMI'

**6. (Commerce.) VALÉRY (Paul), Léon-Paul Fargue et Valéry Larbaud (Edit and Contribute). Commerce.** Cahiers Trimestriels. Cahier IV, Printemps. Paris: The Editors, 1925, FIRST EDITION, 895/1,400 COPIES (from an edition of 1,600 copies), the first poem Claudel's 'Le Viellard sur le Mont Omi', this printed in red and black on a large tipped-in fold-out, a few leaves with some faint spots or browning to borders, pp. 185, [1], 4to, original green wrappers, a little browned to backstrip and borders, untrimmed, the first quarter of textblock uncut, very good **£60**

*The issue includes the first printing of Claudel's prose-poem, bearing the typographic influence of his time as an Ambassador to Japan; other contributions include Ungaretti's 'Appunti per una poesia' (the*

*dedication to Mussolini), and translations of Sir Thomas Wyatt by Annie Hervieu and Auguste Morel (followed by an essay on the same by Larbaud).*

**7. Komai (Gonnoské) Fuji from Hampstead Heath.** W. Collins, [1925.] FIRST EDITION, frontispiece photographic portrait (the author with Lord Northcliffe) and Augustus John's portrait of the author at rear, a couple of light handling marks, some faint foxing to prelims, pp. xvi, 296, [1], 8vo, original black cloth, printed labels inset to upper board and backstrip, the lettering to both in red, some heavy wear to leading edges of cloth, lighter elsewhere with corners a bit bumped, patch of rubbing to lower board, fair **£85**

*Inscribed by the author in Japanese and English to the front endpapers, that in English on the flyleaf with some partial erasure to the name: 'To [H.G.] Wal[ker] Esq., With greetings and Banzais, Gonnoské Komai, London, July 1928'.*

*Komai was a poet, a friend of John Galsworthy, H.G. Wells and other literary figures in his adopted home of England - from where he writes this account of Japanese life and culture.*

INSCRIBED WITH ORIGINAL VERSE

**8. (Blunden.) EDMUND BLUNDEN: His Professorship and His Writings.**

Appreciations by Some of His Students and Friends. Tokyo: Kenkyusha, 1927, FIRST SEPARATE EDITION, 64/450 COPIES, tissue-guarded photographic portrait frontispiece and various monochrome illustrations to the text, including holograph facsimile of Blunden's poetry, some light foxing throughout, pp. 89, 8vo, original tan wrappers printed in black to front, lightly spotted overall with a small area of discolouration at head of front, very short split at head of upper joint, edges untrimmed and spotted, good **£450**

*Inscribed by Edmund Blunden on the flyleaf: 'Mr Sato with all good wishes from a much older Edmund Blunden than this volume represents. 2 iv 1950'; below Blunden has written four lines of verse, seemingly unpublished: 'The voice of April makes new music now/ And once again we see from nook and bough/ Spring's messengers in yellow, pink and white,/ And bear away their poem of delight'. The precise recipient is difficult to establish given how common Sato is as a surname in Japan: candidates include Isao Sato, who provided an introduction to a volume of lectures given by Blunden at Keio University around this time, and Kiyoshi Sato, Blunden's fellow Shelley scholar.*

*A special separate issue of the 'Blunden number' of the 'Study of English' periodical, marking the end of his first spell in Japan - the inscription in this copy dating from his return; it offers a bibliography of the author as well as a summary of his life and career, with tributes from various Japanese colleagues. Except for a selection of his poems at the rear, the text is in Japanese.*

**9. (Metropolis.) VON HARBOU (Thea) / Anita Loos.** [Japanese characters:] *Metropolisu / Tonogata wa kimpatsu ga o-suki* [Metropolis / Gentlemen Prefer Blondes]. [Translated by Hata Toyokichi.] [World Literature, 15.] Tokyo: Kaizosha, 1928,] FIRST JAPANESE EDITION, title-page with device and border in orange, frontispiece colour-printed film still with monochrome images to verso, 10 monochrome stills to the text, pp. [ii], 1-399, 401-560



[Gentlemen Prefer Blondes], 12mo, original maroon cloth, backstrip lettered in gilt, a touch of rubbing to extremities, edges and free endpapers browned, a few faint spots to edges, good **£1,750**

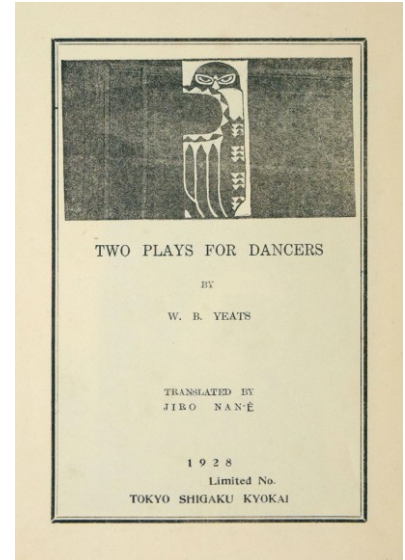
*The film version by Fritz Lang did not premiere in Japan until the following year, marking this the debut in that region of a work that would have a profound impact on Japanese popular culture. A scarce and significant edition, the novel bound (as issued) with Anita Loos' 'Gentlemen Prefer Blondes'.*

INSCRIBED BY THE TRANSLATOR

**10. Yeats (W. B.) Two Plays for Dancers.** Translated by Jiro Nan-é. Tokyo: Shigaku Kyokai, 1928, FIRST EDITION IN JAPANESE, woodcut illustration to title-page, this tissue-guarded, frontispiece photograph of author, six plates relating to staging, large sheet of errata printed on tissue paper laid in, pp. [xvi], 145, [4], 8vo, original blue cloth, labels to backstrip and upper board, that to former browned and the backstrip cloth faded, slipcase with same handmade paper as endpapers, this with label also and some trivial wear, very good **£900**

*Inscribed by the translator on the flyleaf, to Tani Kenzo.*

*An important edition, considering the cultural importance of Japan to Yeats's drama - and to these plays in particular.*



INCLUDING 'CINEMA IN JAPAN'

**11. (Close Up.) Macpherson (Kenneth) & Bryher (Editors) CLOSE UP.** Vol. IV, No. 2. Riant-Château, Territet: POOL, February 1929, FIRST EDITION, 16 plates, pp. 102, [6, ads], small 4to, original orange wrappers, still from 'Storm over Asia' to front, light spotting and soiling, faded around the backstrip, good **£20**

*An important early cinema magazine 'devoted to films as an art', this issue featuring contributions by Macpherson, Oswald Blakeston, Robert Herring, and an article on 'Cinema in Japan' by J. Shige Sudzuky.*

**12. (Japan.) [Japanese characters:] Gendai ryoki sentan zukan [AN ILLUSTRATED REFERENCE OF MODERN NOVELTIES.]** Tokyo: Shinchosha, 1931, FIRST EDITION, plates from photographs (and photo-montage), of which a handful colour-printed, the monochrome printing using different colours occasionally, many with captions, pp. 245 [Plates], 46 [Text], 4to, original green cloth, backstrip and upper board lettered in gilt, the illustration to latter stamped in silver, t.e.g., a little rubbed, slipcase, the paper covering providing further illustrations, this rather rubbed, very good **£1,250**

*A fascinating cultural primer, showing the impact of Western culture - and others, but Western primarily - on twentieth-century Japan, through a series of photographs which include depictions of various sports and pursuits (Amelia Earhart is shown waving from her plane), architecture, art and film, with a strong predilection for the bizarre. By far the greatest emphasis is given to the female form, particularly dancing girls - Josephine Baker is given the centre-fold - a theme which is continued rather delightfully in the illustrations applied to the slipcase.*

*Scarce, with 7 holdings on WorldCat (the British Library, 2 in Japan, and 4 in the US).*



**13. Hearn (Lafcadio, Translator) Japanese Fairy Tales: The Boy Who Drew Cats; The Old Woman Who Lost Her Dumpling; Chin Chin Kobakama; The Goblin Spider; The Fountain of Youth.** Printed in color by hand from Japanese wood blocks. [5 Vols.] Tokyo: T. Hasegawa, n.d. [circa 1931,] colour-printed on crepe paper throughout, third volume with small faint patch of waterstaining to top corner of a few leaves, second volume with same at bottom corner of first leaf, crown 8vo (uniform), original self wrappers with colour-printed illustrations, stab-sewn with silk, first volume with a couple of dinks to tail, together in original cloth chemise with clasps and printed label, the joints of this a little fragile (one with internal paper repair, one with external cloth repair), the books in very good condition **£900**

*A beautiful piece of printing.*

**14. Woolf (Virginia) [Japanese characters:] Orlando. A Biography.** [Translated by Oda Masanobu.] Tokyo: Shun'yodo, 1931, FIRST JAPANESE EDITION, title-page tissue-guarded with Hogarth Press device to centre, frontispiece and 3 further plates, the facing pages browned, a few typographic corrections in black ink to the introductory material (perhaps by the translator), one small instance of underlining in red pencil (a few words) pp. [ii], 359, [10], original orange boards with abstract rendering of playing card design in white, pink and yellow to both boards, backstrip lettered in black, a little dustiness and a touch of rubbing to extremities, the edges browned, the endpapers partially so, dustjacket with fading to backstrip panel and a touch at head of rear panel, shallow chipping to extremities, very good **£4,500**

*Inscribed by the translator on the flyleaf, to the author Shumuta Natsuo.*

*The first of the author's novels to be translated in full into Japanese. In his Preface, the translator summarises his conception of the author's importance - and that of this particular work - in contradistinction to James Joyce, hitherto the chief modernist import, largely on the grounds of the greater attention given to gender politics.*

*The dustjacket carries a striking playing-card design that is effective in its simplicity.*



**15. (Pound.) KINOSHITA (Tsunetaro, Translator)** [Japanese characters:] *The Origin of the Literary Spirit* [How to Read.] [New Literary Research series, 10.] Tokyo: Kinseido, 1933, FIRST EDITION, pp. [ii], 88, [1], crown 8vo, original cream wrappers printed in red and black, a little browned and soiled with chipping at backstrip ends, short split at foot of upper joint, good **£400**

*Scarce. Notable as the first book-form appearance of Ezra Pound in Japan, Kinoshita translates the essays 'How to Read' and 'James Joyce: At Last the Novel Appears'. The printed dedication is to Iwasaki Ryozo, who later translated a selection of Pound's poetry for Japanese readers, and corresponded with the poet.*

HER SISTER-IN-LAW'S COPY

**16. Richardson (Dorothy M.) Pointed Roofs.** With Introduction and Notes by Junzaburo Nishiwaki. Tokyo: Kenkyusha, [1935,] FIRST JAPANESE EDITION, one or two small spots to borders, pp. lxvii, 401, crown 8vo, original black cloth, backstrip lettered in gilt, publisher device blind-stamped to upper board, corners a little pushed and a few tiny white spots to upper board, faint spotting to endpapers with ownership inscription to flyleaf (see below), silk page-markers, good **£150**

*The copy of Rose Isserlis Odle - the author's literary executor, and the sister of Richardson's husband, Alan Odle. This edition consists of a long introduction in Japanese, followed by the text of the novel in English, and then a section of Notes in Japanese and English - the author's sister-in-law has added a couple of notes to the latter section at rear. Averil Buchanan's Bibliography of the author lists this as the first translation into any language of any part of Richardson's 'Pilgrimage' sequence - although the text itself is not translated.*

*An interesting association copy, though Rose Odle's connection with Japan is obscure.*

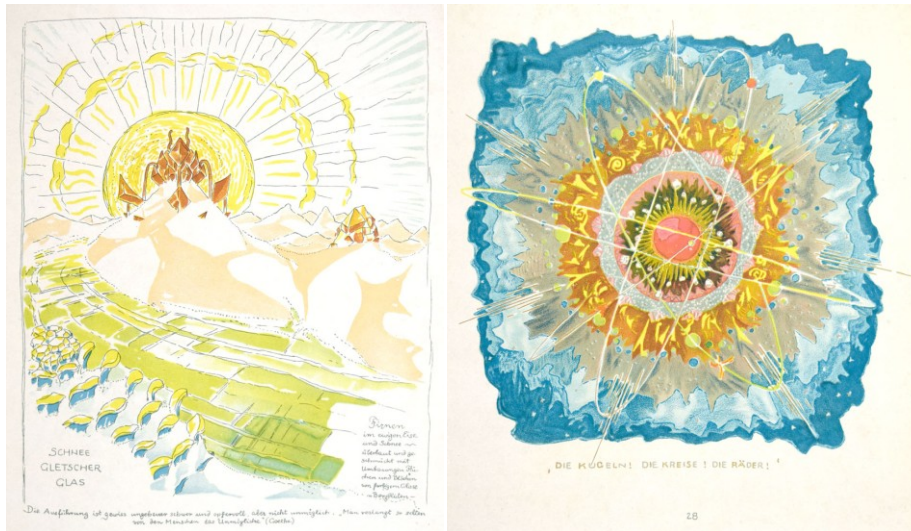
BLUNDEN IN JAPAN

**17. Blunden (Edmund) Undertones of War.** With Introduction and Notes by Takeshi Saito and Torao Ueda. Tokyo: Kenkyusha, 1936, FIRST JAPANESE EDITION (the text in English, but some of the critical apparatus in Japanese), frontispiece portrait of the author tissue-guarded, two sketched Trench plans by the author (one new to this edition), 4 folding maps tipped-in at rear, the odd spot to border, pp. xlv, [ii], iv, 514, foolscap 8vo, original black cloth, backstrip lettered in gilt, publisher device in blind to upper board, edges a little spotted, page-marker present, a few spots to endpapers, with small loss to surface paper on flyleaf (sticker removal?), dustjacket a little darkened to backstrip panel and borders, a couple of small spots and a short closed tear at head of front flap-fold, very good **£200**

*A notable edition of Blunden's important war memoir, not only for its resonance in respect of the author's association with Japan (from where the original work's 'Preliminary' was written, Blunden then, in 1924, a Professor of English at the University of Tokyo), but for the presence of a new 7pp. Introduction by Blunden (by this stage a tutor at Merton College, Oxford) written in the form of a letter to his erstwhile colleague Takeshi Saito and including a new illustration in the form of his sketch of the Trenches described.*

**18. Neville Barnett (P.) Japanese Colour-Prints.** Sydney, N.S.W.: [Beacon Press], 1936, 96/185 STANDARD DE LUXE COPIES from an overall edition of 200, signed by the author, 94 tipped-in colour woodblock prints, occasional faint offsetting, patterned endpapers, pp. 109, [vii], large 4to, quarter vellum, linen boards, upper board lettered in gilt with red motif, spine ruled and lettered in gilt, lower board edges faintly dampstained, small spot on gilt rule of upper board, very good **£875**

*An impressive edition featuring, among others, Hokusai, Hiroshige and Shōson. P. Neville Barnett was instrumental in the genesis of the Beacon Press, since it was his approach to Harrie Mortlock of Boylan & Co, which led to its establishment. This renowned edition is testament to the high quality production methods used by the press - the intensity of the woodblock colours is particularly striking.*



**19. Taut (Bruno) Alpine-Architektur [Arupusu Kenchiku].** In 5 Teilen und 30 Zeichnungen. Hagen [but Tokyo:] Erschienen im Folkwang [but Ikuseisha kodokaku,] 1919 [but 1944,] FIRST JAPANESE EDITION, in facsimile of the 1919 first edition, Japanese title-page and 29 sheets tipped in to card mounts (and variously browned) along with 8 colour lithographs, Japanese translation (monochrome) in booklet mounted to rear free endpaper, folio, original limp blue cloth, lettered in silver to upper board and backstrip, a little chipped at head of backstrip with short splits at head of joints, dustjacket a little browned and chipped with a little splitting to folds, good **£3,500**

*Though at one time regarded as having been produced from exported sheets of the original edition, the difference in dimensions has established that these are rather very fine lithographic reproductions of this meisterwerk of utopian architecture, which envisions a crystalline cityscape along the Alps - interacting luminously with its landscape, and incorporating various mystical and humanitarian ideals.*

*A legacy of Taut's time in Japan in the 1930s and his continuing influence, this edition communicates with the original via subtextual layers: Taut observed a comparison between the historical architecture of Japan and that of Western modernism, and the relevance of the ongoing conflict to Taut's visions of escape in 1919 were mirrored by the renewed conflict ongoing at the time of this publication. An important edition, and scarce: the Art Institute of Chicago only on WorldCat.*



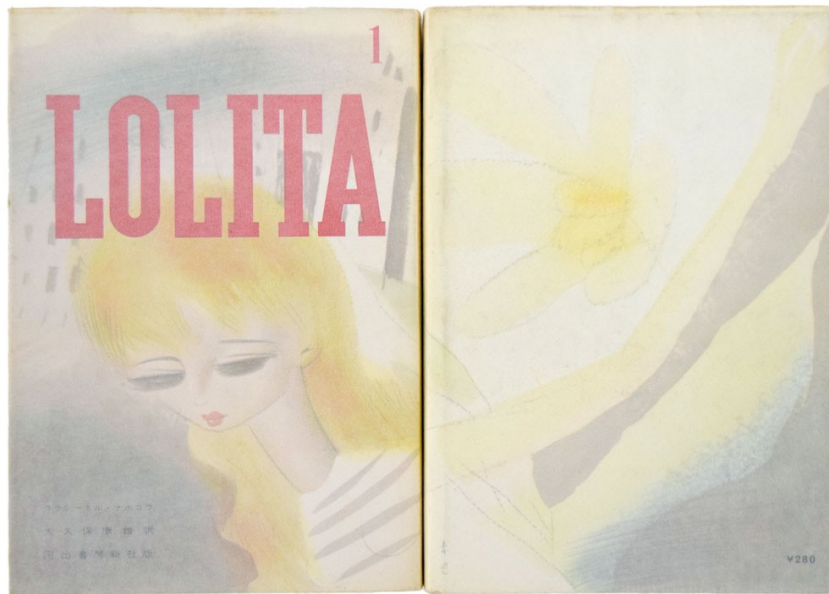
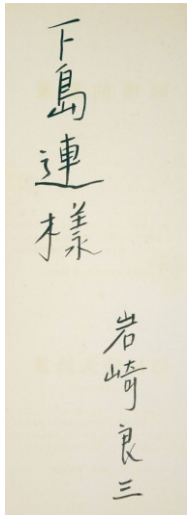
JAPAN

INSCRIBED BY THE TRANSLATOR

**20. Pound (Ezra)** [Japanese characters:] **Selected Poems**. Translated by Iwasaki Ryozo and Nishiwaki Junzaburo. Tokyo: Kochi Shupan, 1956, FIRST EDITION IN JAPANESE, section of poems in English at rear ('Hugh Selwyn Mauberley'), pp. 109, 20, [1], 8vo, original cream boards, backstrip lettered in red, the outermost edges a little browned, faint partial browning to free endpapers, the dustjacket with Dorothy Shakespear design to front panel and Wyndham Lewis's portrait of the author to rear, gently browned around head, very good **£650**

*Inscribed by the translator, Iwasaki Ryozo, on the flyleaf, to Shimozima Renn.*

*Iwasaki corresponded with Pound around the time of this publication, during which the poet expressed his expectation that the translator would do 'a good job' and enthused about Nishiwaki's verse - suggesting that he should be recommended for the Nobel Prize.*



**21. Nabokov (Vladimir)** [Japanese characters:] **Lolita**. [Translated by Yasuo Okubo.] [2 vols]. Tokyo: Kawade Shobo Shinsha, 1959, FIRST JAPANESE EDITION, illustrated title-pages printed in grey and red, pp. 260, [4]; 290, [1], foolscap 8vo, original cream boards, the backstrips lettered in black and red, a little browned to edges, a few spots to textblock edges, attractive colourprinted endpapers also with a few spots, dustjackets, very good **£800**

*An attractive edition and an early translation of Nabokov's provocative masterpiece.*

**22. Baxter (John)** [Original corrected typescript:] **The Black Yacht**. [1982,] typescript, holograph corrections throughout, pp. 23 [Synopsis], circa 300pp. [Text], 4to, loose sheets, some with a little corner-creasing, good condition overall **£250**

[With:] the author's 4pp. typescript account of the origin of this book, a techno-thriller in which the Japanese launch a challenge to US supremacy in the America's Cup - the culmination of a series of abortive projects suggested by his agent, Ed Victor, in a bid to unlock a male readership, being Baxter's idiosyncratic take on the concept of a 'sports novel' based on the real-life ambitions of Australian entrepreneur Alan Bond.

[And:] The author's own copies of the first US and UK editions of this work, published by Berkely/Jove and the New English Library respectively, both 1982 and each signed by the author on the title-page.

**23. (Gogmagog Press.) COX (Morris) SUMI-E.**

Gogmagog Press, circa 1983, 28 sheets, some drawn direct and others printed, including etched work and Cox's characteristic photocopy, one printed in brown, a quarter of them signed, others with his chop printed in red, some dated with the earliest dated to 1970, various sizes, the sheets loose as issued in a custom quarter morocco and Japanese-paper board dropdown box (44 x 31 cm), lettered in gilt to spine and with further Morris Cox brushwork to top, a little rubbed at corners, very good (the contents fine) **£2,500**

*Not in the Press bibliography, and perhaps not an edition as such, but a compilation of work in a particular style - here using the Japanese brush-and-ink technique in various ways.*



**26. Ishiguro (Kazuo) An Artist of the Floating World.** Faber and Faber, 1986, FIRST EDITION, second issue with 'Richard Clay Ltd.' as the printer's imprint on the title verso, pages toned as usual, pp. 206, crown 8vo, original black boards, backstrip lettered in gilt, very good **£150**

*Inscribed by the author on the title-page: 'To Gerald Milward-Oliver, Kazuo Ishiguro, 27/4/00'*

**27. Murakami (Haruki) A Wild Sheep Chase.** Translated from the Japanese by Alfred Birnbaum. Hamish Hamilton, 1990, FIRST ENGLISH EDITION, pp. [ii], 299, 8vo, original black boards, backstrip lettered in white, gentle knock at head of upper joint, dustjacket with merest hint of fading to backstrip panel, very good **£175**

*The first of the author's novels to be published in the West.*

**28. Murakami (Haruki) Dance, Dance, Dance.** A Novel. Translated by Alfred Birnbaum. Tokyo, New York & London: Kodansha International, 1994, FIRST EDITION IN ENGLISH, the last quarter of textblock with a faint sliver of waterstaining at head of leading edge, pp. [vi], 393, 8vo, original quarter black cloth and boards, backstrip lettered in yellow, dustjacket, very good **£125**

**29. Oe (Kenzaburo) Nip the Buds, Shoot the Kids.** Translated and Introduced by Paul St Mackintosh and Maki Sugiyama. London and New York: Marion Boyars, 1995, FIRST ENGLISH EDITION, pp. 189, crown 8vo, original red boards, backstrip lettered in gilt, newspaper clipping laid in, dustjacket, near fine **£100**

*Signed by the author to the title-page. The first novel (published in his native Japan in 1958) by the winner of the Nobel Prize for Literature in 1994.*

**30. Murakami (Haruki) *Norwegian Wood*.** Translated from the Japanese by Jay Rubin [Two volumes]. The Harvill Press, 2000, FIRST ENGLISH EDITION, pp. [viii], 247; [viii], 247, 12mo, original red and green wrappers, the two volumes together in gold dropback box, this a little rubbed to edges with some grazes to laminate and some faint marks, the books themselves fine **£65**

**31. Murakami (Haruki) *Kafka on the Shore*.** Translated from the Japanese by Philip Gabriel. Harvill, 2005, FIRST ENGLISH EDITION, 574/1,000 COPIES, signed by the author in English on a bookplate pasted to the limitation-page, pp. 505, 8vo, original white boards, backstrip lettered in black, patterned endpapers, black slipcase stamped in silver, fine **£350**

**32. Murakami (Haruki) *Blind Willow, Sleeping Woman*.** Translated from the Japanese by Philip Gabriel and Jay Rubin. Harvill Secker, 2006, FIRST ENGLISH EDITION, 686/1,000 COPIES, signed by the author in English on a tipped in bookplate, pp. x, 334, 8vo, original quarter black boards, the white sides with willow tree design, backstrip lettered in silver, slipcase stamped in silver with willow tree motif, fine **£250**

**33. (Japan.) Fumiko Katsura, Makiko Okamura, Masako Takeda (Editors)** [Japanese characters:] **ENGLISH SONNETS, from Wyatt to Herbert.** Tokyo: Eihosha, 2016, FIRST EDITION, pp. xiv, 352, 8vo, original grey cloth, backstrip lettered in gilt, dustjacket, fine **£30**

*Inscribed by Makiko Okamura on the title-page: 'To Prof. John Fuller, with my cordial respect and thanks for your scholarship, Makiko Okamura, [Japanese characters], 4th July, 2016'. Okamura has added the other editors' names below.*

*A handsome anthology with excellent critical apparatus.*

**34. Murakami (Haruki) *First Person Singular*.** Translated from the Japanese by Philip Gabriel. Harvill Secker, 2021, FIRST ENGLISH EDITION, pp. [vi], 245, [4], crown 8vo, original black boards, backstrip lettered in gilt, blind-stamped vignette to upper board, dustjacket, fine **£150**

*Signed by the author on the title-page.*



