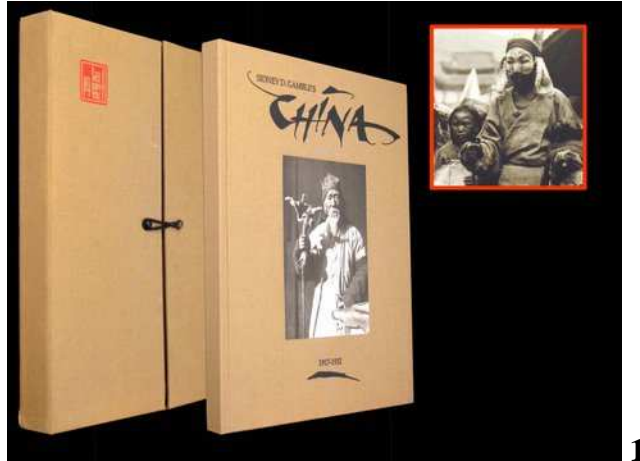


East Meets East: From Noh to Ukiyo, Chou to Ch'ing

{ 15 books from \$50 to \$1500, many in beautiful and elaborate bindings and boxes, on Chinese and Japanese art and artifacts, including painting, photography, prints, books, textiles, coins, and costumes }



1. Gamble, Sidney D.; Hersey, John and Goodrich, L. Carrington (Forewords); Spence, Jonathan D. (Introduction). **Sidney D. Gamble's China, 1917-1932: Photographs of the Land and Its People.** Washington, D.C.: Alvin Rosenbaum Projects, 1988. Fine / No Jacket. 4to (31cm x 26cm). First printing, stated. **\$125.00**

Brown cloth boards with b/w photo-illustration onlay on upper board, black lettering stamped direct on upper board, in a matching brown cloth-covered folding portfolio with loop closure; pp. 191, with full-page b/w photographs throughout.

Book is fine, without flaw. Case is a little rubbed and soiled around the edges, with the board showing through at the upper rear corner, but overall very near fine.

Stark, beautiful, and hauntingly human portraits. In all, a lovely production.



2. Higashiyama, Kaiti. **[Cover title in Japanese kanji/kana: Toshodaiji mieido (mimeido) shohekiga]. [Screen painting of the Toshodai-ji temple].** [Tokyo]: [Nihon Keizai Shinbunsha], 1975. Fine / Fine. Folio (40cm x 31cm). First edition. **\$500.00**

Blue-gray buckram with titles embossed on upper board, glassine wrapper, coordinated white buckram clamshell box (itself wrapped in protective onionskin paper), all housed in the publisher's original cardboard box with printed title labels; unpaginated, but approximately [150] pp., mostly color plates and photographs. The Introduction and Chronology are repeated in English, all other text in Japanese.

Book, wrapper, and clamshell case are fine, without flaw; corrugated cardboard box is scraped, dinged, soiled.

Documents the process of creating the first series of Toshodai-ji murals ("Mountain Clouds" and "The Sound of Waves," completed in 1975), filled with photographs and lush folding plates interleaved with glassine tissue guards. Six copies only in OCLC, four in the United States.



3. Higashiyama, Kaiti. **[Cover title in Japanese kanji/kana: Dainiki Toshodaiji mieido shohekiga]. [On completing the second series of screen paintings at the Toshodai-ji Temple].** [Tokyo]: [Nihon Keizai Shinbunsha], 1980. Fine / Fine. Folio (41cm x 32cm). First edition. **\$500.00**

White buckram-covered boards, glassine wrapper, black buckram clamshell box with Japanese titles in gilt on upper board, publisher's original brown cardboard box with printed labels; unpaginated, but approximately [132] pp., chiefly color photos and illustrations, plus 12 tri-part folding plates. The Introduction and Chronology repeated in English, all other text in Japanese.

The book and glassine wrapper are fine, without flaw; the clamshell case has some fraying to the cloth at one edge, else fine; the publisher's corrugated cardboard box is dinged, worn, torn.

Filled with photographs tracing the process of painting the second series of Toshodai-ji murals (completed in 1980); the folding triptych plates reproduce the murals themselves. This second set of murals consisted of "Dawn Clouds at Huang-shan," "May Breeze in Yangzhou," and "Moonlit Night at Gujlin." Stunning stuff. Scarce – two copies only in OCLC (Yale and the National Diet Library).



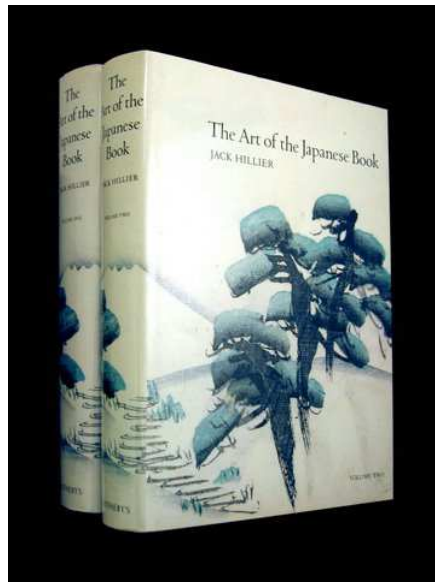
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4. Higashiyama, Kai. [Cover Title in Japanese kanji/kana: **Higashiyama kai daihyosaku sen nihon no shiki**]. **Selected Works: Four Seasons of Japan**. [Tokyo]: [Yomiuri Shimbun], 1992. Near Fine / No Jacket. Large folio (57cm x 45cm). First edition. **\$1,500.00**

Blue linen clamshell box with Japanese characters on paper label and blind-stamped on upper board, English title stamped in blue on upper board. Pagination: 4 loose leaves of front matter, almost entirely in Japanese, followed by 4 folders, each representing a season, and each with a b/w pictorial index on the front wrap; each folder contains 6 matted and framed but unmounted color lithographs (except for the “Autumn” folder, which is lacking two plates – see below), for a total of 22 lithographs (each measuring 52cm x 42cm). There is additionally one final leaf consisting of a chart giving original sizes and dates for each work. All of this is protected by a lidded corrugated-cardboard box with paper title labels on cover and bottom edge.

Clamshell is very near fine, with only some very slight fraying and a little separation at two corners. Folders and lithographs bright, clean, and beautiful, with a little soiling on two frames in the “Spring” folder – but the lithographs themselves are unscathed; the “Autumn” folder is lacking plates #4 and #6. The corrugated box is still solid and functional, but not pretty, with some scraping, a few shallow puncture wounds, and some soiling to the cover label.

Simply put, an awe-inspiring set, and quite scarce (not to be confused with the far more common **Four Seasons of Kyoto**) – one copy only in OCLC (at the National Diet Library), no auction records, and none that we’ve been able to find offered for sale in the trade for the last several years. Contains works produced between 1947 and 1986, including “Vibrant Greens” (1982), “Forest with White Horse” (1972), and “Afterglow” (1947).



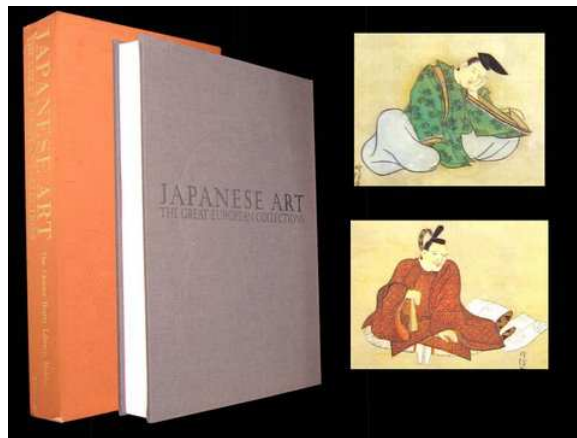
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5. Hillier, Jack. **The Art of the Japanese Book.** London / New York: Sotheby's, 1987. Fine / Fine. Small folio (35cm x 26cm). First edition. **\$300.00**

Two volumes: Linen-covered boards with lettering on spine; illustrated dust jacket; cloth-covered slipcase; pp. [1]-[608]; [609]-1131, illustrated throughout in b/w and color.

Slipcase a little scuffed and soiled, books and dust jackets are without flaw.

Reproducing more than 900 prints, this extensive reference “surveys the work of the major artists from the first books of the early 1600s to those that were published up to the end of the American occupation in 1951” (from the dust jacket). With a glossary, bibliography, and indices.



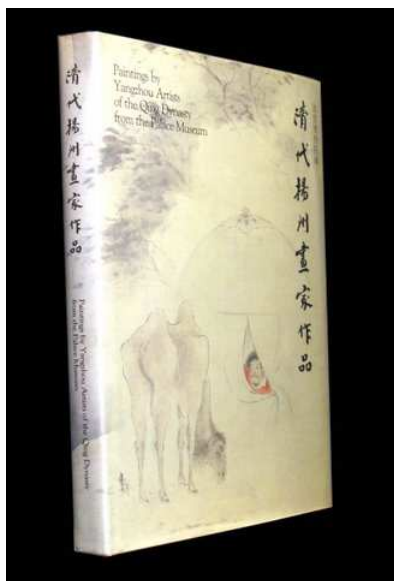
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6. Hirayama, Ikuo; Kobayashi, Tadashi; Bester, John (Translation). **Japanese Art, The Great European Collections: Volume 5, The Chester Beatty Library, Dublin.** New York / London / Tokyo: Kodansha, 1996. Fine / No Jacket. Folio (39cm x 27cm). First edition. **\$300.00**

Brown-black cloth over boards with black lettering stamped direct on upper board, gilt lettering on spine, red hand-made-paper endpapers; orange cloth-covered, gilt-lettered, blind-stamped slipcase; pp. 16, [17-144] (color plates), [145]-232 (monochrome plates), [233]-283 (notes), [2]. Main text in Japanese (captions in both Japanese and English), with the English text supplement (pp. 8, in stapled printed wrappers) laid in.

Book is fine, without flaw; the slipcase shows some rubbing at the corners and a tear and soiling on the rear board.

One of 12 volumes Kodansha issued between 1994 and 1998, each focusing on a different major collection. The Beatty collection includes Nara-e-hon, a wide variety of ukiyo-e and woodblock printed books, scrolls documenting the Edo Earthquake of 1855 and the Great Tenpo Famine, Buddhist scriptures, a four-scroll 1688 "Tale of Genji," a three-scroll "Muramatsu Monogatari Emaki" attributed to Iwasa Matabei, and much else.



7

7. Kao, Mayching (Ed.). **Paintings by Yangzhou Artists of the Qing Dynasty from the Palace Museum.** [Hong Kong]: Palace Museum & The Art Gallery / Chinese University of Hong Kong, 1984. Near Fine / Near Fine. 4to (29cm x 22cm). First edition. **\$50.00**

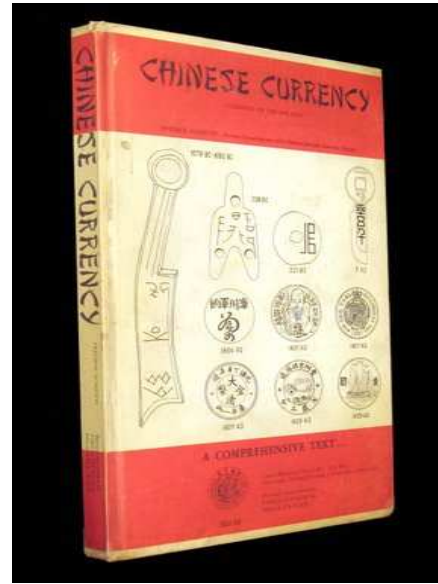
Brown cloth over boards with gilt lettering on upper board and spine, map endpapers; illustrated dust jacket; pp. 296, [1], with 16 pp. of color plates and b/w reproductions throughout.

A few dings to the board edges and a little rubbing at the corners and spine tips; the jacket panels are just a touch sunned, but overall quite appealing, now in new mylar.

Published in conjunction with an exhibition of the same name at the Institute of Chinese Studies, Hong Kong, from 24 November, 1984 to 9 January, 1985. Features 100 works by 19 artists, including the so-called "Eccentric Eight." The Qing Dynasty extended from 1644 to 1911; the painting style and choices in subject matter (birds, flowers, bamboo, landscapes, solitary figures) which developed over those two-and-a-half centuries continue to exert an influence on Chinese art today. All text in both Chinese and English.



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8. Kikuchi, Sadao; Kenny, Don (Translation). **Ukiyo-e Prints: Masterpieces of the Japanese Wood-block Print.** Tokyo: Tokyo International Publishers, 1970. Fine / Good. Folio (36cm x 27cm). First English-language edition. **\$150.00**

Beige buckram-backed red-cloth boards, titles stamped in black on spine, blind-stamped illustration on upper board, full-color woodblock print on the half-title; printed clear-acetate dust-wrapper; lacking the publisher's cardboard box; pp. [12], 1-350, [1] (folding Chronology), plus a tri-fold frontis with 3 tipped-on full-color plates, and 235 additional plates throughout, approximately 2/3 of which are full-color and tipped-on (the balance in b/w, some tipped, some not).

The book is fine, without flaw. The acetate jacket has a large chunk out of the front panel, with some loss to text – the missing piece is laid into the book.

The prints are divided into several categories: Early Prints, Beautiful Woman Prints, Actor/Sumo Wrestler Prints, Landscape Prints, and Flower and Bird Prints. These are followed by notes, a glossary, list of prints, and the three-panel folding Chronology Chart. A terrifically comprehensive survey of the Japanese woodblock print, first issued in Japanese in 1963.

9. Schjoth, Fredrik; Hancock, Virgil. **Chinese Currency: Currency of the Far East – A Comprehensive Text. Revised and edited by Virgil Hancock.** Iola, Wisconsin: Krause Publications, 1965. Very Good+ / No Jacket. Tall 4to (35cm x 22cm). Second edition, much revised, corrected, and expanded. **\$60.00**

Illustrated cloth-covered boards, pp. xviii, 1-88, plates 1-146, a-e, a-e, a-j, plus the "Pricing-Estimate Supplement No. 1" laid in.

Boards quite rubbed and soiled, internally clean.

Covers the Chou through the Ch'ing Dynasties (1122 BC-1911 CE). With one of the all-time great Introductions, numismatic or otherwise, written by Hancock, featuring an imaginary emperor named "Smith John" aka "Heavenly Mandate." Jam-packed with b/w line drawings, photographs, charts, etc. A terrific reference.



10

10. Tahara, Keiichi. [Cover title in Japanese kanji/kana: **Iro no katachi kanazawa**]. **Shapes and Shades of Kanazawa**. N.p.: Takakuwa Art Printing Company, 1992. Fine / No Jacket. Folio (43cm x 31cm). Designed by Toshio Yamagata. With an introduction by Tahara and additional essays by Natsuki Ikezawa and Chiyoko Shinbo. First edition. **\$350.00**

Black satin cloth folio housed in a custom blue-satin and gold-foil folding chemise with bone thong closures, the whole wrapped in protective paper (with a printed label containing the injunction "This Paper is for Protection") and housed in the publisher's cardboard box. Unpaginated, but [10] pp. of front matter followed by [150] pp. of gorgeous full-page, full-color photographs and [7] pp. of concluding materials, including colophon. All text in both English and Japanese.

Book and folding chemise are stunning, and pristine. The outer corrugated box and its paper label are a little rubbed and soiled.

A lavish tribute to the beauty, history, and architecture of Kanazawa, one of the few major Japanese cities left unscathed by Allied bombing during the Second World War (and, incidentally, sister city to Buffalo, New York). Published on the occasion of the Takakuwa Art Printing Company's 80th anniversary. Quite scarce – OCLC locates only one copy, at the National Diet Library in Japan.

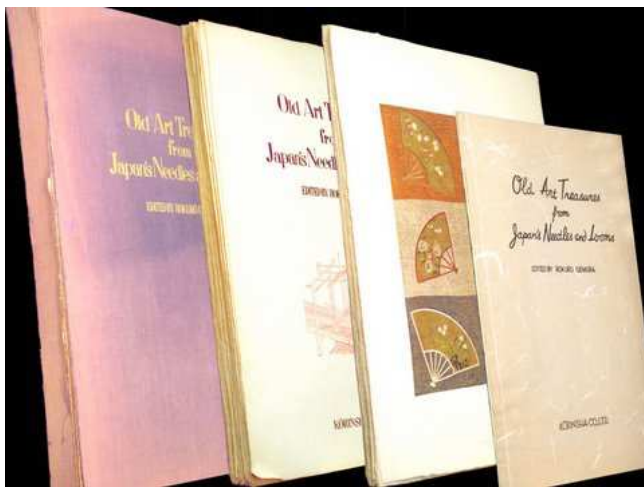
11. Uemura, Rokuro (Ed.); Shiho Sakanishi (Translation). **Old Art Treasures from Japan's Needles and Looms**. [Kyoto]: Korinsha Co., 1948. Near Fine / No Jacket. Folio (51cm x 38cm). First edition. **\$250.00**

Purple cloth-covered folding portfolio with two bone clasps (one detached and laid in), titles in gilt on upper board, containing 50 loose leaves and a 13-p. booklet (hand-made paper wrappers, stab binding, text in English). The leaves, which measure approximately 49cm x 36cm, consist of a letterpress-printed title page with a single-color (red) woodcut of a loom in use, followed by 49

(of 50 – plate #49 is missing) blank leaves, each with a tipped-on full-color plate, and each with the publisher's chop-mark blind-stamped at the lower edge of the page. All text in English.

Interior materials are fine, the only flaw being a trace of a grubby fingerprint on the title page; the portfolio has seen better days, with rubbing, wear, fraying, cracked hinges, and the previously mentioned detached clasp.

The text consists of an essay, "The art of weaving and dyeing in Japan." The plates illustrate the various styles of weaving, embroidery, etc., discussed in the text. One of Uemura's chief interests is in examining Chinese influence on Japanese textiles; there are a number of illustrative examples here.



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12. Watanabe, Masanori; Ukiyoe Kenyukai (Society for the Study of Ukiyoe). [**Cover title in Japanese kanji/kana: Ukiyoe hanga abunae**]. **Ukiyoe Woodblock Prints: Abunae – Volume I**. Tokyo: Nippon Bijitsu Sha, 1956. Near Fine / No Jacket. Folio (43cm x 32cm). First edition. **\$400.00**

Padded patterned silk and Shippo-dyed cloth boards, Japanese-style stab binding, cord ties, with title label on upper board. Lacking the original chemise and publisher's box. Unpaginated, but 4 leaves of English text followed by 16 tissue-guarded leaves with tipped-on woodblock prints (several folding), all but one in full color, followed by 6 leaves of Japanese text and a colophon in English.

Boards with a little wear at the corners and edges, title page lightly creased, but internally bright and beautiful, and overall very near fine.

Reproductions of lovely and scantily clad ladies performing their ablutions, created using "the finest possible wood-engraving techniques and printing by craftsmen who still preserve the highest skills of traditional Japanese art" (from the introduction). Truth in advertising: the results are stunning.

13. [Yamanaka, Sadajiro; Miura, Hidenosuke; Warner, Langford (Introduction)]. [**Title in Japanese kanji/kana: To-so Seika or To-So Seikwa or Toso Seikwa**] [**Select Relics of the T'ang and the Sung Dynasties from Collections in Europe and America**]. [Osaka, London, et al.]: Yamanaka & Co., 1928. Near Fine / No Jacket. Folio (48cm x 36cm). First Edition. **\$350.00**

Two volumes: Multi-colored pastel fishnet-covered silver-and-gilt-cloth boards with gilt-edged silk title labels on upper boards, Japanese stab bindings with cord ties, a.e.g., gilt-flecked endpapers; each housed in a linen-covered chemise with matching gilt-edged silk title label and bone clasp closures (1 missing from Vol. I), lined in matching gilt-flecked paper. Vol. I: **Beikoku no bu** (American collections): 95 plates, some tipped-on and in color; Vol. II: **Oshu no bu** (British and European collections): 115 plates, some tipped-on and in color. Each plate is accompanied by a guard sheet with descriptive letterpress text by Yoshihito Harada in Japanese and English.

A little wear to the board edges, some creasing to several of the free endpapers, a little minor interior toning, but in all (and to use a technical term), simply gorgeous. The cases are worn, torn, and chipped, with pencil notations on the title label of Volume I.

Color and b/w plates of Chinese art objects from the T'ang and Sung Dynasties, from various western private collections and those of the Freer, the Boston Fine Arts Museum, the Metropolitan Museum, the British Museum, the Museum of Local Customs (Berlin), Musee Guimet (Paris), and many others.



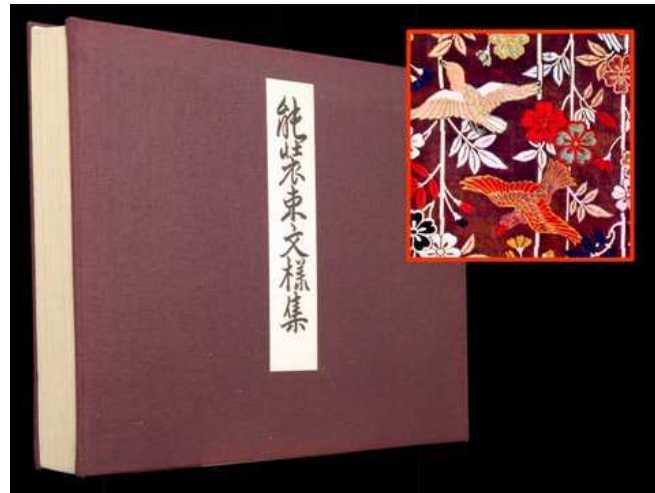
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14. Yamanobe, Tomoyuki. [Cover title in Japanese kanji/kana: **Noh-Shozoku Monyoshu**]. [Costumes for Noh Play]. Tokyo: Hinoki Book Store, 1969. Near Fine / No Jacket. Oblong 4to (31cm x 41cm). Number 483 from an edition limited to 1000 copies. **\$400.00**

Burgundy cloth over boards, title label on front (i.e., rear) board; Unpaginated, but [12] pp. of introduction in Japanese and English followed by 50 b/w photographs of robes and costumes, with bilingual descriptions, each facing a full-page tissue-guarded tipped-on full-color plate showing detail from the costume; a final leaf contains a tipped-on colophon.

A little rubbing to the boards, a little soiling to one corner of the ffep, else about fine.

By one of the foremost scholars on Japanese costumes, kimonos, and robes. Despite the edition size, quite scarce in the trade; a second volume was issued in 1972.



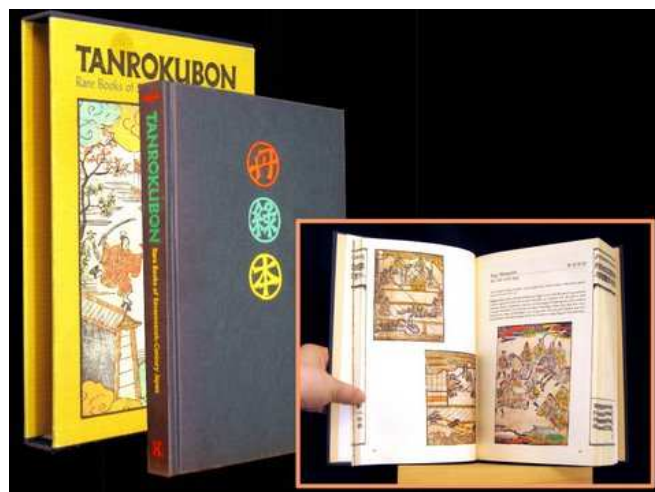
14

15. Yoshida, Kogoro. **Tanrokubon: Rare Books of Seventeenth-Century Japan.** Tokyo, New York & San Francisco: Kodansha International, 1984. Fine / No Jacket. Small 4to (27cm x 19cm). First edition, stated. **\$95.00**

Paper-covered boards with Japanese characters in three colors on upper board, colored lettering on spine; illustrated slipcase; pp. 228, with full-color reproductions throughout. Case-bound western-style but pages folded in the Japanese “fukuro-toji” style, with bolts at the fore-edge.

Book is fine, without flaw; slipcase is a little rubbed and soiled, but quite presentable nonetheless.

Lavishly illustrated throughout with examples of Tanrokubon, or “orange-red and mineral-green books,” created in Japan between 1615 and 1655. With full bibliographical information and synopses for 32 books (each with multiple images), followed by 122 shorter listings of extant Tanrokubon. With bibliography, notes, index. An invaluable resource.



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