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CATALOGUE 1525

More Mingei



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Mingei Craft: a beautiful contradiction

Mingei, or folk crafts, have existed in Japan for centuries. It encapsulates craft objects made by ordinary people for every day use, as opposed to luxury craft objects made by named *shokunin* (master craftspeople) for the wealthy elite. Every person in Japan will have encountered a mingei craft object; be it a ceramic rice bowl, a textile *noren* shop sign, or a pair of nicely whittled wooden chopsticks. In essence, they are objects made by unnamed craftspeople for ordinary use, with a rustic, simple charm.

The term ‘mingei’ was coined by the philosopher and theorist Soetsu Yanagi (1889–1961) in 1925. Yanagi was interested in what he deemed to be ‘the beauty of everyday objects’ – craft (*kogei*) made for ordinary people (*minshū*), hence the portmanteau *min-gei*.^{*} And so, while such objects had long existed, it was from this newfound appreciation in the 1920s and 30s that the Mingei Movement was formally initiated. Yanagi, alongside a group of fellow makers and thinkers, began to write and theorise on what it was about these everyday objects that made them special, interesting and important. Much of Yanagi’s key theories on mingei crafts were published in the seminal work, *The Unknown Craftsman* (Kodansha International Ltd, 1972).

The community aspect of craft was also of great interest

^{*} A literal translation of mingei is ‘craft of the people’, but it is more often referenced in the context of folk craft.

to mingei theorists. Yanagi and peers, including the textile dyer Keisuke Serizawa (1895–1984) and potter Kanjiro Kawai (1890–1966), travelled extensively throughout Japan and abroad, researching traditions of local crafts. They collected several objects along the way, which later became the core collection of the Nihon Mingei Kan (Japan Folk Crafts Museum).

The group also created a publication, *Kogei* (‘Craft’) to share their ideas and findings in print. Each issue was beautifully produced with handmade wrappers, with some issued using indigo-dyed cloth by Serizawa. *Kogei* was influential in disseminating mingei ideology and proved to be an enduring example of fantastic book design by 20th century craftspeople.

There is a beautiful contradiction within the Mingei Movement. While artists such as Serizawa and Kawai were key proponents of the appreciation of mingei crafts, strictly speaking they cannot be considered ‘mingei craftspeople,’ which insists that the work remains unsigned. Rather, these artists were inspired by mingei craft objects and channelled this into their own work. Indeed, many of the associated artists – Serizawa, Kanjiro, as well as Shoji Hamada, Bernard Leach and Shiko Munakata – were well-known figures who made highly collectable works. Many were awarded *Ningen-Kokuho* (Living National Treasure) status. This was a title that was created in the 1950s to honour those who had made significant contributions to traditional Japanese crafts, and to those who were producing works at the very highest level in their respective field of endeavour. Reference to ‘mingei artists’ or ‘mingei craftspeople’ can be slightly misleading, as the objects they made were not inherently mingei, but used the same craft techniques and were stylistically inspired by mingei objects.

This catalogue is a continuation from a previous list we issued from the Far East Department at Maggs, *Paper-making and Printing in the World of Mingei*. It features five artists who were either closely involved in the Mingei Movement or greatly inspired by it. There is a common thread throughout – all five artists had a deep connection to local crafts and materials, and a profound desire for self-expression through printing and making.



item 25.

5 Artists featured in this catalogue



Bernard LEACH

(1887–1972) was a potter and the leading non-Japanese member of the Mingei Movement. Having spent time in Japan studying ceramics, he became close friends with Soetsu Yanagi and Kanjiro Kawai. With Yanagi, Leach had a lifelong friendship which resulted in many co-published essays and books. Notably he published and wrote the introduction to the first English translation of Yanagi's most influential text, *The Unknown Craftsman* (1972), which emphasised the spiritual, intangible nature of folk crafts.

Leach is accredited with founding the British studio pottery movement. He set up a climbing kiln in St. Ives, Cornwall with Shoji Hamada, a world-renowned Japanese potter and mingei figure. As a maker and thinker, Leach was a key proponent of mingei ideology, helping to disseminate these ideas outside of Japan. His ceramics and drawings are in a number of major institutions, and several of his works featured in the Museum of Modern Art Tokyo's exhibition, *100 Years of Mingei: The Folk Craft Movement* (Oct. 2021–Feb. 2022).

**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 circumstances 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 Soetsu Yanagi, and he was invited to contribute to the influential craft publication *Kogei* on several occasions.



**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.

**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 typog-

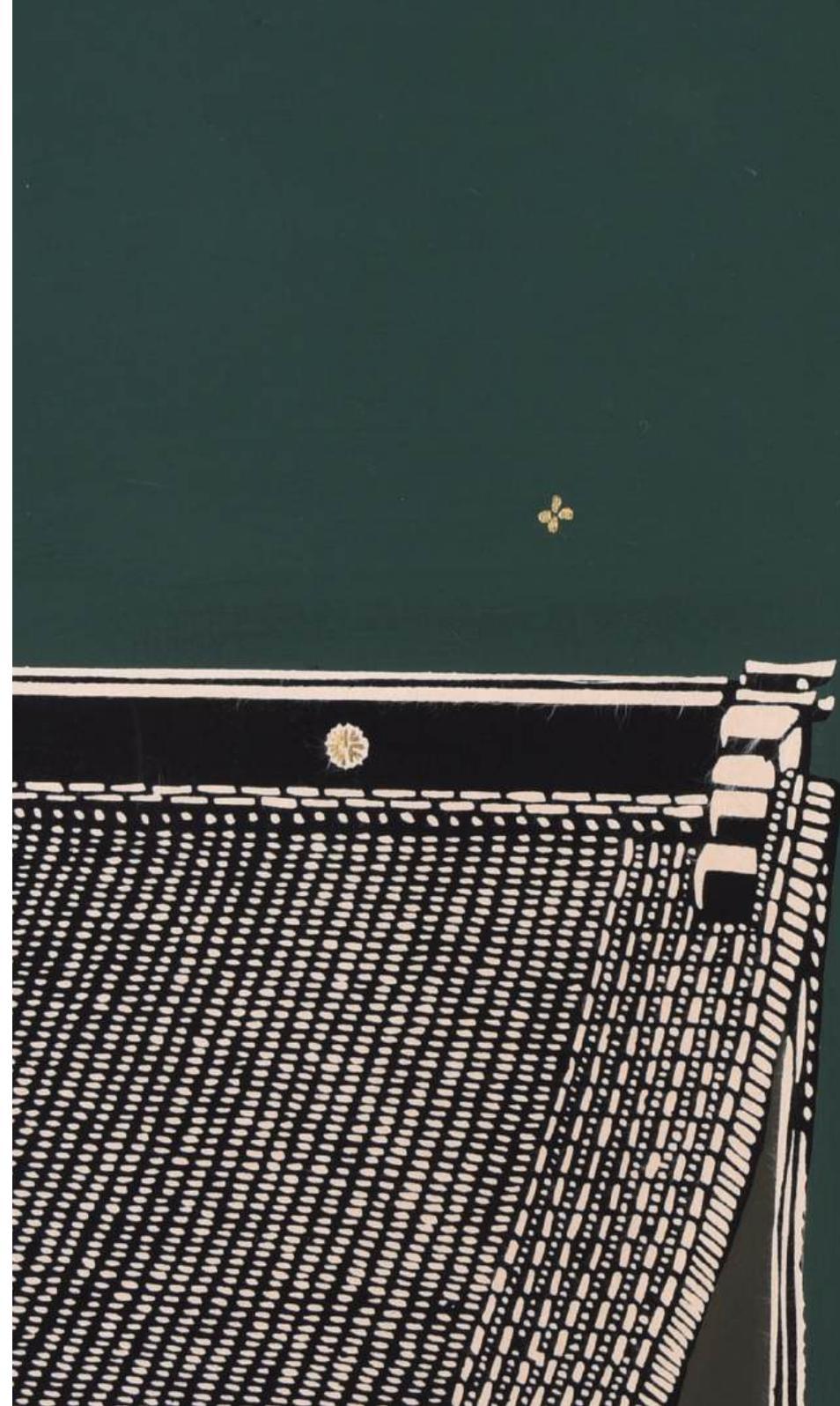


graphic work inspired by Korean *munjado* character paintings, which incorporate figurative elements into calligraphy. In his books, however, he had a distinct voice and visual language. Compositionally, the illustrations often interact with the flow of text, creating harmony between word and image.

**Sunao
KAMISAKI**

(1932–present: he would be 92 years of age at the time of writing) is an extraordinarily gifted artist, who produced several books printed in *katazome*. Initially he 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. The earliest recorded book by Kamisaki is dated 1981 and his bibliography ranges from large-format illustrated poetry anthologies, to object-centred studies, as well as small *mame-hon* ('bean-size' books).

Kamisaki's work has been exhibited a number times in Japan – in 1990, the major Tokyo department store Takashima held a solo exhibition of his works; in 2018 he featured prominently in an exhibition at the Watanabe Art Museum in Tottori. 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 ideology and Japanese folk craft.



An association copy with original Leach drawings and letters

1. LEACH (Bernard). Bernard Leach.

First edition. Numerous photographic plates throughout. Folio. Original beige cloth covered boards, gilt lettering to spine and vignette to upper board, original cardboard box with printed title slip, some light scuffing to upper board and wear to box, internally fine, inscribed with drawing to half title. [136], [2], 3-30, [colophon], [1] pp. Tokyo, Asahi Shinbun Publishing Company, 1966.

[With:] LEACH (Bernard). [ALS to Sybil and Guy.] Holograph ms. in ink. 12mo. Single sheet. Old folds, tape residue to upper margin, very good. 23 September, 1969.

[And:] LEACH (Bernard). [White porcelain vase.] Autograph drawing, captioned beneath in ms. Measuring 250 by 202mm. Old folds, couple of spots, tape residue to upper margin. Np, nd but 1969.

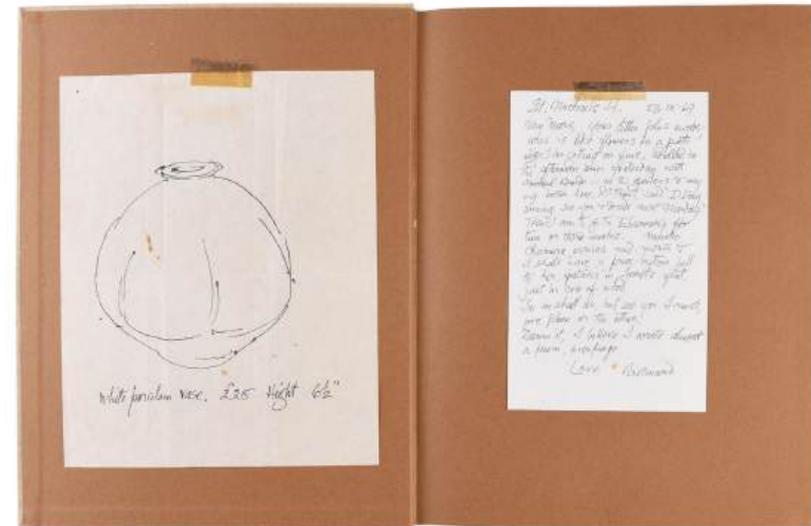
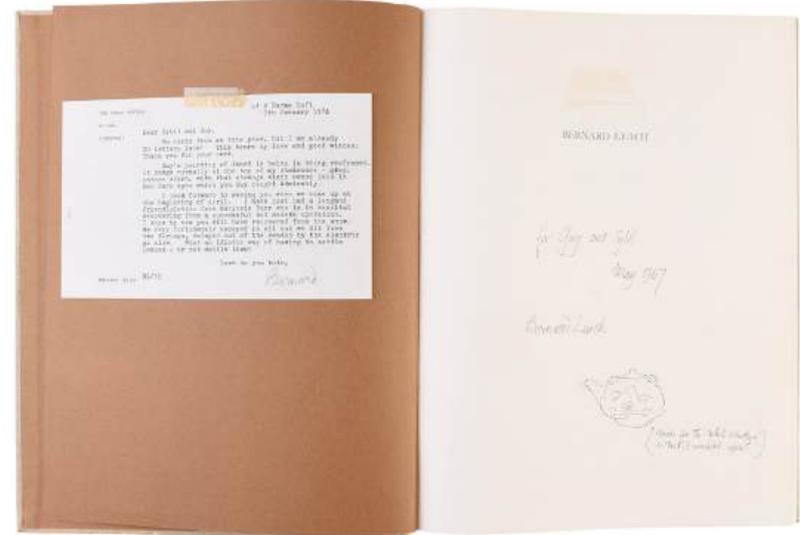
[Plus:] LEACH (Bernard). [TLS to Sybil and Guy.] Typescript on Leach Pottery stationery. Single sheet measuring 125 by 205mm. Old fold, tape residue to upper margin, but very good. St. Ives, 9 January, 1971.

£3,500

An association copy of this beautifully produced catalogue of ceramics and works on paper by Bernard Leach (1887-1979), containing two letters (one in manuscript, the other typed) as well as an original drawing of a vase. **Together they form a micro archive of a world-renowned potter and his artistic circle.**

The book is inscribed by Leach to 'Guy and Sybil' in May 1967, one year after the book was published by the Asahi Shinbun Publishing Company in Japan. Guy Worsdell (1908-1978) and his wife Sybil Hanson (dates unknown) were artists based in St. Ives, Cornwall, who were great friends to Leach. Guy in particular was an oil painter who painted many still lives containing Leach's ceramic creations, and had drawn portraits of Leach in his studio throwing pots. He later turned these drawings into a series of etchings.

In the inscription Leach has drawn a small teapot, possibly the one pictured in fig. 10 of the book (St. Ives, dated 1927). Next to it



In gratitude

Oh, let me out
Into the garden there.
I want to put down
my shrunken hand
to the green grass
yet once again
before I lie quiet
under the sod.

Many voices rose gently
to Him, the Lord God
who looked down in mercy
and said, 'Spare the Rod.'
In this room where I have known
such pain and joy
I felt the tremor of those prayers
all the way from here
to Carmel.

Oh God, wilt Thou
accept my thanks
from here to Heaven?

(Mount Carmel, 'the Mountain of God'
The centre of the Bah'á's Faith)

he has written 'Made for the "White Heather" so that it wouldn't upset' - in reference to a boat, which Leach mentions in Chapter 11 of his memoir *Beyond East and West* (Faber and Faber, 1978 - see item 2.). In his recollections about early students, Leach writes about the English potter Michael Cardew (1901-1983), along with an anecdote about their trip to Land's End with Leach's son Michael (named after Cardew), where they took a trip on the White Heather. Unfortunately, the excursion made them all seasick, which is likely what Leach refers to in the inscription, 'so that it won't upset'. It is lovely to think of Leach, who was very spiritually minded, imbuing this particular teapot with good wishes.

This sense of spiritualism is visible in his letter to Guy and Sybil (though addressed 'My dears') written from St. Michael's Hospital in September 1969. Leach suffered from weak health in the last years of his life, in particular near-loss of eyesight. On the recto of this letter he has written a poem, *In Gratitude*. In this unpublished poem, he makes a plea to God - 'Oh God, wilt Thou / Accept my thanks / From here to Heaven?' and the great strength of worship, 'I felt the tremor of those prayers / All the way from here / To Carmel'.

Beneath the poem he has written a brief footnote in reference to Carmel: '(Mount Carmel, 'the Mountain of God'. The centre of the Bah'í Faith.)'. Leach had personal encounters with members of the Bah'í faith, which feature in his memoir under the penultimate chapter 'The Mountain of God'. On his way back from Japan in 1954, Leach made a stop in Haifa in order to experience a pilgrimage to Mount Carmel. He concludes the chapter by reflecting, 'The whole of this experience at the heart of a new world Faith was a turning point in my life. This was Reality - no dream.' (*Beyond East and West*, p.303).

The letter also mentions notable figures in Leach's life: Eleanor, his eldest daughter, with whom he will stay after being discharged from hospital; the upcoming visit from Mihoko Okamura (1935-2023), a key figure in the Mingei movement who had translated works for Leach; and finally Janet, his wife, with whom Okamura will stay.

In the typed letter, dated January 1971, Leach thanks the couple for their Christmas card and apologises for his late reply. Leach praises Guy's portrait of Janet, and shares news of the curator Marjorie Parr, who had exhibited Leach, Janet Leach and Guy's work among several Cornish artists at her King's Road gallery. At the end of the letter Leach laments on two unsuccessful firings, though in good spirits 'What an idiotic way of having to settle issues – or not settle them!'.

It is clear from Leach's letters to the pair that they had a close bond, which is also reflected in the way they preserved his letters and drawing within this book. Both letters and the drawing are unrecorded.

The book itself is a catalogue of works featured in a retrospective exhibition of works held in Japanese collections. It includes two dedicated essays about Leach's involvement in the Mingei Movement; the first by his close friend and St. Ives pottery workshop co-founder Shoji Hamada (1894-1978), who was later awarded Living National Treasure status for his ceramics, and Soetsu Yanagi (1889-1961), who is credited with founding the Mingei Movement. Yanagi expressed a great fondness for Leach, in particular his ability to draw – after his 'eye for beauty', he writes 'The second outstanding qualification Leach has is his ability to draw' (p. 11) and later notes that most of Leach's drawings are held in Japanese collections, rather than in England.



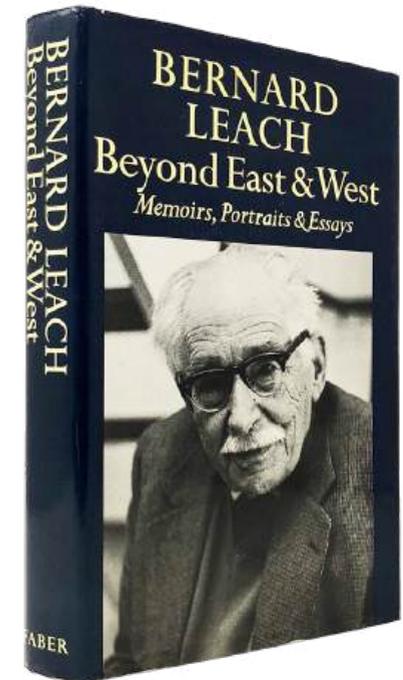
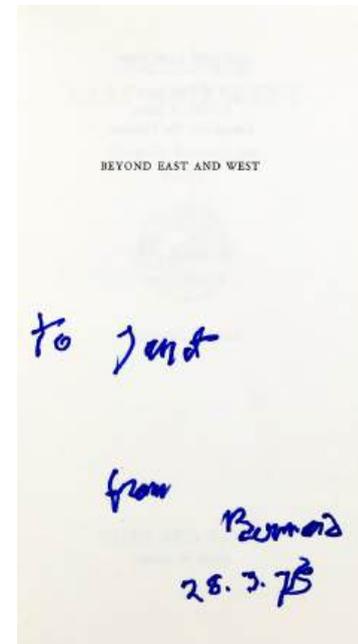
2. LEACH (Bernard). Beyond East and West. Memoirs, Portraits and Essays.

Illustrations. First edition. Tall 8vo. Original blue cloth covered boards, gilt lettering to spine, dust jacket, covers just faded at the top edge, otherwise a fine copy. London, Faber and Faber, 1978. £250

A presentation copy of Bernard Leach's memoirs.

This copy bears an inscription on the half title page in ink 'To Janet from Bernard 28.3.75'. and may be addressed to Leach's former wife Janet Darnell-Leach, herself a fine potter.

The inscription is in a shaky hand due to Leach's declining health at the time.



Going against the grain in wartime Japan

3. KAWAKAMI (Sumio). **Azuchi no Nobunaga [Nobunaga of Azuchi].**

First edition, no. 28 of a limited edition of 50 copies, signed. Hand-coloured woodblock-printed throughout. 238 by 162mm. Orihon binding with original hand-painted red lacquer wooden boards, original chitsu folding case bound in silk brocade cloth with holograph title slip, a fine copy. Unpaginated, [12] pp. Tochigi, privately printed, Showa 17 [i.e. 1942].

£6,500

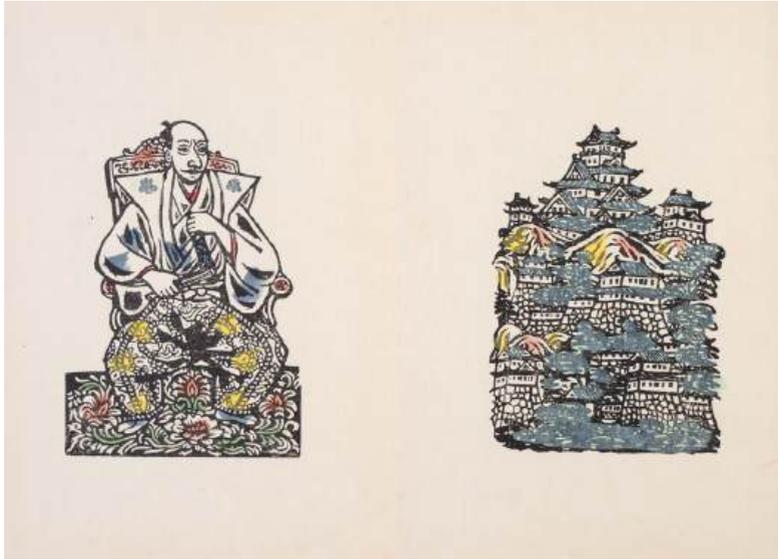
Kawakami Sumio's illustrated book about Oda Nobunaga (1534–1582), one of the 'three great unifiers' of premodern Japan.

In this book, Kawakami introduces us to Nobunaga, who was a powerful feudal lord (*daimyo*). Much can be written about his extraordinary life, but in essence, he made enormous strides in consolidating rulership so that Japan could be governed by a single military leader. This paved the way for his peers and successors Toyotomi Hideyoshi (1537–1598) and Tokugawa Ieyasu (1543–1616). Ieyasu was the most successful, and the Tokugawa rulership (known as the Edo period) continued for 265 years under successive Tokugawa shoguns.

Rather than detailing the battles he fought, Kawakami focuses on another key aspect of Nobunaga's life: his association with Jesuit missionaries.

The book opens with a portrait of Nobunaga, sat authoritatively on what appears to be a throne on a decorative carpet. The plate opposite shows his impressive castle, Azuchi-jo, in Shiga prefecture. In the second spread we see a portrait of a Jesuit, most likely Luís Fróis (1532–1597). Fróis had a close bond with Nobunaga, and had stayed in Azuchi castle. Nobunaga was far more open minded towards Christianity than his successors, and in a series of battles he sought to establish Christian dominance over his Buddhist rivals





through the destruction of temples, most notably in Mt. Hiei. Facing this portrait is an illustration of various goods that were imported by the Portuguese. It includes clocks, rolls of cloth and glassware. Across the centre are matchlock firearms, known in Japanese as *tanegashima*, which Nobunaga was known to adopt in his own military tactics.

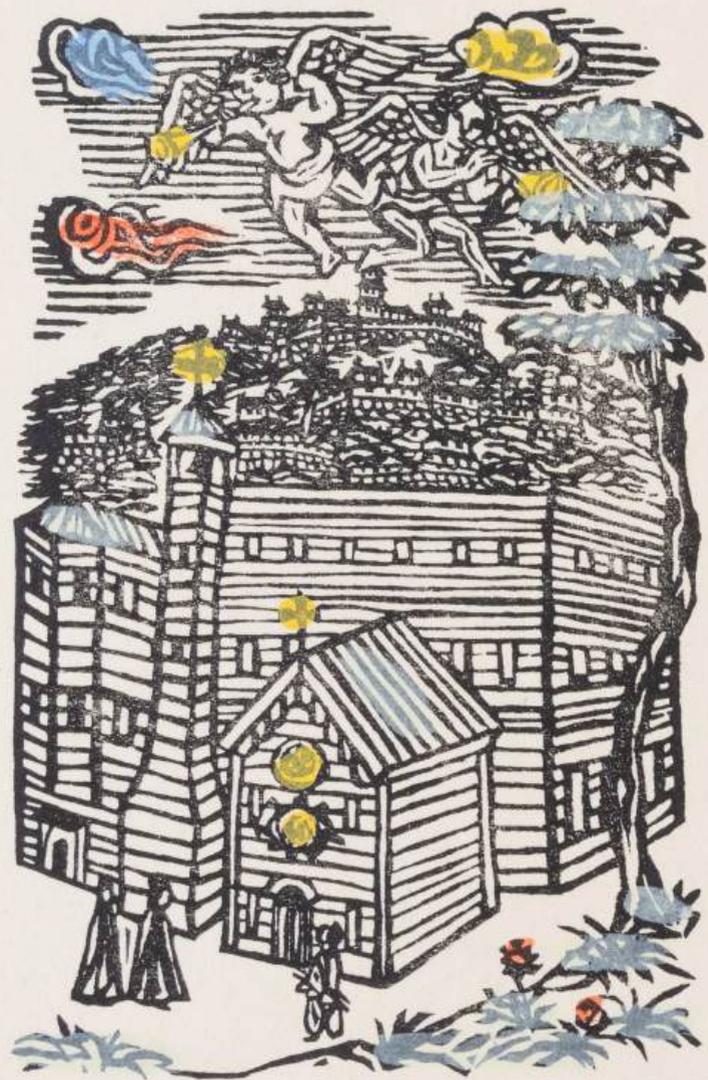
In the following spreads we see more religious iconography and a blending of Japanese and Western motifs. In the final plate is a portrait of Nobunaga in distress. This scene is depicting the Honno-ji incident, when Nobunaga was attacked by surprise by a vassal who had turned against him. It was this incident that led to his death by ritual suicide, or *seppuku*, or so the legend goes – the history is still debated among scholars. After his death, both Toyotomi Hideyoshi and Tokugawa Ieyasu took much stricter stances on Christianity, banning the religion altogether.

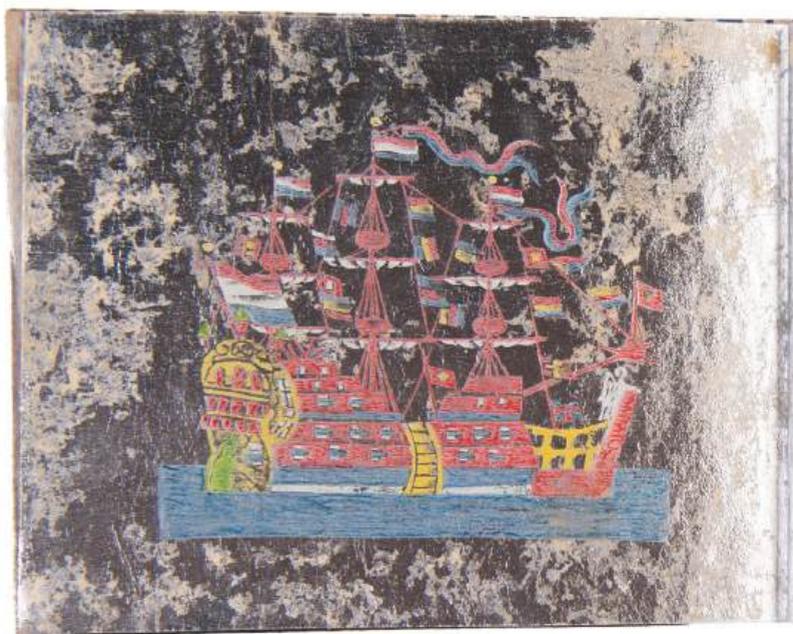


Kawakami himself was a huge advocate of cross-cultural collaboration between Japan and the West. He had lost his teaching job in Utsunomiya in 1942 when English language education was removed from the curriculum as a result of WWII conflicts. His personal feelings and rebellion against this major change came in the form of beautiful private press books. The present title is one of Kawakami's wartime productions, which he made with extraordinary care and always in small numbers. He sold these privately to patrons, some of whom were his former high school students. It is through making these books that he was able to survive, earning a modest income, whilst subtly expressing his strong objection to war through books that celebrated Western interactions with Japan.

Very rare. No copies in OCLC.

It is included in the bibliography of Kawakami's works, *Kawakami Sumio zenshu* (Tokyo, Chuokorensa, 1982).





A truly dazzling private press book

4. KAWAKAMI (Sumio). **Bansen nyushin [Barbarian Ships Entering the Port].**

First edition, private copy (kazobon), hors commerce. Twelve colour woodblock plates, including title page and colophon, on silver momigami. Yokohon, 115 by 160mm. Modified yamato-toji with silver momigami spine glued over, with original decorative woodblock printed folding card case, lined in woodblock printed paper, some silver chipped, spine slightly tarnished and folding case rubbed, otherwise a very good copy. Unpaginated, [12]pp. Tochigi, privately printed, 1944.

£3,250

A modestly sized, yet completely dazzling book.

The book begins with the port of Yokohama, and a ship adorned with Dutch, Portuguese and British flags sailing in. What follows is a procession of people; a Dutch marching band, an affluent couple with a (most likely Indonesian) servant holding a parasol, followed by lavishly dressed men with swords and pipes. In the final page we see a framed picture of two angels floating by the Virgin Mary and Jesus. On the recto is a print of what appears to be four vignettes, which is perhaps Kawakami's interpretation of traditional Portuguese tiles.

The limitation of this book is 30 copies, but this is a special private copy, signed 'kazobon'.

No copies in OCLC. Chuo Koronsha published later editions from 1966 onwards, but there are no copies of Kawakami's privately printed first edition, or this special edition, recorded in any institution.



An auspicious book celebrating Western interactions

5. **KAWAKAMI (Sumio). Nambankoku jimbutsu zue**
[Illustrations of People from
Southern Barbarian Countries]

First edition, hors commerce with artist's seal. Woodblock printed throughout, with hand-colouring to title page and on first page of text. 8vo. 180 by 150mm. Modified yamato-toji binding with cover glued over, original hand-coloured woodblock printed wrappers with blind stamping to lower, folded card case with colour woodblock printed decorative paper laid down, water damage to lower card case and ink spot to second page of text, a good copy. Unpaginated, [16]pp. Tochigi, privately published, Showa 19 [i.e. 1944].

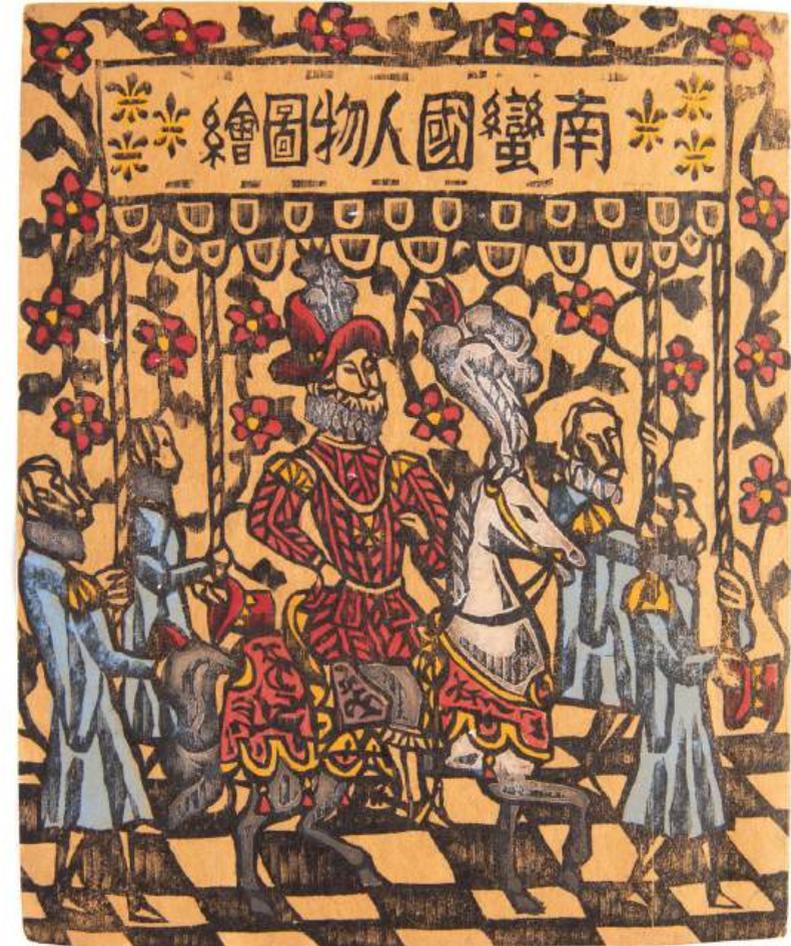
[And:] KAWAKAMI (Sumio). *Maria kannon zo* [Maria Kannon Statue]. White ink on black paper printed in woodblock fixed with tape inside. Single folded sheet, measuring 75 by 72mm. Dark purple paper with woodblock printed title to upper in white, artist's hanko stamp, fine. N.d. [but c. 1944].

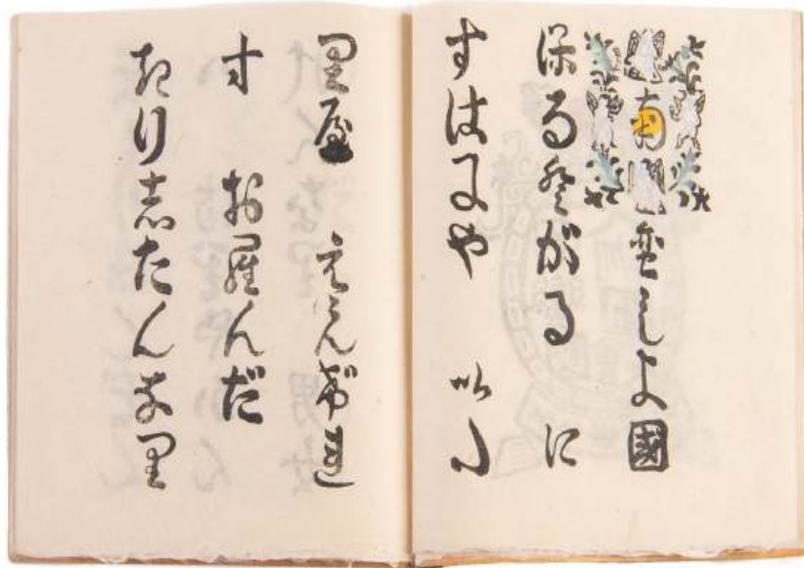
£1,250

Kawakami Sumio's illustrated book of Western ships and aristocracy, produced in 1944 towards the end of WWII. During this time, it would have been risky to produce a book that celebrated Western interactions with Japan. It is almost certain that Kawakami would have printed these for those he was close to, whom he could trust.

In this book, Kawakami presents us with a series of portraits; of aristocratic Western couples, and on the page opposite, impressive ships adorned with their country's flags. Among them are the Dutch, Spanish, Portuguese and British.

A literal translation of the title, *nanbankoku* would be 'Southern barbarian countries,' but its meaning is far more nuanced. It is largely a reference to the European traders and missionaries who came to Japan in the 16th and 17th-centuries, such as the Spanish and Portuguese. The use of 'barbarian' hints at the derogatory way such foreigners were looked down upon by the Japanese, and perhaps the othering of Westerners before the Edo period. However, the term was also used more generally to mean simply 'foreigner'.





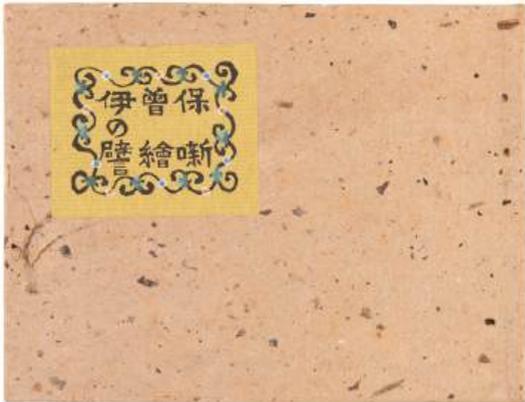
Maria Kannon is mentioned in the introductory text, and loosely inserted in the book is a small folded card with a woodblock printed portrait. Maria Kannon were statues of the Virgin Mary that were made to look like a Buddhist Kannon sculpture, to disguise Christian iconography during the Edo period, when Christianity was strictly banned. It is interesting that Kawakami includes this, perhaps hinting at a private devotion to Western ideas and culture during WWII.

In the colophon *tatsuharu daikichi* (roughly, 'great fortune for the beginning of spring'). It is touching that the book should be embedded with such an auspicious message during a troubling time.

Kawakami printed 15 copies. This copy is unnumbered, and so it can be understood as a *bangai* ('extra' or 'outside' copy), or artist proof. He has used a personal copywriter stamp where the limitation would usually be written, as a form of authenticity.

Extremely rare. No copies in OCLC.





In the special binding

6. **KAWAKAMI (Sumio). Isoho no tatoe banashi**
[From Aesop's Fables]

First edition, no. 2 of a limited special edition of 10 copies, signed. 17 hand-coloured woodblock plates. Yokohon (oblong 8vo.), measuring 162 by 211mm. Original quarter hand-painted calf over indigo cloth, wax resist died titling to upper board, original wax resist dyed cloth folding case and card box with hand-coloured woodblock printed title slip, a fine copy. Unpaginated, [1], [38] pp. Tokyo, privately printed, 1959.

£4,500

A fantastic Kawakami title; being exceptionally rare, with an unusual binding and in fine condition.

Kawakami Sumio's rendition of Aesop's Fables. In this book Kawakami has selected 14 fables. For each he has written a brief sentence in Japanese outlining the moral story of the fable, which are paired with hand-coloured woodblock illustrations. It is an entirely enjoyable book filled with characterful moments, from Kawakami's idiosyncratic lettering, to his depictions of shifty-looking crabs, grumpy frogs and a gently smiling sun.

It is worth noting the high-level production of this book, which combines a number of craft techniques. The book itself is bound with a hand-painted calf spine, which is uncommon in Japanese books. The boards are covered in deep indigo cloth, and the titling on the upper board appears white. This would have been dyed after applying a wax resist, much like batik printed textiles in Indonesia. The pages are French folded and section sewn, which is unusual for Kawakami, who usually opts for an *orihon* (laparello) binding. The folding case is also wax resist dyed, but in a muted khaki, lined in a similarly muted textured Japanese paper. A similar paper is used for the outer box, which has a hand-coloured woodblock title slip printed on pea green paper.



The total limitation is 50 copies, as stated in the colophon.
Kawakami made ten special edition copies, of which the present copy is no. 2.

No copies of this edition are recorded in OCLC. There is a single copy listed in OCLC of an earlier Kawakami book of Aesop's Fables, published by Aoi Shobo in Showa 15 [i.e. 1940], at the National Diet Library. Though it has the same transliterated title, it uses different characters in Japanese. Additionally, though the subject matter is the same, Kawakami designed and cut entirely new plates for the present edition, including a new portrait of Aesop.



No expense spared

7. KAWAKAMI (Sumio). Yokohama

First edition, no. 20 in a limited edition of 80, signed and hanko-stamped paper loosely inserted. Woodblock printed throughout, 9 plates hand-coloured. 255 by 197mm. Orihon, original black lacquered wooden boards with letting in gilt, folded card case with colour woodblock printed decorative paper and gilt lettering laid down, green card folding box with printed yellow title slip, cardboard box, light rubbing on folded card case, and extremely faint foxing to front endpaper, a near fine copy. Unpaginated, [18], [colophon]pp. Osaka, Gohachi, Showa 42 [i.e. 1967].

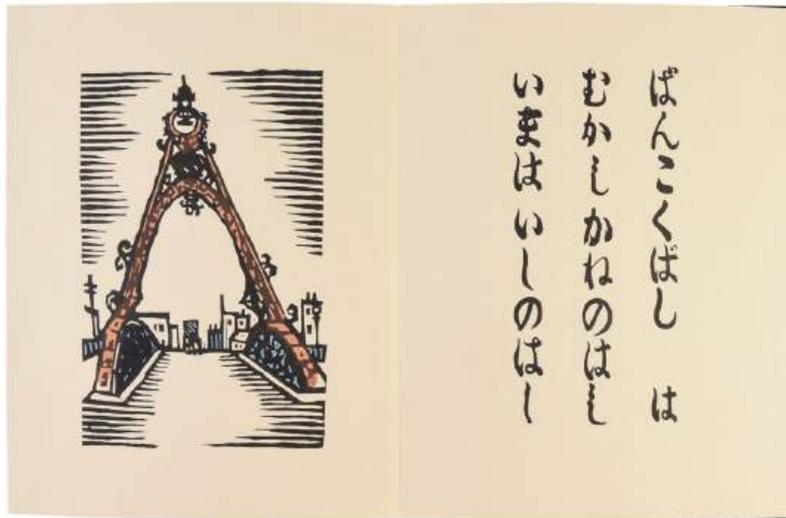
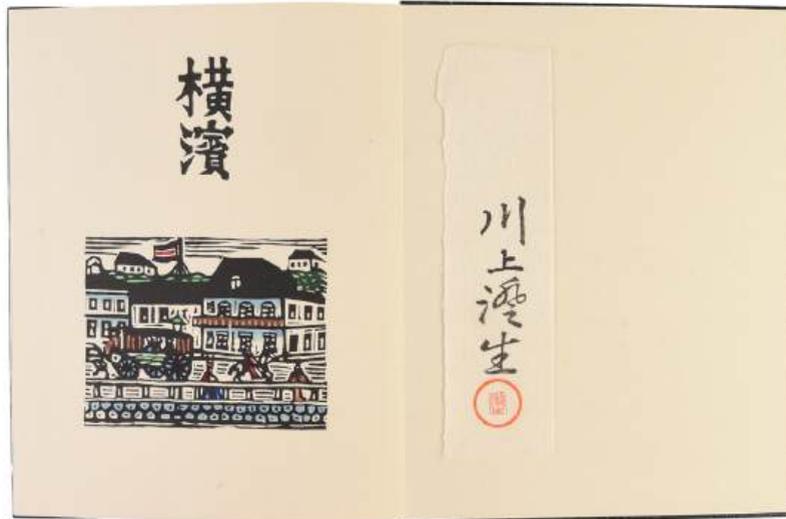
£1,250

A superb collaboration between Kawakami and the Osaka publisher Gohachi.

The present title is centres around one of Kawakami's favourite themes: the port city of Yokohama, its history and bustling mix of people. It is where he was born and, alongside his travels in North America, these early interactions with Western culture were a major influence in his teaching career and artistic practice. There is a somewhat nostalgic feel to the writing in this book, which is in much plainer Japanese than some of his other works. Each page shows an illustration on the left, with almost children's-book-like text on page opposite describing its contents. One spread shows four girls in Western dresses with text that reads *ano ko wa amerika / konoko wa igirisu* ('That girl is America / This girl is England'), the last shows the famous Bankoku bridge – *Bankoku-bashi wa / mukashi kane no hashi / ima wa ishi no hashi* ('The Bankoku bridge / was once a metal bridge / now it is a stone bridge'). Together they form a gentle series of snapshots of Yokohama.

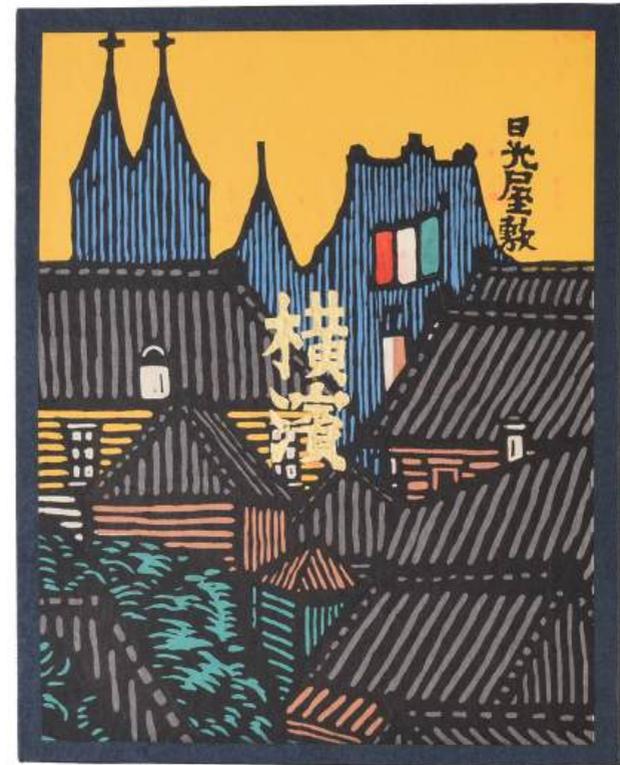
Unlike his earlier books, which were all self-published, the present title was published by Gohachi. Based in Osaka, they were known for collaborating with artists, including Kamisaki Sunao, on small runs of lavishly produced illustrated books. The artist was still the maker and art director of these collaborations, so it is more likely





that Gohachi's role was more in supporting the artist by financing the projects and supplying clients. In the case of the present title, no expense has been spared. The paper quality, lacquer binding and papers used for the boxes show a high level of finish. This is particularly noticeable in the binding, which has pleasingly smooth finish. Kawakami had produced his own wooden bindings with lacquer in the 1940s, which though beautifully made, had a distinctly handmade, more irregular feel. Gohachi published a number of Kawakami titles in the 1960s, before his passing in 1972.

Highly rare. No copies in OCLC.



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Paper-making for a wider audience

8. **GOTO (Seikichiro).** **Kami wo suku mura:
Villages of Paper Making**

First edition, no. 280 of 500 copies. One fold-out plate followed by 22 two-tone lithograph plates with hand-coloured detailing. Yokohon, 140 by 220mm. Fukurotoji binding, original stencil-printed, hand-coloured wrappers with printed title slip, original ecru cloth-covered chitsu folding case also with printed title slip, small mark to upper cover, internally fine. Erroneous pagination [but 54pp.]. Tokyo, Bunka shuppan kyoku [Bunka Publishing Bureau], Showa 48 [i.e. 1973].

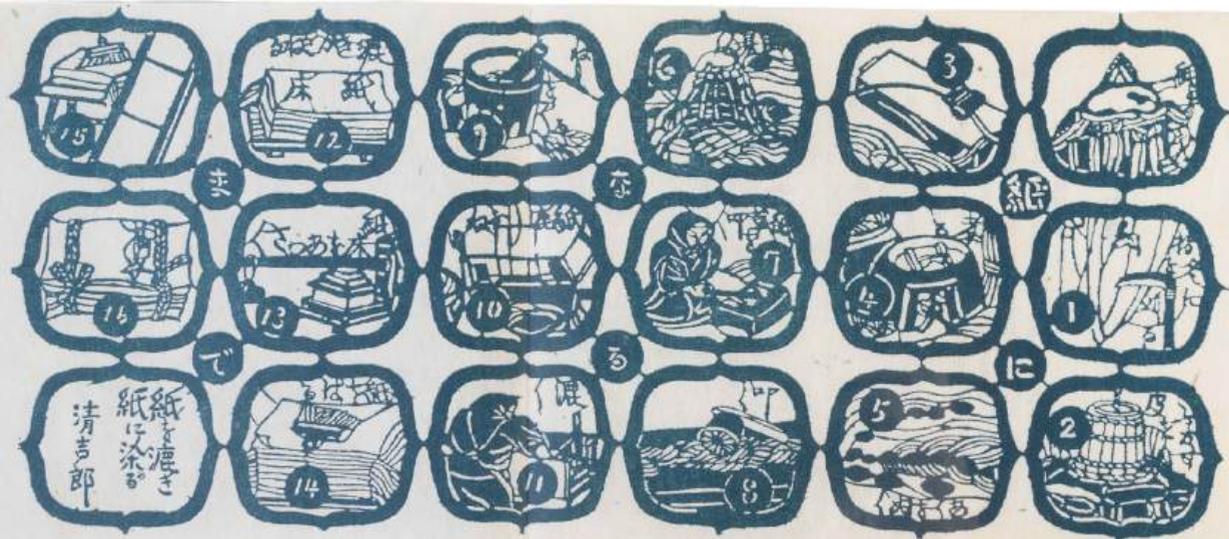
£350

Goto's self-proclaimed '10th book printed on cheap paper' (afterword, p.54). Though he enjoyed publishing exquisite books in small numbers, he realised his wide knowledge of traditional Japanese paper-making would only reach a limited group of people. Thus Goto began to produce larger runs of books that were not as labour intensive to produce, though still entirely beautiful. The present title reproduces Goto's katazome illustrations in litho, with delicate hand-colouring and stencil-printed wrappers.

In the book Goto introduces the process and basic techniques of traditional paper-making, with text in English and Japanese. It draws on his extensive knowledge of paper-making sites in Japan and mentions twelve villages from a range of prefectures – Shizuoka, Fukushima, Ibaragi, Miyagi, Nagano, Fukui and Yamagata.

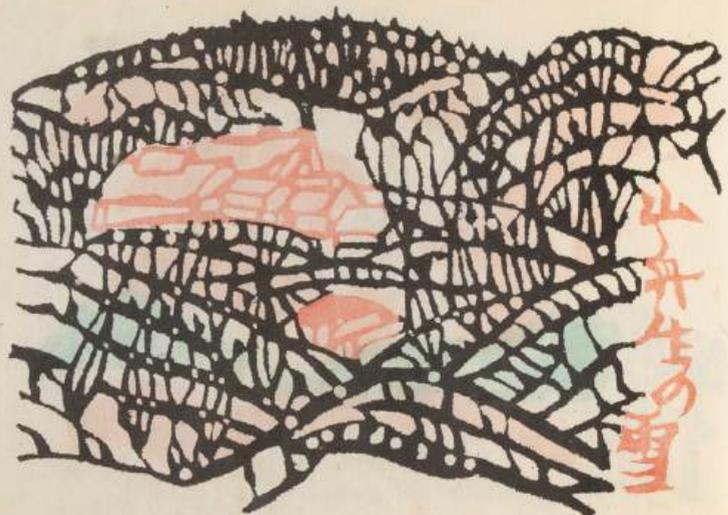
Rare. One copy in OCLC, National Diet Library.





Steps in paper making

1. Kōso, a kind of mulberry from which paper is made.
2. Steaming Kōso. Then bark a tree.
3. Removing the black bark after soaking them in water for hours.
4. Boiling the white bark in soda ash.
5. To remove the soda, the bark is washed in a river.
6. Removing the impurities at the cottage.
7. Beating the materials to loosen fibers.
8. Beating them by a pole and a mallet.
9. Beating roots of Tororo-aoi, a kind of plants, for preparing the nebari, the mucilage.
10. A paper making vat.
11. Making paper.
12. Stacking the paper.
13. Pressing out to except water.
- 14-15. Drying the separated sheets of paper in the sun.
16. Packing up the finished paper.



紙を漉く村、山舟生

福島県伊達郡山舟生町から、丸森町への中間にある、山中の落き臺で、障子紙が主で、紙を漉く期間は開閉期の一月から三月まで、原料は楮、干飯は七尺五寸×一尺二寸の松材で、紙つけ刷毛は刷の種(た)の(た)は、黄は葉の種(た)である。

Yamafunyu, a village of paper making in Date district, Fukushima Prefecture.

Working mothers and paper-making in Korea

9. **GOTO (Seikichiro).** **Kankoku no kami [Korean Paper].**

First edition, no. 77 of a limited edition of 150 copies. Including one Ondol paper sample and numerous hand-coloured illustrations throughout. 240 by 185mm. Orihon binding, original printed paper wrappers, gilt lettering to upper cover, original printed cream card folding case, some faint foxing to folding case and off-setting to page with paper sample, otherwise a near fine copy. [54] pp. Tokyo, Gallery Gohachi, Showa 55 [i.e. 1980].

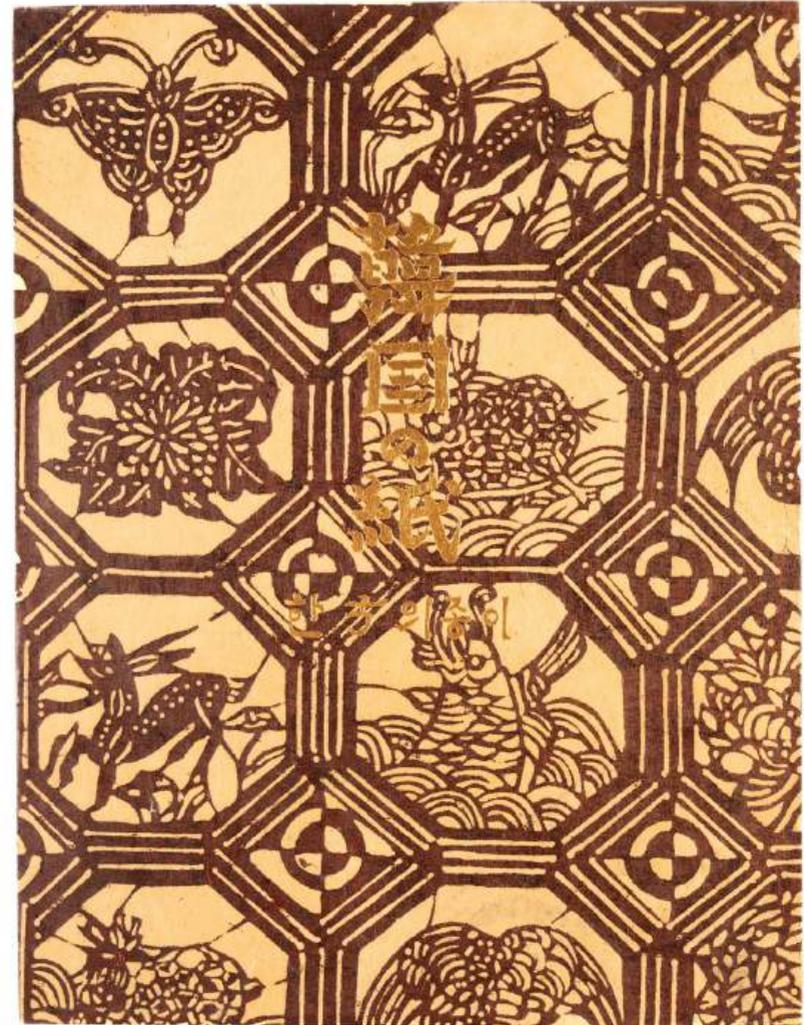
£420

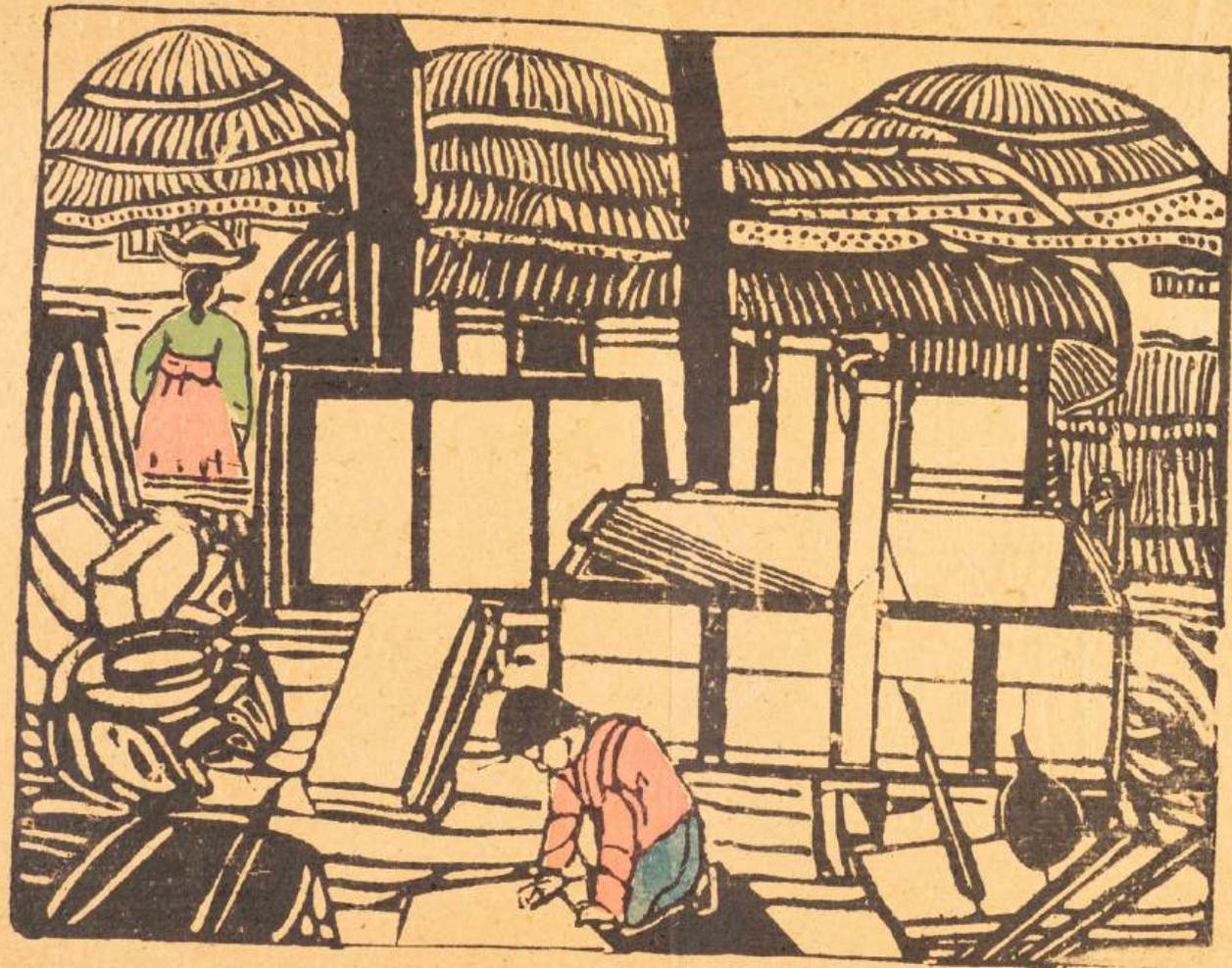
Goto's 13th book: an illustrated study of traditional Korean paper making. Copy no. 77 in a limited edition of 150 copies, with Goto's seal and autograph signature in brush. The paper sample is of Ondol paper; a type of thick card used in traditional Korean housing as part of floor insulation.

In this book, Goto illustrates the environments in which Korean paper is made. We see the physical work done by women – working mothers in *hanbok* carry their children while balancing baskets of fibres over their heads and lift large sheets of paper to dry outside. Like many of his works, Goto captures the backbreaking, physical aspect of paper-making with immense charm, creating an image of idyl. In the final section of the book, Goto writes about his appreciation of Joseon period (1392–1910) painting. This is followed by thirteen illustrated kanji, which are written with auspicious pictorial elements in the manner of *munjado* character paintings.

The present title is the third and final instalment in a series; the first is on the theme of Japanese paper (published 1975), followed by Nepalese (1978), then Korean (1980). Each book can be read a standalone work – they are three separate studies on three extraordinary cultures of paper-making.

Rare. 4 copies in OCLC.





A highly tactile book on paper-making across Asia

10. **GOTO (Seikichiro). Tesuki no kami
[Handmade Paper]**

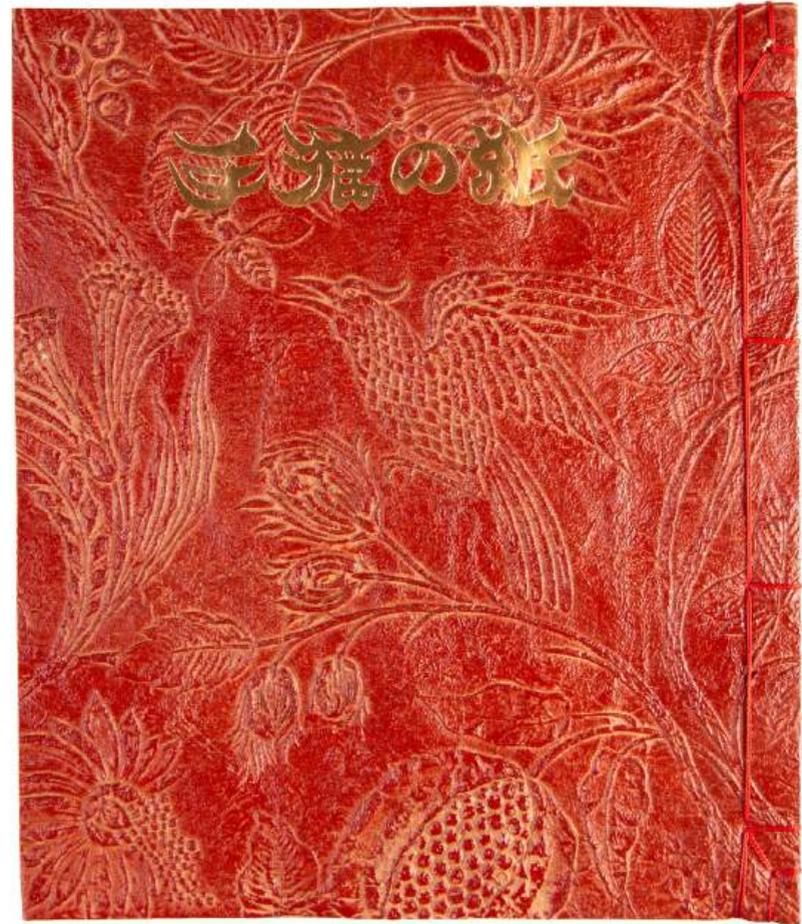
First edition, no. 31 of 290 copies, signed. Copiously illustrated throughout: 3 fold-out plates; 61 tipped-in, comprising of stencil dye and hand-coloured litho; 9 paper samples. 322 by 274mm. Fukurotoji binding, original blind embossed Japanese lacquered paper wrappers, gilt lettering to upper, original 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].

£550

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 1994.

Uncommon. OCLC lists four copies in institutions outside of Japan.





The paper-making community of Yatsuo, Toyama

11. OKAMURA (Kichiemon). **Hon Takakuma shoshi denbun** [Paper-making in Takakuma]

First edition, one of 100 copies, signed. Colour stencil printed throughout. 317 by 202mm. Fukuro-toji binding, original red paper wrappers, stencil printed title slip, original staple bound card folding case also with printed title slip, rusting around staples of folding case and foxing, upper left corner lightly bumped, otherwise a near fine copy. Unpaginated, [32], [colophon]pp. N.p., privately printed, Showa 30 [i.e. 1955].

£650

Okamura's study of paper-making in Takakuma, or present day Yatsuo (Toyama prefecture).

Okamura had travelled widely in Japan, studying the various types of traditional paper-making. These visits moved him to create stencil-printed books that chronicled his findings, as well as local folklore and oral histories. The present title is Okamura's illustrated report on the village of Takakuma. Not much will appear online for wider searches on 'Takakuma' or 'Takakuma washi', as the area and its paper are referred to as Yatsuo washi today. Okamura points this out in the opening text that the paper from this region was particularly known for its durability and was used most often for objects, such as paper lanterns and umbrellas. The illustrations accompanying the text throughout the book give a wonderful sense of a paper-making community.

Okamura's books are often hyper-local in their focus. While the principles of traditional Japanese paper-making are at large the same – such as cold climates, clean river water and the use of mulberry bark (koso) fibres – the quality of paper achieved and the more minute details of the process vary significantly from village to village. In his books, Okamura delves into these details, using illustration and specific colours to convey the atmosphere of each place.

Rare. 4 copies in OCLC.



●雪を晒し●

白皮を雪

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山にこもりて刈安●すはの炭を

焼き加へ用お 一釜分灰ミ斗●もしながら

四斗五升を混ぜ上登まをとり用お



The craft culture of Okinawa

12. **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.





Local history, in local dialect



**13. OKAMURA (Kichiemon). Date Moniwa no shinada
[The shinada cloth of Date,
Moniwa].**

First edition, one of 200 copies. Colour stencil printed throughout, with original woven textile sample tipped in. 305 by 205mm. Fukuro-toji binding, original grey paper wrappers with stencil printed title slip, original off-white card folding case, also with printed title slip, very light occasional foxing to some pages and upper board of folding case, overall a very good copy. Unpaginated, [34]pp. N.p., privately printed, Showa 35 [i.e. 1960].

[With:] OKAMURA (Kichiemon). *Nihon no somemono • sotae no sho: Date moniwa no shinada* [Japanese textile dyeing • ode to coarsely woven fabrics: The shinada cloth of Date, Moniwa]. First edition, signed with seal. Single sheet measuring 255 by 360mm, folded and stamped. Closed tear to fold and lower chipped at fold, paper browned, good. N.p., privately published, n.d. [but Showa 35, i.e. 1960].

£450

A fantastic Okamura title; the story of *shina-nuno* textiles from the north of Japan, written in local dialect.

In this title, Okamura illustrates a story that is written from the first person perspective of a local weaver. The story is written out in a distinctive dialect, which is transcribed neatly in the loosely inserted, printed sheet. The story centres around Moniwa village in Date, Fukushima prefecture, in the north of Japan. Northern Japan is particularly known for thick accents and dialect which are wonderfully conveyed in the text. The supporting illustrations give a sense of the freezing cold climate and the immensely physical work of harvesting the fibres, spinning them into threads and weaving them on hand looms.

Shina-nuno, or *shina-fu*, is a type of woven textile that is made from Linden tree bark. The bark is vigorously washed, boiled and scrubbed so that the fibres come loose and can be twisted into thread. The resulting woven textile is quite coarse, but softens with wear and

Mingei appreciation of Ainu craft and culture

14. OKAMURA (Kichiemon). **Makiri noccha** [The song of the Makiri]

First edition, one of 100 copies, signed. Colour stencil printed throughout. 290 by 200mm. Orihon, original white paper covered boards with stencil printed title slip, original grey paper covered folding case, also with matching title slip, a fine copy. Unpaginated, [20]pp. N.p., privately printed, Showa 37 [i.e. 1962].

[With:] KAYANO (Shigeru) and OKAMURA (Kichiemon), translator. **Makiri noccha: kogatana no (tamashi no) uta** [The song of the makiri (of the spirit)]. First edition. 8vo., 210 by 150mm. Staple bound booklet, fine. 9pp. N.p., n.d. [but 1962].

£950

A katazome tribute to Japan's indigenous group, the Ainu, with the supporting translated text.

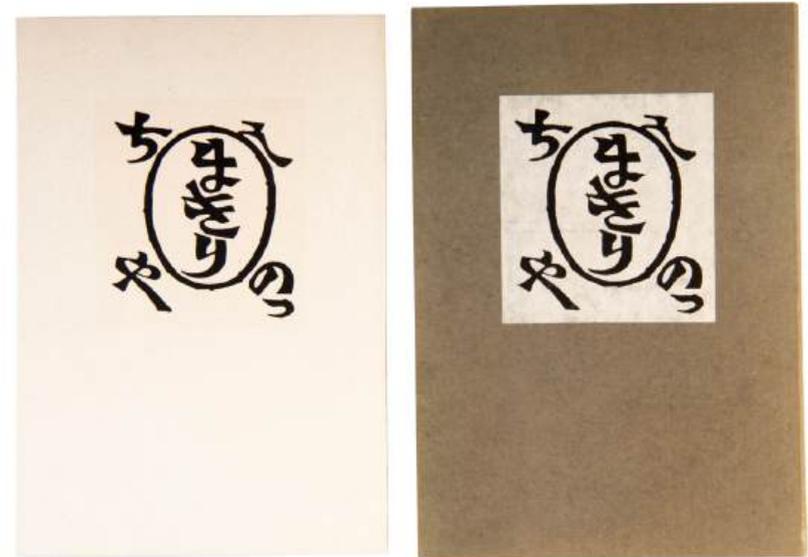
In this book, Okamura illustrates a tale about woodworking with text in *Ainu-itak*, the language of the Ainu people. The book opens with a wonderful scene of an Ainu person in traditional dress wielding a *makiri*, a form hand blade used for carving. As the books progresses, we see the crafts come to life, with details of wood utensils and carving designs. Traditional motifs are heavily drawn from the natural landscape and wildlife of Hokkaido, where many Ainu reside, though sadly in fewer numbers today.

The text is a song 'Makiri noccha,' which has been transcribed and translated in the accompanying booklet. This was a collaboration with Shigeru Kayano (1926–2006), a scholar of Ainu ancestry who dedicated his life to the study and preservation of Ainu culture. In 1994, he was the first Ainu representative in Government and made important steps in changing legislation on the rights of Ainu people.

The history of Ainu people in Japan fascinating, but highly complex. Many communities were driven off their ancestral land and forced to work in agriculture. Additionally, Ainu people were made to adopt

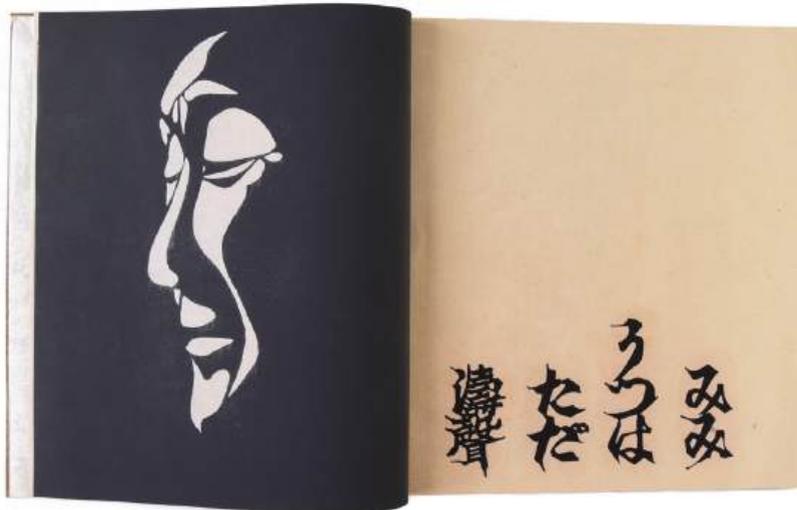
Japanese names and restrictions were placed on how they could express their culture and language. In the twentieth century, Mingei Movement artists and theorists began to appreciate Ainu crafts as highly skilled work, which aligned with mingei ideas on craftsmanship. Okamura was one such artist, and produced a number of books celebrating Ainu craft and culture. The present title is especially touching as it was produced in collaboration with a leading Ainu rights advocate and historian, with original text in the Ainu language.

Extremely rare. No copies in OCLC.





Spirituality and the sound of waves



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

First edition, no.2 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].

£750

An early title, no. 2 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.

Extremely rare. No copies in OCLC.





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An awe-inspiring rendition of a famous pilgrimage

16. **KAMISAKI (Sunao). Shikoku hachijuhachi kasho reiseki no fu [A record of the 88 sacred sites of Shikoku].**

First and only edition, no. 6 of a limited edition of 7 copies. 4 vols. 94 stencil printed plates total, of which 88 numbered as per title, each plate accompanied by manuscript captions loosely inserted. Elephant folio, measuring 625 x 513mm. Orihon binding with original painted paper-covered boards, some marks to upper boards, some tears to original loose protective washi paper, some peeling to gold leaf in plates 16 and 81, a near fine copy. Tosa (Shikoku region), self-published, Showa 58 [i.e. 1983].

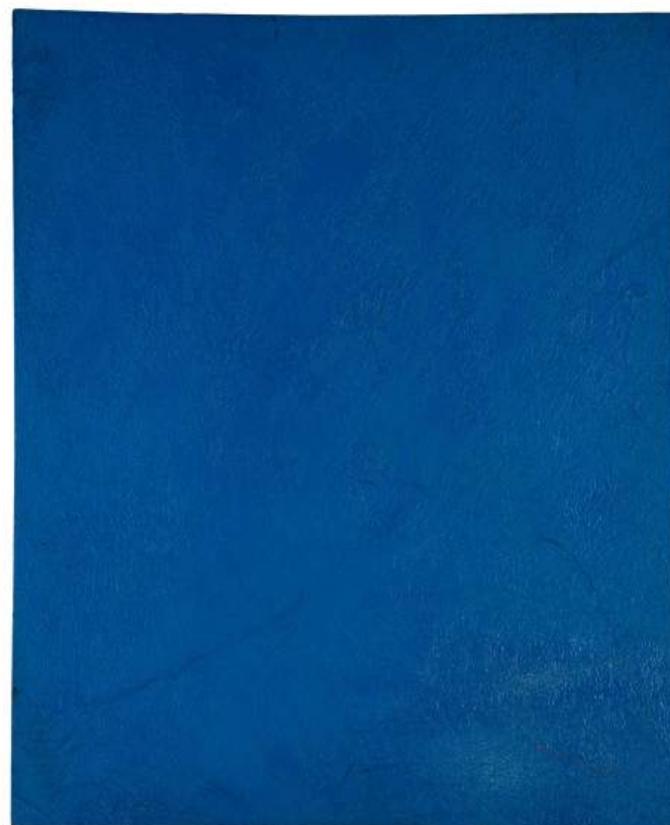
sold

Kamisaki's largest book, with the smallest limitation.

The present set takes reader through one of Japan's oldest and most famous Buddhist pilgrimages. The route takes pilgrims on a 750-mile* route around the circumference of Shikoku, the smallest of Japan's four main islands (the others are Kyushu in the south, Honshu and in the north, Hokkaido). Shikoku, which translates to 'four provinces', comprises of Awa, Tosa, Iyo and Sanuki, which are represented in each of the four volumes. The route is associated with the monk Kukai (774-835), who founded the Shingon school of Buddhism.

The book illustrates each of the 88 temples that make up the pilgrimage. Kamisaki's brilliance as an artist is reflected in the subtle and highly intellectual ways in which he depicts these sites. Though some are visibly temples, we are shown them through silhouettes against a sunset, or in highly close-up crops of architectural detail. Some representations are not so literal, but show a more abstract interpretation, with deep gradients of colour. In other plates, Kamisaki uses Buddhist iconography associated with the temple, such as a crane or turtle.

The pilgrimage is known to have four stages, each with its own significance. Temples 1 to 23 are of *hosshin* (awakening), 24 to 39



Vol. 2 (blue)
pictured next to one
of the mamehon
(item 24) for scale.





are *shugyo* (discipline and austerity), temples 40 to 65 are *bodai* (enlightenment) and temples 66 to 88 represent *behan* (nirvana). This is how the books are divided, with vol. 1 representing *hosshin*, vol. 2 *shugyo*, etc. What is striking is Kamisaki's use of colour to set a distinct mood for each of these stages. The first volume is bound in an almost lacquer-like red, with the colour reappearing throughout. In the second volume we are surprised with an acidic yellow binding, with the zingy palette subtly incorporated in the sky-scapes and detailing. The third volume is bound in a light blue colour, and the palette of the plates begins to feel more natural. The final volume is bound in black, and the plates express a distinct solemnity. In each of the plates is a Buddhist mantra symbol; those on the pilgrimage would sometime perform a ritual by chanting the mantra at each of the 88 temples. Most of these symbols are pictured in a silver circle with a white lotus in the centre of the plate, with the mantra in gold leaf.

This set was funded and commissioned by three wealthy patrons; Yukio Fukushima, Kiyohiko Ieda and Hiromasa Hosokawa. Kamisaki produced only 7 copies of this work, of which the present copy is number 6. Three copies would have gone to each of the patrons, and one copy is known to exist in a private collection in Tokyo. The two remaining copies are not recorded in OCLC, and are most likely to be in private hands in Japan.

* For context, a walk from Maggs Bros. Bedford Square to John o'Groats is a mere 653 mi.







An early Kamisaki title; a study of clocks

17. KAMISAKI (Sunao). Wa Tokei [Japanese clocks].

First edition, no. 5 of a limited edition of 30. 3vols. Each volume entirely stencil-printed, with colour plates on every page. 250 by 160mm. Orihon binding, original printed paper-covered boards and printed paper slipcases, some light bumps to slipcases and slight foxing to edges of each volume, otherwise a near fine set. Unpaginated, [30]; [20]; [28] pp. Tokyo, Gohachi, Showa 58 [i.e. 1983].

£750

A fine copy of this rare, early Kamisaki title; no. 5 of a limited edition of 30.

This set beautifully illustrates a wide variety of Japanese clocks, many of which were designed in the Western manner. 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 not commissioned by Hatto, but was undoubtedly made in light of their friendship.

Rare. One copy in OCLC.



Lamps, bookplates and famous literary figures

**18. KAMISAKI (Sunao). Shohyoshu: Kaze
[Book plate collection: Wind]**

First edition. No 20(?) of a limited edition of 50 copies. 30 stencil-printed illustrations, 15 of which tipped in. 230 by 160mm. Orihon binding, original paper-covered boards with printed title, paper slipcase with printed title slip, some faint offsetting around plates as usually encountered, overall a fine copy. Osaka, Gohachi, Showa 58 [i.e. 1983].

£350

An unusual Kamisaki title, consisting of illustrations of lamps paired with bookplate designs for well-known literary figures.

Bookplates became a fascination for many in Japan from the beginning of the 20th century. It is thought they were first introduced through the literary magazine *Myojo* in Meiji 33 [1900], which featured a bookplate design by the Czech artist Emil Orlik. From there, artistic interest in the bookplate grew, as many influential artists such as Shiko Munakata and Keisuke Serizawa began to make their own designs. In 1943 the Honshohyo Kyokai (Nihon ExLibris Association) was formed for the collection, appreciation and trade of bookplates. The present title is undoubtedly a manifestation of Japanese interest in bookplates – combining the traditional stencil-dyeing method and the Western invention of the bookplate.

Gohachi was known for publishing 'shumi-bon' ('hobby books') in the 1980s. These were books that were highly visual, with little text, often on the theme of a collectable object. These books were particularly desirable during the Bubble period, when the Japanese economy was booming and many people began to build important collections of Western art, craft objects and books. In the case of the present title, *Kaze* (wind) refers to *Kaze*-lamps, or glass lamps (sometimes also referred to as 'Galle lamps', after the Art Nouveaux artist Emile Galle). Though it is unclear why Kamisaki paired lamps

bookplate designs, it is certainly a reflection of Gohachi's *shumi-bon* and Japanese interest in bookplate design.

Rare. No copies in OCLC.

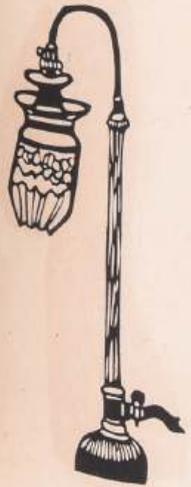




三番本



四番本



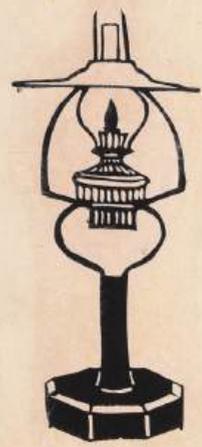
五番本



五番本



八番本



Lamps, matchboxes and their winged companions

19. 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].

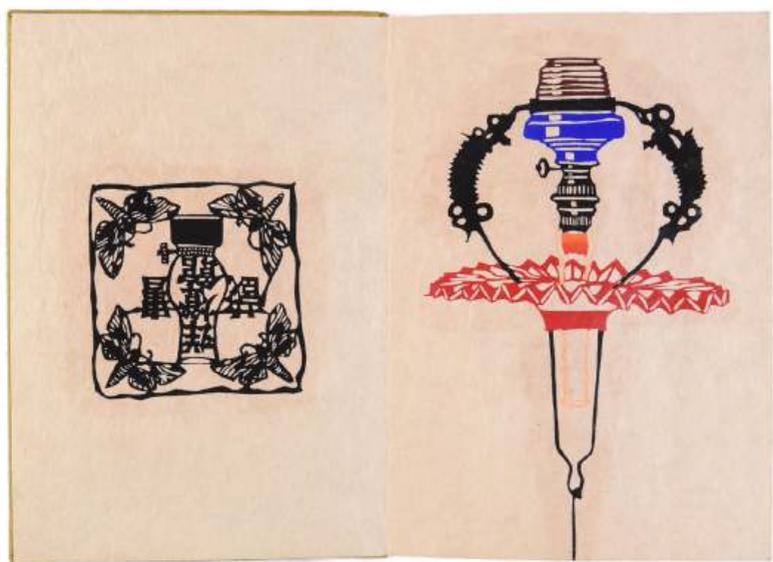
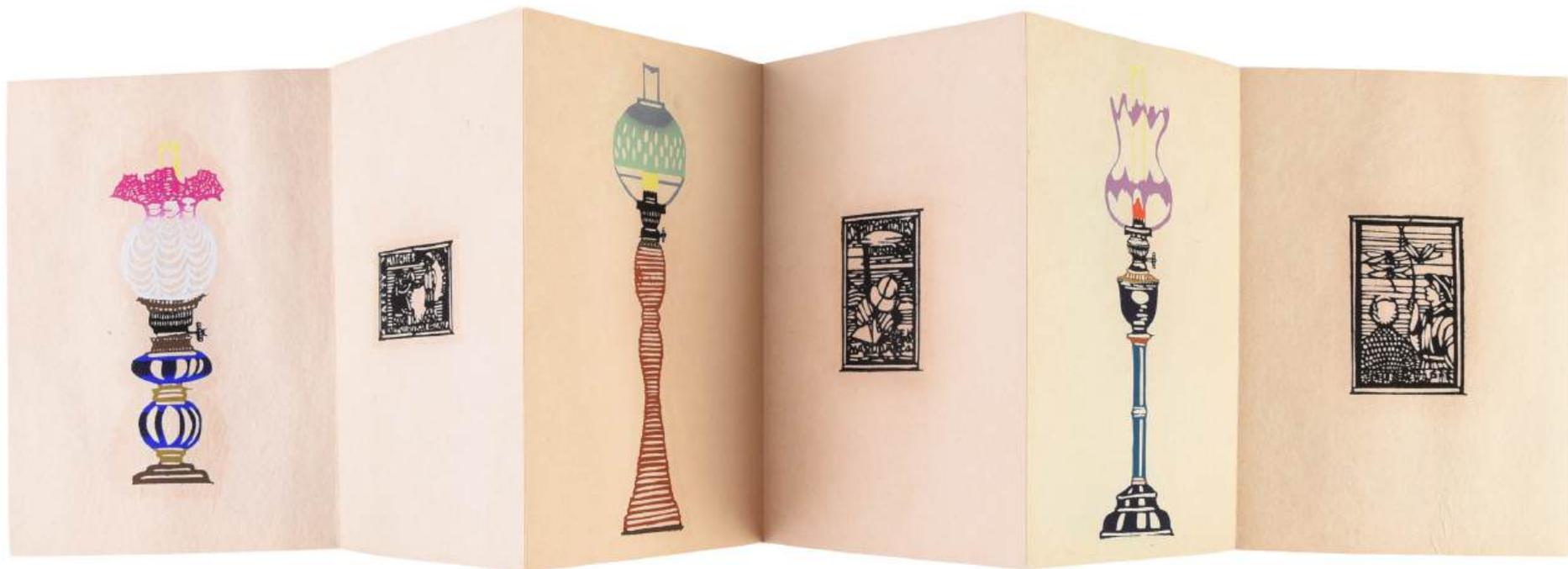
£850

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.





聖珠本
洋燈 + 書畫 +

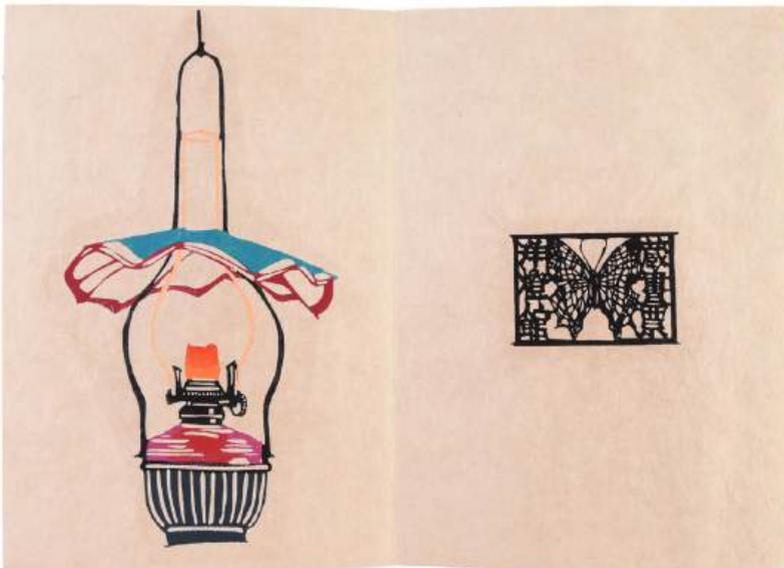
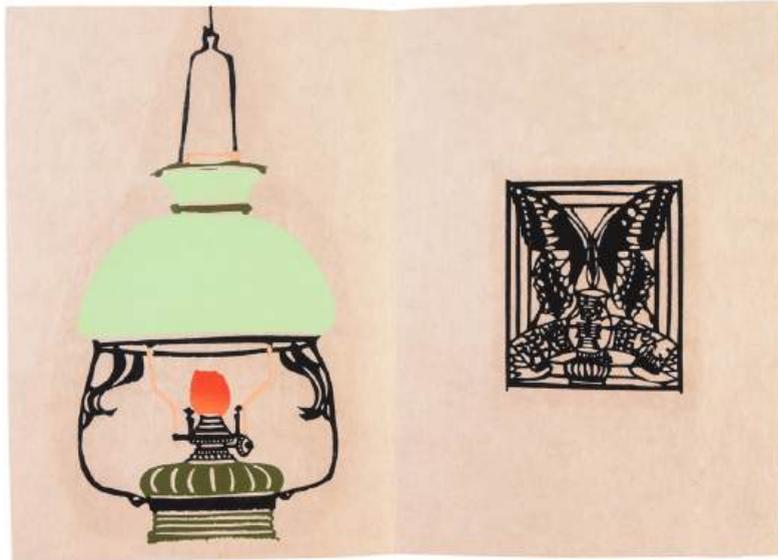
昭和十九年六月 刊

限定本部之内家藏本十五部

館布本早大蔵之内本冊第 番

翠珠家藏本 碑崎温 順

五八 版



A single, standalone volume

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

First edition, no. 3 in a limited edition of 35 copies. Vol. 1 of 2 (though not marked as a set). Stencil-printed throughout, 31 plates in total. 230 by 160mm. Orihon binding, original green paper-covered boards with printed title slip, original slip case with printed title, upper board marked and slip case foxed, internally fine. Unpaginated [30] pp. Osaka, Gohachi, Showa 59 [i.e. 1984].

£450

A single volume of Kamisaki's book on Western lamps.

In this title Kamisaki pairs outdoor lamps with bookplate designs for moths. It is a wonderfully colourful and charming book combining two of Kamisaki's interests – Western design and bookplates.

Kamisaki made an additional companion volume with the same title, but with indoor lamps and matchbox labels. In the colophon, the books do not mention that there are meant to be two volumes. For this reason, bibliographies do not always list this title as '2 vols.' (*ni-satsu*), and single volumes are collectable in their own right.

Rare. No copies in OCLC.



Blending East and West in twelve months

21. **KAMISAKI (Sunao). Hinoe tora goshi ginka kana tsuguru ban katazome egoyomi [Stencil-dyed calendar for the year of the tiger]**

First edition. Twelve colour stencil printed sheets. 420 by 298mm. Unbound, all sheets encased in card folder with stencil printed title slip, first and last sheet slightly foxed, otherwise a near fine copy. N.p., self published, 1986.

£1,250

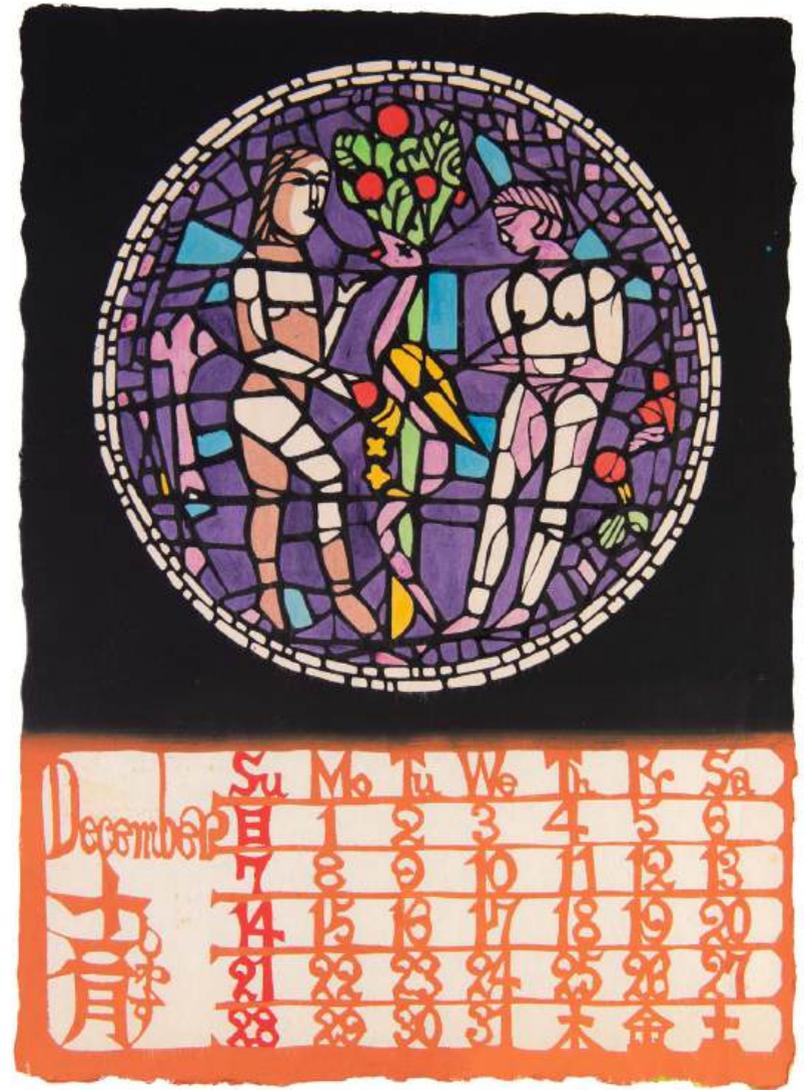
An extremely luxurious, and slightly mysterious, katazome calendar.

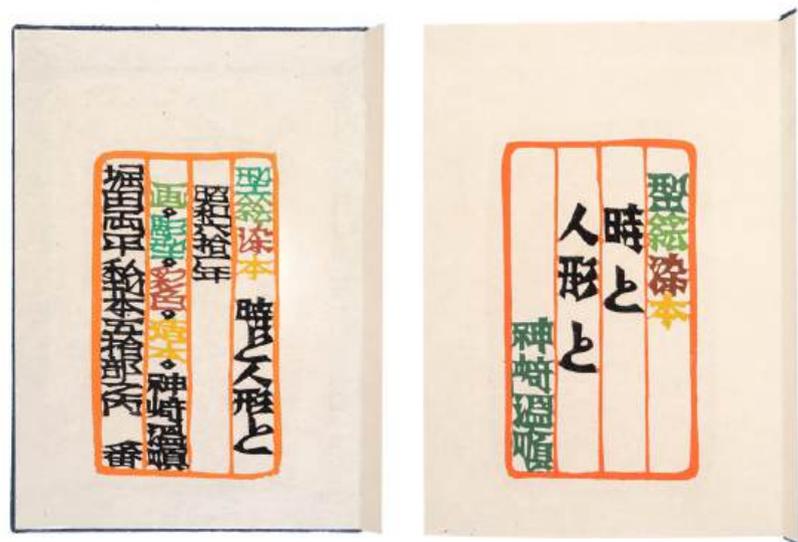
Kamisaki begins this calendar with a portrait of a tiger, to mark the zodiac year. The themes then progress somewhat seasonally, with plum blossom in February and Buddhist figures in August, most likely to mark obon (a national holiday in August where the spirits of ancestors are believed to return to their graves). There is a distinct mix of cultures and themes represented, most of which are familiar in Kamisaki's other works. For example, we see Western clocks, lamps and coffee-pots. More surprising, perhaps, is the print with a Korean *munjado* character painting, a Western ship sailing with multiple flags, and the final print which shows a design for a circular stained glass window depicting Adam and Eve.

One point of mystery of this calendar is the lack of a limitation or publisher. One therefore assumes that it was privately printed, and privately circulated. This would have been a tremendous expense, as each print is immensely intricate and there is copious use of gold leaf.

This calendar is extremely rare. There are no records of it online or copies in OCLC.







Clockmakers and lamentations on time

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

First edition, limited edition of 50 copies, likely artist proof copy. Entirely stencil-printed, including 18 colour illustrations. 230 by 165mm. Orihon, original printed title slips, original chitsu and card box, light wear upper and lower edges of upper boards, internally fine. Tokyo, Ryohei Hotta, Showa 61 [i.e. 1986].

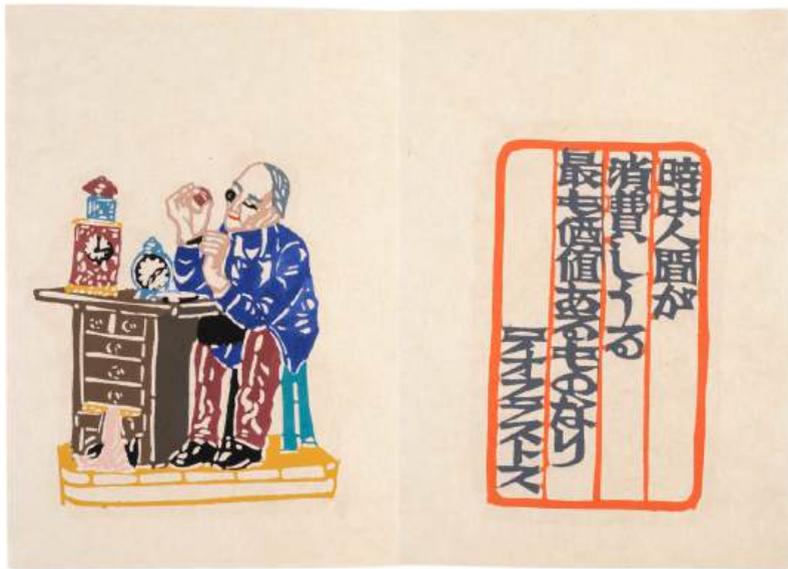
£450

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.

The edges of the upper board are slightly worn, which is most likely the reason for this copy being unnumbered. As such, this copy may be regarded as an artist proof copy. It is otherwise in fine condition with exceptionally crisp impressions and gold leaf accents inside.

Rare. No copies in OCLC.



Time: in fourteen influential thinkers

**23. KAMISAKI (Sunao). Toki seou
[Bearing the Weight of Time].**

First edition, 'extra copy', 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].

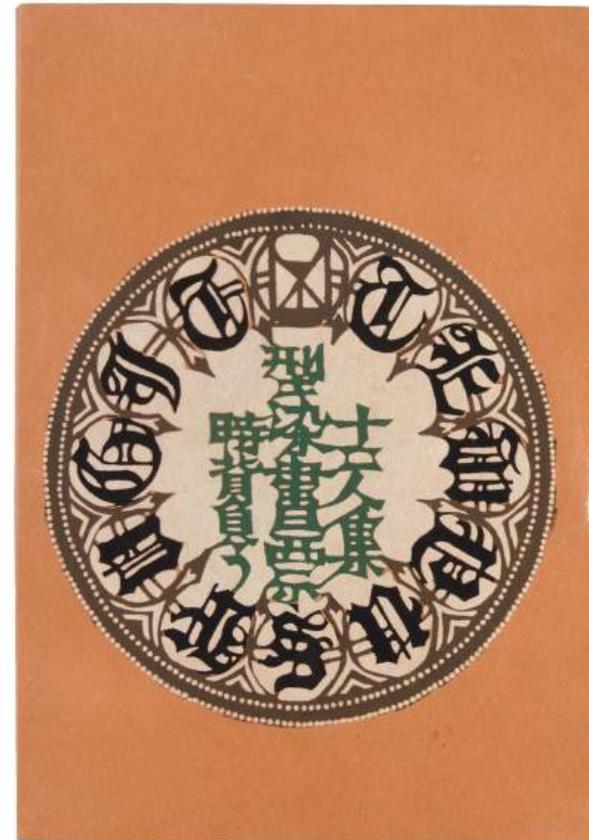
£350

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 'bangai' ('extra copy'/outside limitation), which can be understood as an artist proof copy.

Rare. No copies in OCLC.



A complete set of Kamisaki's mamehon

24. KAMISAKI (Sunao). Complete set of Kamisaki's mamehon trio.

Tokyo, Kosho Tsushinsha, Undated [but 1987-1988].

£1,000

i. Kohi ateji katazome rimpyo shu [Stencil-dye illustrated collection of coffee themed matchbox labels]

First edition, no.195 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].

A wonderful ode to 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.

ii. Chimei ateji thon [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.195 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 bunbutsu 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].

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.

iii. **ABC ateji shohyo Ex-Libris**
[Illustrated alphabet book of Ex-Libris']

First edition, no.195 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].

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.

Each set rare, and it is even rarer to find all three with the same copy number.





Twelve months of paper-making

25. **KAMISAKI (Sunao).** **Mi no toshi katazome egoyomi kamisuki saijiki [Stencil-dyed paper-making calendar for the year of the snake]**

First and only edition, no. 29 in an edition of 100. Twelve colour stencil printed sheets. 420 by 298mm. Unbound, all sheets encased in card folder with stencil printed title slip, fine. Kochi Prefecture, Ino Paper Museum, 1989.

£1,500

A harmonious mix: Kamisaki as both paper-maker and printer.

This was one of the calendars commissioned by the Ino Paper Museum in Kochi Prefecture. This area of Japan is particularly well known for a specific type of handmade paper known as Tosa washi. The production of Tosa washi dates back over 1000 years and, alongside Mino and Echizen washi, it is known as one of the 'three great papers' of Japanese crafts. The Tosa region is home to the Niyodo river, which has clear and crisp water that is ideal for paper making. The calendar illustrates the process of making washi in the Tosa region through the twelve months of the year. The title 'mi no toshi' ('year of the snake') refers to the zodiac year in which the calendar was made – in this case, 1989. There is a great sense of community conveyed throughout, with groups of craftspeople cutting down the mulberry branches (koso), wading in the river to wash them, and at the end, packaging the finished paper into pleasing bundles tied with string.

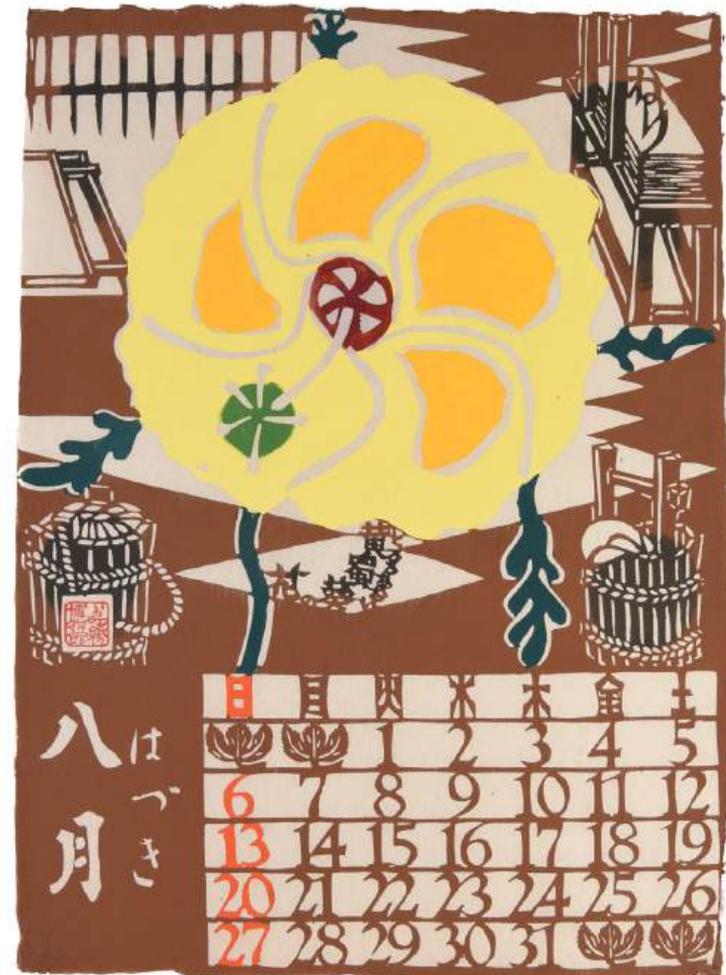
Kamisaki was trained as a paper-maker in Tosa. This work is a wonderful example of his personal knowledge of paper-making, and his ability to bring scenes to life as an artist.

It is not clear how many years Kamisaki made calendars for, as we have only encountered two (1986 and 1989). Calendars with loose

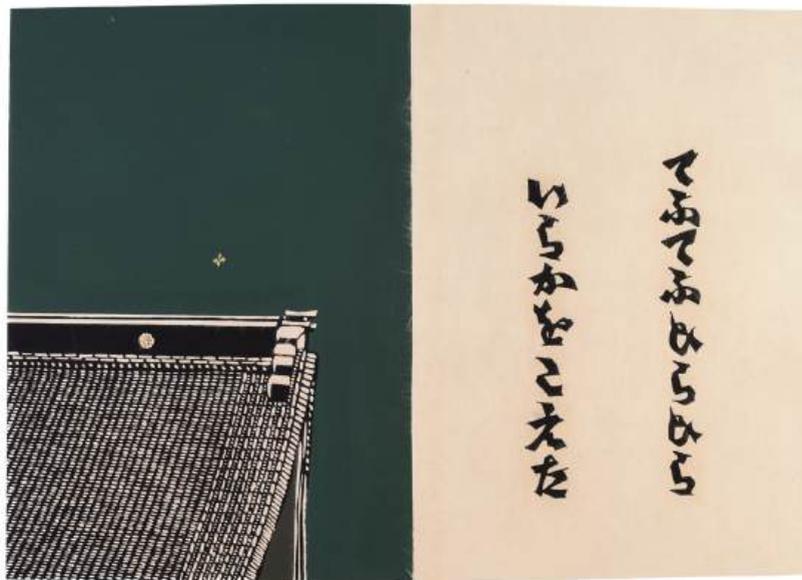


sheets printed in katazome are not uncommon. Serizawa Keisuke and Okamura Kichiemon had also produced such calendars, usually in a smaller format and with a wide variety of themes. Kamisaki's collaboration with the Ino Paper Museum can be understood within the context of mingei artists' calendars.

Extremely rare. No copies in OCLC.



A journey through the Japanese landscape



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

First edition, no. 12 in a limited edition of 100. Entirely stencil-printed, including 18 colour plates. 297 by 210mm. Orihon, original printed title slips, original chitsu and box with printed labels, almost imperceptible foxing to folding case and binding, otherwise fine. [34]pp. Osaka, Leach, Heisei 3 [i.e. 1991].

£600

Santoka's poetry on the theme of journeys, brought to life by Kamisaki's bold illustrations.

The present title is imbued with a sense of nostalgia. Santoka reflects on his furusato (hometown); enjoying a bento lunch on the grass, letting go of one's sense of urgency, noticing both the subtlety and drama of natural landscapes. The accordion binding of the work adds to this sense of a long journey, accented with peaceful moments illustrated by Kamisaki.

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.

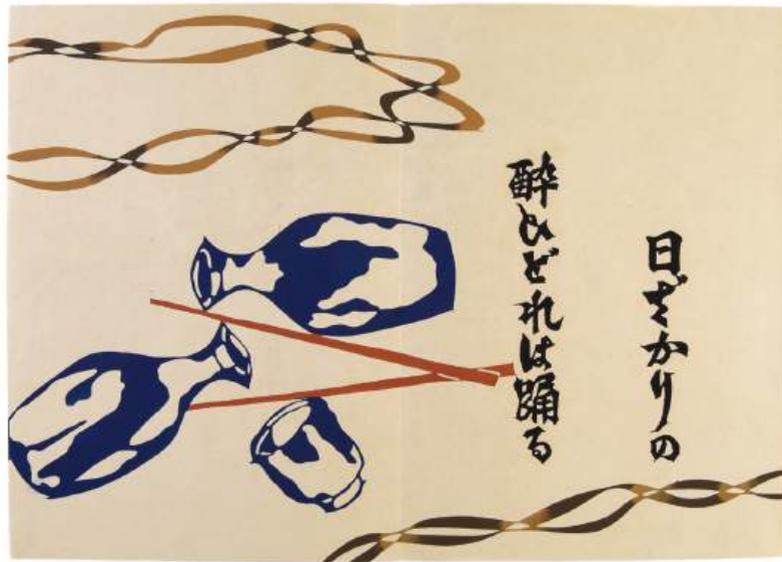
Rare. No copies in OCLC.

水音と深く古かへ

おのれをあやます



A fine pairing



27. **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, foxing to slipcase and faintly on upper board, internally fine. [34]pp. Osaka, Leach, Heisei 3 [i.e. 1991].

sold

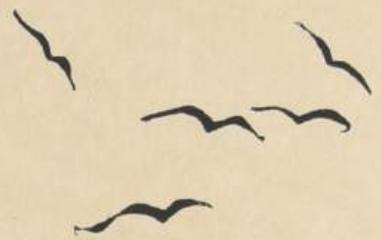
A fine pairing: Santoka's poetry on sake, with atmospheric illustrations by Kamisaki. No. 65 in a limited edition of 100.

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.

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.

Very rare. No copies in OCLC.





火し酔入り

物思ひをれば

夕焼け如



A last look at traditional *minka* housing in Kyoto

**28. IWAI (Taketoshi). KATO (Minoo). KAWAI (Kanjiro). design
Kyoto minka fu [Record of Kyoto's
Minka Houses].**

First edition. 2 volumes. 55; 100 collotype plates, each with two images. Oblong folio. 2 original decorated folding cloth cases (slightly stained) together with two volumes of text in original washi covers (folio). Very light wear, but overall still a very good set. [iii], 26; 3; 56pp.(text). Kyoto, Benrido, dated: Showa 6-9 [i.e. 1931- 1934].

£2,200

This is an extraordinary survey of *minka*-style architecture in Kyoto. The term *minka* refers to a style of vernacular architecture that was used by farmers, artisans, and merchants, i.e. people who did not belong to the samurai class. In the wake of rapid modernisation during the Meiji and Taisho period people became aware of the disappearance of *minka* housing stock. This awareness, together with an emerging interest in traditional housing through the Mingei Movement led to the publication of this richly illustrated book. Over 300 images record the inside and outside of some of Kyoto's oldest houses.

Minka architecture and housing was of great interest to the mingei theorists as examples of everyday craft – the architecture of the houses themselves, as well as the interior objects were made by ordinary people, for ordinary people. The focus of mingei was to draw attention to these craftspeople and objects, celebrating the mastery of their work and what Soetsu Yanagi called 'the beauty of everyday objects'.

Benrido specialised in high quality collotype reproductions and was the preferred printer for photographers with artistic ambitions. This book would have cost a small fortune to produce and it was financed by the Kyoto Branch of the Osaka Mainichi newspaper.

Only 3 copies in OCLC.







A fine trio of mingei publications for the tea enthusiast

29. NIHON MINGEI KYOKAI [3 issues of Kogei magazine on Tea Bowls].

First edition. 3 vols. Nos. 5, 67, 77. One of a limited edition of 600/1000 copies. 12; 12; 10 photographic plates. Japanese text. 8vo. Original decorated wrappers, slight wear but overall a very good set. 61; 85; 82(text) pp. Tokyo, Nihon Mingei Kyokai, dated: Showa 6-12, [i.e. 1931- 1937].

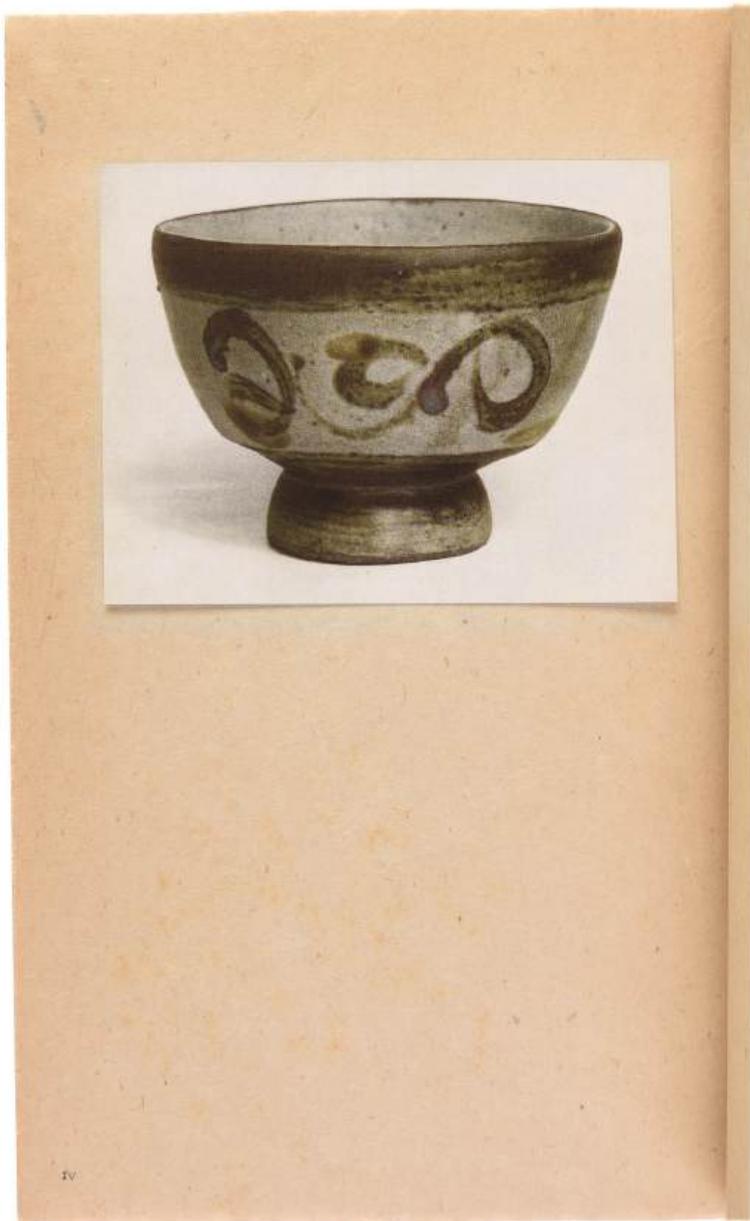
£650

An attractive trio of Kogei publications centring around the theme of tea, which forms a significant part of the seminal mingei text, *The Unknown Craftsman*.

The founding principle of the mingei movement was to draw attention to everyday objects, celebrating the high level of craftsmanship upheld by 'unknown craftspeople'. This term was coined by Yanagi Soetsu, the pioneer of mingei philosophy and practice, alongside ceramicists Hamada Shoji and Kawai Kanjiro, who together edited and produced the *Kogei* (Craft) publications.

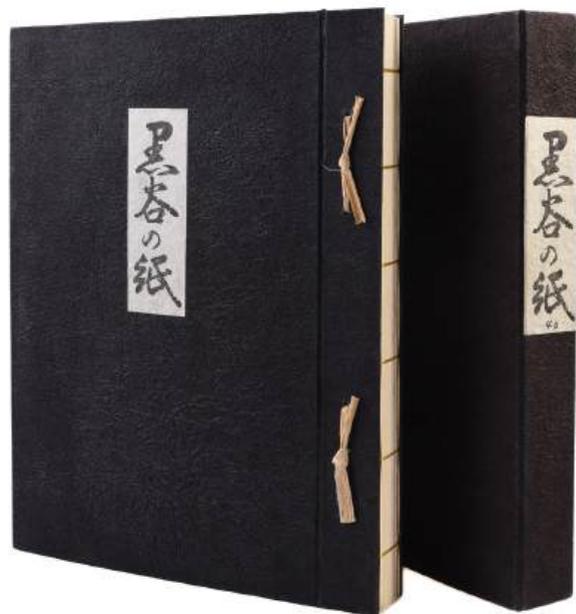
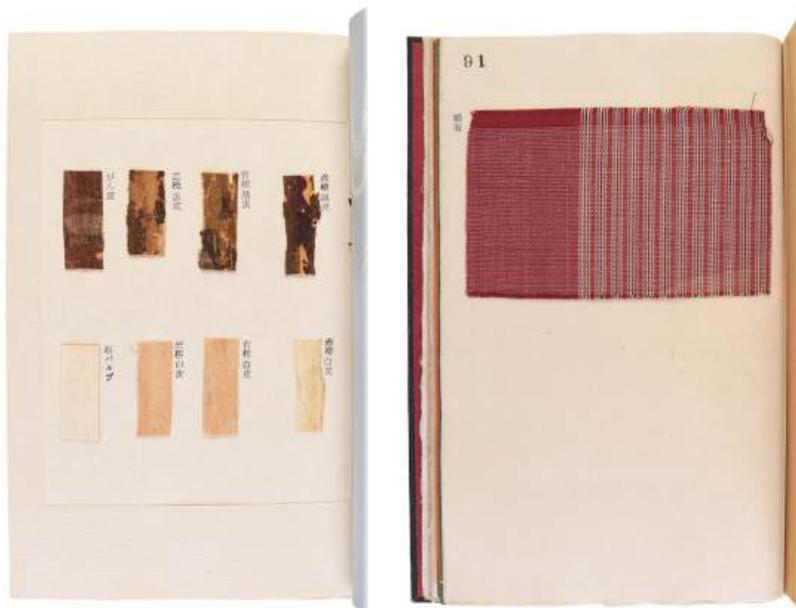
The present issues relate to Korean teabowls, famous teabowls, and Hamada teabowls. Each issue in the series was produced with immense care, with particular emphasis on the use of handmade materials for the wrappers. Issues 5 and 67 are bound in katazome (stencil-dyed) cloth by Serizawa Keisuke, who was awarded Living National Treasure status in 1956 for his contribution to Japanese craft. Issue 77 is bound in lacquered paper made by the craftsperson and mingei theorist Suzuki Shigeo. Thus, each issue is not only about craft, but is a material representation of mingei sensibilities, expressed by the leading figures of the movement.

Issue 5 features an article by the potter and leading mingei figure Kawai Kanjiro on pottery finishes, complete with illustrations showing the different types of tea bowl bases. Issue 67 includes an article on Korean tea bowls of the Goryeo dynasty and Japanese tea



bowls of the Yamato era, as well as an article by Yanagi Soetsu in praise of the Rinpa artist and potter Koetsu Hon'ami. Yanagi opens with the first article in issue 77, in which he writes about his friend Hamada Shoji in relation to tea bowls.





**The first Kurotani Washi Association book;
filled with paper samples**

**30. KUROTANI WASHI ASSOCIATION; NAKAMURA (Hajime)
Kurodani no kami
[Kurodani paper]**

First edition. Numerous black and white photographs in introduction, followed by 111 paper samples bound in. 300 by 225mm. Yamatotoji binding, original navy washi-covered boards with printed title slip, chitsu folding case, faint foxing to samples 19–22, otherwise a fine copy. 56; 111 pp. Kyoto, Kurotani Washi Association, Showa 42 [i.e. 1967].

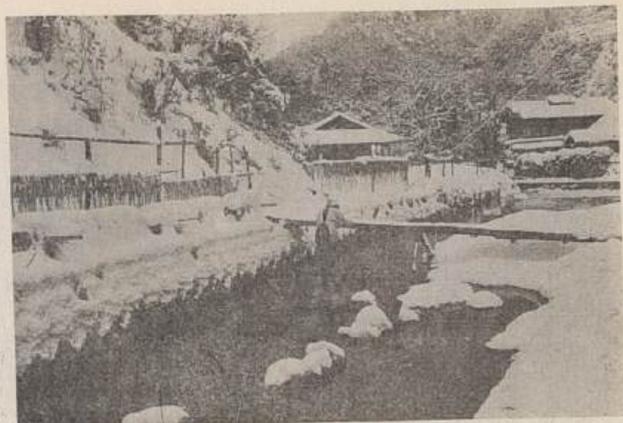
£650

A book that celebrates the immense history and craftsmanship of paper-making in Kurotani, Kyoto. No. 40 of a limited edition of 200. Complete with 111 original paper samples.

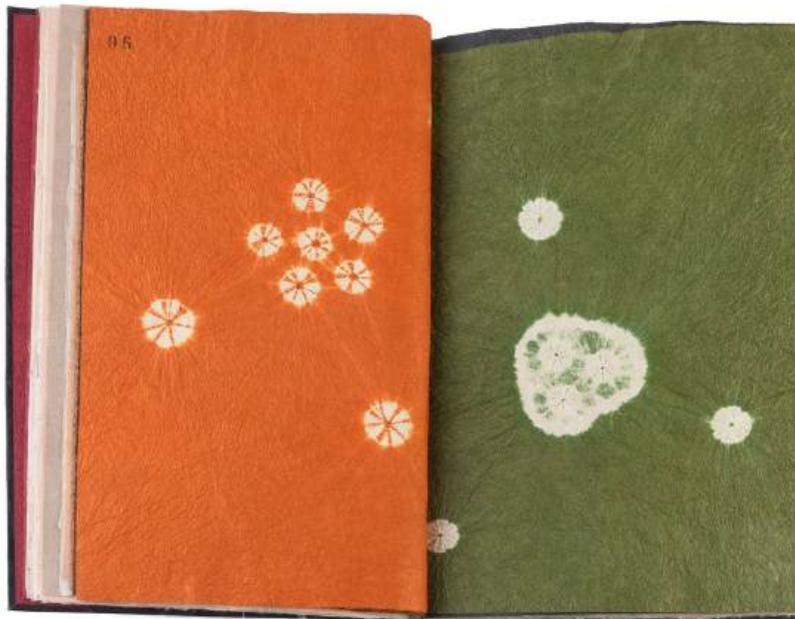
Around the late 1960s, there were concerns about the lack of successors to continue the tradition of paper-making in the village of Kurotani. This prompted the papermakers to research and collect documents from their archives, piecing together the history of Kurotani. The result was a series of books, beginning with the present title. The introduction was written by Hajime Nakamura (1912–1999), a well-respected philosopher and historian who taught at Tokyo University. In his detailed introduction we see photographs of the snowy village of Kurotani, the detailed step-by-step process of making fine papers, as well as portraits ageing paper-makers (concluding with an impressive 89-year old woman sorting kozo fibres by hand).

Drawing on the success and popularity of the present title, the Association published another book in 1970, 'Kami Suki mura Kurotani' [The villagers from Kurotani who love paper]. Once again edited by Nakamura, the book featured stencil illustrations by Chizuko Kanayama and won a prestigious book design prize.

Rare. 5 copies in OCLC.



でもあって、止むを得ず楮の株を掘り起して、さつま芋や麦を一生懸命作ったものである。そのうち軍隊や工場へ行っていたので、急に人口も増え若い労働力が充分になり、二十三年頃にはやっと村も盛付き、紙抄の方も軌道に乗り出した。若い人等が中断された形になっていた紙抄の技術も、この時期に下手な紙でも良く売れたので勉強出来たとも云えるのである。その人等も今では二十年以上の技術経験者となつて今後の黒谷を背負ふ人々とも云えるのである。戦後のその頃は主に半紙や「障子紙」「値札紙」と云った紙が主製品であったわけである。戦後五、六年はいづこも食糧難の為、原料の不足は尙さらひどく、原料を集めるのに一番苦労をしたのもこの頃である。然し戦後のさう云ふ時代も意外に早い立直りを見せて、急速な技術の発達に伴ふ機械抄の進歩は目ざましく、戦後十年もたぬないうち昭和二十七年頃にはほぼその変化を見せはじめた。今までの実用的な紙のうち障子紙や値札用の紙は機械抄が主となり、生活様式の変化は和傘がほとんど洋傘になると云ふ風で、





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