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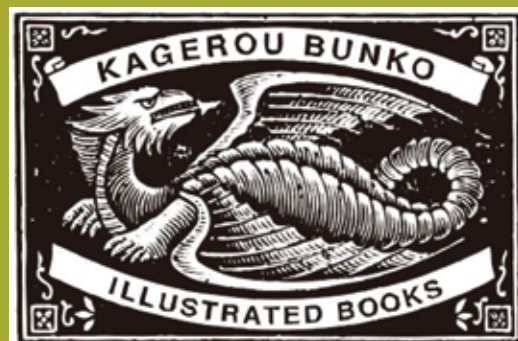
かげろう文庫

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**KAGEROU
BUNKO**

**LONDON
2023**



Classic Golden Binding for the Classic Japanese Tale

1. "The Tales of Ise" (伊勢物語)
Manuscript. [Ca. 17-18th century]

"The Tales of Ise" is considered one of the most famous medieval Japanese literary works. Although the manuscript is not dated or signed, it is believed to have been copied in the early Edo era. However, this particular copy stands out for its lavish binding in a square-shaped format known as Masugata-hon, and its wrapper made of golden brocade silk. The use of thick paper (Torinoko-kami) is also typical of early Edo-era manuscripts. On the inner side of the wrappers, one can find a hand-painted summer garden on a shining golden background, made of gilded and embossed thick decorative paper. The writing of the unknown copyist is delicately executed in Hiragana, making it a charming example of Japanese manuscript beauty. Text in Japanese.

1 volume complete. 15.5x16.1cm. 75 leaves. Gilt endpapers, hand painted in colours. Water stains on the bottom of the contents, few wormholes, otherwise clean copy. Original brocade binding. Small worm holes on the cover. Comes with a very old wooden box. Lid is damaged on one side. Title slip damaged but survived. Near fine condition.

US\$3,300 / GBP2,700



Early Japanese Natural History, illustrated

2. KIMURA, Kenkadō [author]; MATSUKAWA, Hanzan [illustrator]; AKATSUKI, Kanenaru [editor].
"Kenkadō zatsuroku" (兼葭堂雑録)
Ōsaka: Maekawa Zenbē, [Ansei 3/1856]. [Later printing, ca. 1870s].

The title of this amazing natural history book by the polymath scholar Kenkadō Kimura (1736–1802) can be translated simply as "Miscellaneous Writings by Kenkadō". It includes a vast range of materials, such as arts, tea ceremony, mandragora, mermaids, Southern cassowary, and strange fishes, with numerous illustrations. Text in Japanese.

5 volumes, complete set. 25.5x18.2cm. 33, 26, 25, 22, 22 leaves. B&W woodblock printing. Original Japanese Fukuro toji bindings with title slip. Slightly foxed on the wrappers, very minor stains on the contents, otherwise in near fine condition. Comes with the original envelope.

US\$1,350 / GBP1,100



Early Japanese Celestial Map

3. ISHIZAKA, Tsunetaka [cartographer]
"Hōen seizu" (方円星図)
[Unknown publisher], Bunsei 9 [1826].
First edition.

A two-meter long, large, very rare, important celestial map printed in the early 19th century. The author, Tsunetaka Ishizaka (1783–1844), was an astronomer who worked at Fukuyama domain and for the Tokugawa government. He created several star charts, but this one was the most advanced of his works. Apparently, it is a corrected and updated star chart based on the work of Ignaz Kögler (1680–1746), a German astronomer and Jesuit missionary in Qing China. This celestial map is one of the highlights of early Japanese astronomy. Text in Japanese.

1 sheet complete (split in two sheets, 56x111.5cm each.). Original Japanese paper, b&w woodblock printing. Occasional wormholes, stains on the back side. Author's red stamps at the afterwords text. Very good condition.

US\$8,800 / GBP7,050



Second World map published in Japan

4. HASHIMOTO, Noamasa (Sōkichi) [cartographer]; NAGAKUBO, Sekisui [corrected by]
"Oranda shin'yaku chikyū zenzu" (啗蘭新譯地球全図)
Ōsaka: Asano Yahē, Okada Shinjirō, Kansei 8 [1796].

The first European world map published in Japan was Shiba Kokan's "Chikyuzenzu" (1792), but this map is the second. The cartographer Sōkichi Hashimoto (1763–1836) was a scholar and scientist (Rangaku), well-known for his study of electricity. He created this map based on maps made in Europe that were newly imported in the first half of the 18th century. In contrast to the aforementioned "Chikyuzenzu," which was also the first copper plate printed map, this is a conventional woodblock printing and is hand-colored. As for the scientific qualities, the world is represented in hemispheres, but California is still depicted as an island and Australia is disappearing in a sort of gray cloud on the southern edge of the image. Text in Japanese.

1 folding map complete with original cover. 54.8x93cm. Woodblock printed, hand coloured.

Minor stains and very small wormholes, repaired.

One folding side is detached. Yellow paper wrapper with latin characters embossing.

Overall in very good condition. Comes with a custom made slipcase. **US\$1,980/ GBP1,600**



Painted Shells for Wedding Gift

5. Kai-awase, a pair of shells [貝合わせ]
[Japan, Ca. 18th century]

Two parts of one bivalve shell (hamaguri no futami) decorated with butterflies on the inner surface. The shells appeal to the aristocratic game of the Heian era in Japan - Kai-awase. Originally the game was intended for marriage ceremonies. Two hinged parts were covered with identical scenes from the Tale of Genji, and the player should guess among 360 pairs by identifying the natural pattern on the outer side. In later eras the kai-awase shells became a symbol of marriage and a perfect wedding gift. The naturalistic depiction of two butterflies is a play on the couple-theme and probably reflects the tastes of the era of the Japanese enlightenment (18th - 19th century).

7,5x10cm each shell. Chalk, lacquer, gold, pigments, embossing. Few scratches on the painted surface. Comes with the custom made wooden box. Near fine condition.

US\$440 / GBP360



Edo Era Acrobat

6. Kagonuke-zu (籠抜け図)
[Unknown creator], [ca. late 17th century].

This beautiful painting depicts an aristocratic audience enjoying an acrobatic performance. Presumably, it is a fragment from a manuscript scroll. The trick being performed is called "Kagonuke" and was first described during the Enpo era (1673-81) in the first illustrated Japanese encyclopedia, "Wakan Sansai Zue". It tells the story of two acrobats, Izumi Kotaka and Ryunosuke Karasaki, visiting Osaka. The trick involves a bamboo basket pipe with a diameter of 1.5 shaku (approximately 50 centimeters) and a length of 7 to 8 shaku, fixed on a stand or suspended in the air. Lit candles can be placed inside the basket. An assistant stabs the basket with a sword, while the acrobat jumps through it, wearing a sugegasa (a straw hat) of the same diameter as the pipe. The stunning sakura blooming screens in the background enhance the beauty of the painting. The noble audience shows its excitement.

33x41.5cm. Paper, ink, glue painting, gold. Mounted on cardboard. Wooden Japanese frame made in the 20th century. Ex-owner inscription on the backside of the frame. Traces of creasings, otherwise in fine condition

US\$2,200 / GBP1,800



Leader of Sencha Culture Baisao Commemorative Edition

7. KIMURA, Kouyo [edited by]
"Maisa ou chaki-zu" (売茶翁茶器図)

[Ōsaka] : Izumiya Suezaburo, Taisho 13 [1924]. Reprint edition, limited to 300 copies. An extremely rare record of thirty-three tea tools owned by Baisao (1675-1763), a celebrated monk who popularized Sencha culture in Japan. This illustrated album shows the origins of his favourite Sencha ware, which is simple and modest.

The first edition was edited and published in Bunsei 6 (1823) by a son of Kenkado Kimura (1736-1802) named Kouyo. Kenkado Kimura was devoted to the tea ceremony which he studied from Baisao. After Baisao passed away, Kenkado inherited Baisao's tea tools.

At the 150th year of Baisao's death anniversary, Tessai Tomioka (1836/1837-1924), a famous calligrapher and painter, started a commemorative project to show forgotten original Sencha tea ceremony tools. There are no copies outside Japan, and only one copy is available at the National Diet library. Text in Japanese.

1 volume complete. 20.7x12.5cm, 20 leaves. Coloured woodblock printing. Ex-owner stamp on the colophon page, which is owned by "Kagetsu-an Kakuo", Kagetsu-an is one of oldest Sencha tea schools. Minor stains on a few leaves, overall near fine to fine condition. Oblong folding album with original yellow cloth cover with original title slip.

Comes with the original slipcase.

US\$1,650 / GBP1,350



A million things about tea

8. "Cha yorozu hikae" (茶萬控)

Yamanaka-an [copied by]

Written in Anei 8 [1779], copied in Bunsei 12 [1829]

This is a manuscript on tea parties that includes very detailed instructions on how to arrange tables at a teahouse, along with well-pictured descriptions of the tea ceremony. The text outlines the stages of a day during a tea ceremony, as well as the connection between seasons and tea ceremonies. It covers topics such as waiting rooms, chakai-seki (pre-ceremony snacks), kaiseki ryori, rules and manners, tea rooms, layouts of the tools, types of display, etc., with numerous illustrations. The manuscript also includes notes from its first owner, Yamanaka-an, who was a copyist of an earlier work, possibly a tea treatise by the "Ura-senke" tea school. He copied the manuscript around November 9, 1829, after having a few tea parties, and made a short memo about the quantity of guests, etc. Later, he added a few memos about other receptions. The last leaf contains a special tea calendar, which shows the unlucky days ill-suited for tea ceremonies throughout the 12 months of the year. Text in Japanese

5x17,5cm. 69 ll. in total, including 41 leaves of text and illustrations. Other leaves are blank. Slightly browned.

Original fukuro toji binding. Paper wrappers. Oily stain on the back wrapper. Near fine condition.

US\$660 / GBP530





Chinese Classics, illustrated by HOKUSAI

9. HOKUSAI, Katsushika [painter]
 “Ehon senjimon” (画本千字文)

Kyōto; Okada Mohē (carver), Tennōjiya Ichirōbē & other publishers, Tempo 6 [1835]. First edition.

“Thousand Character Classic” is a poem that was written in the early 6th century AD by a Chinese court poet to help young princes study calligraphy. The book was translated into Japanese by the mysterious Chinese wisemen Wani around the time it was written. It became popular in Japan as well, as it is relevant to learning kanji. To aid in memorizing Chinese characters, the prominent Japanese ukiyo-e master Katsushika Hokusai (1760-1849) created narrative illustrations for the poem, showcasing his skills in imitating the Classic Chinese style of painting. The first edition of this book is very rare. Text in Japanese.

1 volume complete. 22.6x15.5cm. 2+29 leaves. One double page coloured woodblock printing illustration by Shōdō, numerous monochrome woodblock printing illustrations by Hokusai. One page has soiling mostly on the margins. Original fukurotoji binding with title slip. Ink stains on the cover & foreedge. Occasional rubbings on the cover.

Otherwise in fine condition.

US\$1,650 / GBP1,350



Riddle book for Kanji reader

10. KYŌDEN, Santō (Masanobu Kitao) [author]
 “Kimyō zui” (奇妙圖彙)

[Ōsaka]: Kawachiya Mohei, [Edo] Chōjiya Hebei, et al. [publisher], late Edo [ca. 1803-1850]

A book of hanjimon, or pictographic illustrations of words or phrases in kanji or hiragana. The text accompanying each illustration gives a clue to the riddle.

The player should be highly educated in literature and calligraphy to succeed in guessing. The author, Santō Kyōden (1761-1816), was a Japanese artist of universal talents, known for his virtuosity in bijinga and comical scenes. The first edition was published in Kyowa 3, 1803 in Kyoto. The book is extremely rare. Text in Japanese.

Woodblock printed book. 1+30 ll. 58 illustrated pages. 17,2x11,6 cm. Pencil inscription on the bottom of pages 25-26. Some occasional soiling and few ink marks of the previous owner.

Black ink stamps on the margins. Traditional fukuro toji binding, 19th century rebound. Overall near fine condition.

US\$1,100/ GBP900



Kyōsai's 'Alarming' Manual of Painting

11. KAWANABE, Kyōsai [illustrated by]; Uryū, Masayasu [Baitei, Kinga][edited by].
 “Kyōsai Gadan” (暁斎画談). Tōkyō : Iwamoto Shun, Meiji 20 [1887]. First edition.

This is a complete set of the “Account of Painting” (or Kyōsai Gadan / Gyōsai Gadan) by the master painter Kyōsai. Part one of the set focuses on the artist's thoughts on painting and artistic methods, while part two contains anecdotes about Kyōsai and a record of his artistic development by his pupil, Baitei Kinga. The set is a first edition and is highly illustrated with color woodblock prints of birds, flowers, beautiful women, devils, spirits, landscapes, animals, and more, all presented in their original slipcase. Text in Japanese and English.

4 volumes complete. 25.5x17.3cm, each. 39, 40, 36, 36 leaves. No pagination. Few ink stains on the contents.

Occasional private ownership stamps. Original Japanese fukuro toji bindings with the title slips. Comes with an original slipcase, with the date of purchase in black ink calligraphy. Ex-owner memo paste down on the bottom edge of the slipcase. Near fine condition.

US\$2,750/ GBP2,300



A relatively faithful translation, illustrated with woodcuts by master painter Kyosai

12. Aesop [original text by]; Watanabe, On (Ichiro) [translated by]; Kawanabe, Kyosai, Fujisawa, Bainan, Sakaki, Reisuke [illustrated by].
 “Tszuzoku Isoppu Monogatari” [通俗伊蘇普物語] Tōkyō : Watanabe Ichiro, Meiji 5 (1872). First edition.

Aesop's Fables in Japanese, illustrated by Kawanabe Kyosai, ca. Meiji 5-10 [1872-1877].

This Japanese translation of the classic tales is based on Thomas James' Aesop's Fables and is richly illustrated with woodcuts by Kawanabe Kyosai, Fujisawa Bainan, and Sakaki Reisuke. The six books contain a total of 237 fables and quickly became bestsellers in Japan. Watanabe On, the translator, was the President of the Tokyo University of Foreign Studies and an English scholar and educator. The first five volumes of Watanabe's translation, which incorporated western morals and ideas, were based on the English edition of James' text, while the last volume was based on George Fyler Townsend's Three Hundred Aesop's Fables. Some of the illustrations in the text were based on sketches by John Tenniel that accompanied James' text. Text in Japanese.

6 v., complete. 3, [1], 3, 3, 32, 3, 27, 3, 39, 2, 27, [1], 1, 29, 2, 28 leaves. 22.4 x 15.1 cm. Small ex-ownership stamps to title slips, other ex-ownership stamps to titles and first pages of text. Page extremities lightly browned. Title to lower textblock edge in black ink. Minor wormholing to a few leaves in v.1 and 3. Original wrappers, very lightly soiled, with a few insignificant marks. Comes in a non-original custom-made slipcase. Overall near fine.

US\$2,750/ GBP2,300





Kyosai's early satirical work

13. OKA, Jōki [author]; KAWANABE, Kyōsai [illustrator]; KANAGAKI, Robin [corrected by] "Ukiyo karakuri seiyo megane" (浮世機関西洋鑑) Tōkyō: Bankyū kaku, ca. Meiji 6 [1873].

Kawanabe Kyosai's early satirical work "Confusion and awkwardness of westernization" is a two volume set describing the downsides of Western culture in comical scenes. The book is criticizing Meiji policy regarding the assimilation of European customs and wear. Complete set of the first part, second part never been published. Text in Japanese.

2 volumes complete. 18.3x12cm, 21 & 22 leaves. 1 coloured double-page, 1 coloured single-page and 7 b&w single-page illustrations. Brown stain and occasional worm holing on the top edge of the first volume. Original Japanese fukuro toji bindings with the title slips. Spine worn. Wrappers stained and soiled. Back cover of the second volume was covered with red ink inscriptions and washed. Very good condition. **US\$990 / GBP800**



Early Advertisement for Lever Soap Company by Japanese Female Artist

14. KAWANABE, Kyōsui (Toyo) [painter] "Velvet Skin Soap Poster" (ベルベツトスキン石鹸ポスター) Ōsaka, Tōkyō & Shanghai : Seihan Insatsu kabushiki kaisha, [ca. 1880s].

Kyōsui Kawanabe (1868-1935) was an ukiyo-e master, as well as the daughter and apprentice of another prominent artist, Kyōsai Kawanabe (1831-1889). She entered the painter's guild at a young age and specialized in bijin-ga and Noh-scenes. British architect Josiah Condor was a frequent guest and student at the Kawanabe house. He may have been the one who brought this commission to the daughter of his sensei. The Lever brothers started their business in 1885 (it has been known as Unilever from 1925). The name Lever originates from the family name Leverhulme, who belonged to the British aristocracy. Since one of the brothers, Sir William Hesketh Lever, 1st Viscount Leverhulme, was a Freemason, the brand design bears the symbol of Magen David. For this poster Kyosui Kawanabe created an unusual composition of the "Seven Gods of Luck visiting Japanese Mixed Bath", using Lever products for bathing. The Gods of Luck are traditional symbols of New Year's celebrations in Japan.

Poster. 92x62,5 cm. Offset colour printing. Few cracks on the edges. Metal frames. Near fine condition. **US\$4,400 / GBP3,550**



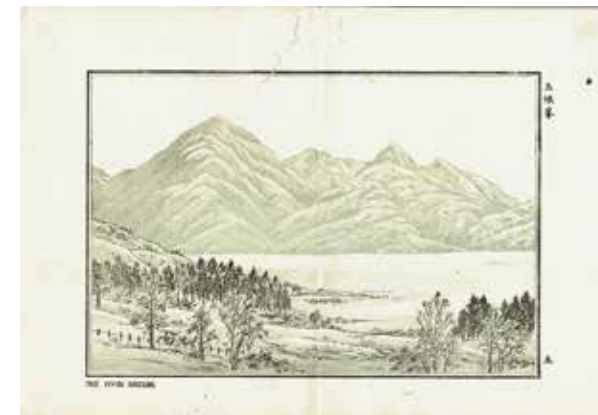
The only known book by Kyōsui Kawanabe

15. KAWANABE, Kyōsui (Toyo) [Illustrator] "Nōgaku zue" (能楽図繪) Tōkyō: Ejima Ihē, Meiji 32 [1899]. First edition.

An exquisite woodblock-printed Noh play publication made by the female artist Kyosui Kawanabe, daughter of the legendary Kyosai. She became a ukiyo-e master and the first female professor in the Private Women's School of Fine Arts. But little is known about her books. This may be Kyosui's only published work. Very rare. Text in Japanese.

2 volumes complete. 18.4x12.7cm, 51 & 52 leaves. Woodblock printed. 101 b&w illustrations. Oblong folding album, orihon. Damages on the foldings. Original cloth cover with title slips. Stains on the cover, chippings on the fore edges. Overall very good condition..

US\$1,100 / GBP900



A Woodblock-Printed Album of Famous Mountains of France, Italy, and Scotland

16. TAKASHIMA, Tokuzō (Hokkai) [illustrated by]. "Ōshu Sansui Kishō" [欧州山水奇勝] Tōkyō : Kinkōdō, Meiji 26 [1893]. First edition, first printing.

A first edition of this delightful set of colour woodblock-printed books on the famous mountains of Europe. The artist, Takashima Hokkai (1850-1931), was a 'Japanese-style' (nihonga) painter who heavily influenced the Nancy School of Art Nouveau. Also a botanist, Hokkai studied overseas at the French National School of Forestry. This set is Hokkai's study of the mountainous regions of Scotland, Italy, and France that he saw between 1884-88 when he was a student. Hokkai's illustrations were published in two formats at the same time: a one-volume format and a two-volume format. This is the two-volume format, with volume one dedicated to France and volume two dedicated to Italy and Scotland. The two books include lightly coloured woodblock prints of famous mountains like Mont Blanc, the Pyrenees, Vesuvius, Glen Coe, Ben Lomond, the Five Sisters, and so on. A set of beautiful albums of foreign mountains as seen through the eyes of a Meiji period Japanese artist. Text in Japanese.

2 v., complete. 31, 27 leaves. 24.8 x 18.3 cm. Orihon accordion-folding bindings. Occasional wormholes, repaired. Red fish author's stamp on the last page. Original boards. Ex-ownership note and stamp to upper endpaper of volume one. Comes with the original envelope and custom-made slipcase. Very good condition. **US\$1,350 / GBP1,100**



One hundred chrysanthemums by Keika Hasegawa

17. HASEGAWA, Keika [painter]
 “Keika Hyakugiku” [契花百菊] Kyōto: Yamada Naosaburō, Tanaka Jihei, Meiji 26 [1893]. First edition.

A complete set of the legendary "One Hundred Chrysanthemums" by the female Japanese artist Keika Hasegawa (active 1892-1905). Sculpted onto the paper by woodblock printing, the polychrome flowers reach the quality of impressionist paintings. Despite the title of the book, only 75 cultivars with precise botanical appearances were included in three volumes instead of four. As the chrysanthemum is the family crest of the Imperial family in Japan, Hasegawa's chrysanthemums became one of the symbols of the Meiji Restoration. Therefore, the complete set of the book is extremely rare. The text is in Japanese.

3vols. 31x22,4cm. Polychrome woodblock printed book. Unpaginated. Iv: 26 ll. (25 single page ill.), IIv: 26 ll. (4 double page, 21single page ill), IIIv: 26 ll. (5 double page, 21 single page ills).
 3rd volume has one faint small water stain on the top margin. Small oil stain on the top of the margin in the 2nd volume.
 Fukuro toji binding with flecked crepe paper for the cover. Few scratches, stains and foxes on the cover.
 Hanagire slightly worn. Near fine condition. **US\$4,950 / GBP4,000**

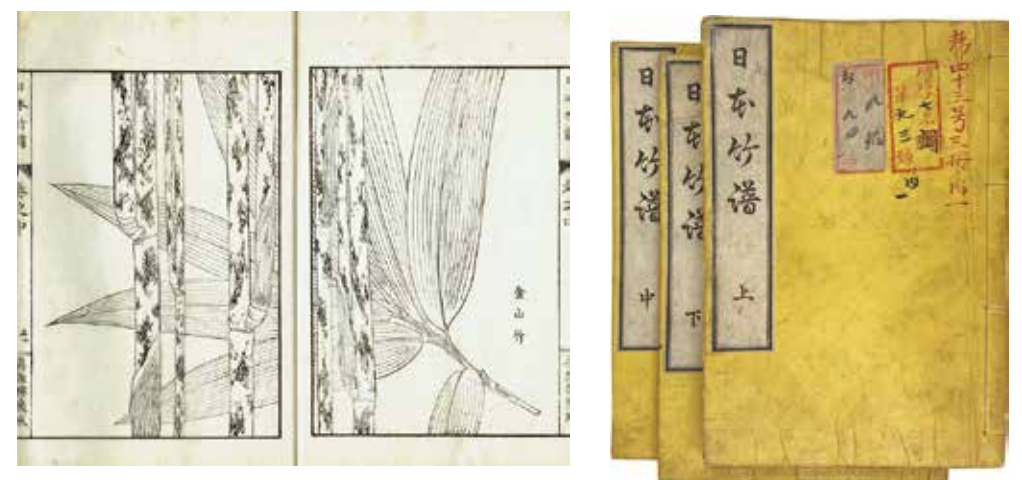


One Hundred Chrysanthemum Patterns

18. KAWARASAKI, Kōdō [designer]
 “Kiku hyakushu” (菊百趣) Kyōto: Uchida bijutsu shoshi, Showa 11 [1936]. First edition.

This is a very rich album of wood chrysanthemum patterns intended to be printed on silk kimonos worn by prosperous citizens of Kyoto. As the main motif for the seal of the Japanese Imperial family, chrysanthemums make any outfit more official, ceremonial, and festive. The Hundred Chrysanthemums pattern has an important reference to the "Keika Hyakugiku," a classic chrysanthemum album of the Meiji restoration era. The artist, Kodo Kawarasaki (1899-1973), was the most reputable textile designer in Kyoto from the 1920s to 1940s. Text in Japanese.

2 volumes complete. 33.3x22.8cm. 13 leaves each. Woodblock printed book, high printing techniques.
 Browned & faint stains on the contents. Plates are clean. Original paper wrapper boards, oblong folding album.
 Chippings on the extremities of the wrappers. Very good to near fine condition. Original slipcase is damaged.
US\$1,980 / GBP1,600



The Book of Japanese Bamboo

19. KATAYAMA, Naoto [author]; NAKAJIMA, Gyōzan [illustrator].
 “Nihon Chikufu” (日本竹譜) Tōkyō: Ishikawa Jihē, Meiji 19 [1886]. First edition.

A gorgeous tribute to bamboo. The author, Naoto Katayama (1840-1896), was a military officer of the Tokugawa government. After the Tokugawa government's dissolution, he moved to the Numazu Military School for studies and teaching. In this book, he refers to 38 books, ancient and modern, such as “Wakan Sansai Zue”, “Yamato Honzō”, and “Honzō zufu”, to make a brilliant compendium with numerous illustrations. The British diplomat Sir Ernest Mason Satow, who loved Japanese bamboo, made an abridged translation of this book and published it in the bulletin “The Asiatic Society of Japan” in 1899. Text in Japanese.

3 volumes complete. 22.2x15.1cm, 2+2+59 leaves, 65 leaves, 49 leaves. Woodblock printing. Contents are clear.
 Original Japanese fukuro toji binding with original title slip. Ex-owner's stamps, stickers, on each cover and the first pages.
 In fine condition. **US\$1,350 / GBP1,100**



Illustrated album of exotic flowers

20. YAMANA, Yūseki (author, illustrator)
 “Chinka zufu” (珍花図譜)
 Kyōto: Unsodō, Meiji 36 [1903]. First volume is the first edition, the second volume is the second edition.

Beautiful collection of exotic flowers from around the world, including blooming orchids, anthurium, caladium, nepenthes, and Venus flytrap. This set features more than 50 species of rare and beautiful plants printed using woodblock technique with a very complicated color system. The printer uses a juxtaposition of clean and mixed colours, pale melange, color graduation, and tone variations to emphasize the volume of flowers and leaves. This set is worthy of ownership by Jean des Esseintes. Text in Japanese.

2 volumes complete. 25.4x18.4cm, 27 & 25 leaves. Woodblock printed in colours. 100 plates.
 Contents are bright & clear. Small ex-owner's stamps on the fly leaves. Original Japanese Fukuro toji binding with title slip.
 Scratching on the cover. In fine condition. **US\$2,200 / GBP1,800**



“One Thousand Stripes” by Neo-Rinpa Master

21. Kaiseisha (FURUYA, Kōrin) [designed by]
“Shima senshu” (縞千種) Kyōto: Unsodō, Meiji 42 [1909]. First edition.

This album by Furuya Kōrin (1875-1910) imitates the traditional Japanese albums of striped textile samples and is stylish in its execution and color choices. The striped fabric, dyed with indigo in shima patterns, was popular among the working class at the beginning of the 18th century. By the 19th century, it had been adopted by the citizens of Edo and Kyoto. The shima samples were typically assembled and pasted down in a notebook, or shima-cho. To pay tribute to this genre, Furuya Kōrin created a woodblock-printed and more elegant version of the shima-cho. This book is possibly the last work by the celebrated neo-Rinpa master and features superb quality coloured woodblock printing by Unsodō. No text.

3 volumes complete. 25x18.2cm. 22, 21 & 21 leaves. 497 plates. Slightly chipped on the corners of the boards. Minor stains on the contents, the plates are still clear & bright. Original paper boards wrapper, oblong folding album. Near fine condition. **US\$1,980 / GBP1,600**



Twelve roles of Nakamura Ganjiro

22. FUKUOKA, Gyokusen (福岡玉僊) [designer]
“Ganjirō Jūnikyoku Shinobigusa” (玩辭樓十二曲 姿能美久佐) [Kyōto] : [Unknown publisher], [ca. 1935].

A textile design book executed in superb quality using high printing techniques, golden foils, embossing, and color layering. This book was made to commemorate Nakamura Ganjiro (1838-1935), who was a legendary kabuki artist. It includes twelve different motives corresponding to twelve roles for which he was famous. The artist, Gyokusen Fukuoka, is less known in the Western world but was a prominent figure in Kyoto circles of textile designers in Taisho and Showa times. Extremely rare. Text in Japanese.

1 volume complete. 33/5x22.8cm. 13 leaves. Woodblock printing. Oblong folding album. Faint stains on the contents. A few damages on the foldings. Original cloth cover with title slip. A few stains on the cover. Inscription on the spine side. Overall near fine condition. **US\$1,350 / GBP1,100**



Shōeki Watanabe album

23. WATANABE, Shōeki. **“Watanabe Shoeki Gajo”** (渡辺祥益画帖).

Album of watercolours. [2nd half of the 19th century]. Signed.

This virtuous Etehon (絵手本), or hand-painted book, is an artist's handbook by the great art teacher Shōeki Watanabe (1848-?). Born into an artist family in Ōsaka, he became a pupil of the famous Kano and Shijo schools. Shoeki Watanabe's mastery was unquestionable, his style was shaped by both schools, but one can feel the influence of Rinpa-style in his manner. The compositions he creates are very traditional and impeccable at the same time: cats, dogs, bamboo shoots, snails, mushrooms, etc.

They are made for his pupils to study by copying. Text in Japanese.

1 volume. 28.8x16.7cm. 38 leaves. Watercolours, red artist's stamps. Signed and stamped on the lower free endpaper. Oblong folding album. Very small faint wormholes on the contents. Original cloth cover. Minor stains on the cover. Comes with an original wooden box. Fine condition. **US\$990 / GBP800**



*Face-hiding large fan
with
fabulous provenance*

24. NAKABAYASHI, Chikukei [artist]
“Chikukei gasshi sei roku sansui bemmen” (竹溪画史 青緑山水便面)
[Scenic landscape fan painting by Chikukei]
 [Ca. mid 19th century].

A Sansui landscape painted in blue and green tones, depicting a solitary house at the foot of a waterfall, decorates a bemmen, a large Japanese fan that can hide one's face. Chikukei Nakabayashi (1816-1867), the son of the great painter Chikutō Nakabayashi (1776-1853), decorated this fan in the typical style of the Southern School (文人画) of Chinese painting, which was famous in Japan as “literati painting.” The inscription and stamp on the box were made by painter Chikuka Hirao (平尾竹霞 1855-1939). The sticker note indicates the previous owner, a famous collector, Nirakudō (Shunson) Okamura. The fan comes with a short handwritten memo on the artist's biography from the previous owner.

1 fan. 21x60cm. Bamboo frame, washi paper, ink, watercolours. Signed & stamped by artist. In fine condition. Comes with a double wooden box. **US\$880 / GBP750**



Lovely Collection gathered during the Grand Tour by Tsuji Zennosuke

25. (辻善之助旧蔵 羅馬建築石材標本、希臘ミケーネ発掘品等)

A wooden box with antique miscellanies that belonged to Tsuji Zennosuke (1877-1955). In the spring of 1912, before he became a dominant figure in Buddhist historical scholarship, Tsuji Zennosuke went to study in Europe and the United States. His studies included visits to the most famous historical places in the Mediterranean region. The collection can be divided into three parts: Roman, Corinthian, and Mycenaean. The Ancient Roman part contains samples taken from ruin sites, main constructional materials such as marble, granite, peperino, and travertine. It also has pieces of smalt from the San Pietro mosaics.

Mycenaean artifacts are the fragments of the terracotta pottery with the remains of ornamental patterns. The Corinthian section has an envelope with a Byzantine coin (Basil II and Constantine VIII, c. 1023 - 11 November 1028 A.D.)

and an envelope with an "Olympia Paros stone" sample. Being an academic, he organized his collection in a very meticulous way, wrapping and inscribing every little piece in black ink.

The artifacts are bundled in a piece of paper covered with Tsuji Zennosuke's drafts on the "History of the biggest battle in Medieval Japan". The calligraphy on the box in Japanese reads: "At Hongo Mr. Tsuji Zennosuke. Inside are Roman architectural stone samples, Greek Mycenae, etc."

Roma Antiquarium: 1pc Peperino 6,5x5,5x9,5 cm, 1pc African granite 11x7,5x2cm, 1pc Coloured marble (green) 8x14,5x1cm, 2 pcs - Travertino 5x3,5x2 and 3x6,5x1,5 cm, mosaic - 3pcs of coloured glass with golden foil, 1 cm³ each.

Corinth (Olympia): Paros stone 4x31,7cm; bronze coin - 3,5cm (obverse + EMMANOVHL, facing nimbate bust of Christ, pallium and colobium, holding gospels with both hands, to left IC, to right XC; nimbus and Gospels ornamented with crosses; reverse + IhSuS / XRIStuS / bASILEu / bASILE (Jesus Christ King of Kings)).

Mycenae: terracotta jug neck 4x5cm; triangular fragment of the vaste terracotta vessel with circular pattern - 7x10x3cm; terracotta cylindrical joint for the figurine, covered with geometrical pattern - 7x1,7 cm; fragment of the middle size amphora covered with black and red stripes; limestone - 8x4x2 cm.

Comes with the handwritten drafts on Japanese paper and wooden box.

Stamps and marks on the box (Meiji era soap company).

US\$4,950 / GBP4,000



Charming Chinese character types made in Korea

26. "Korean Joseon-era wooden types" (李朝木活字) [Late Joseon dynasty, before 1870s]

Korean culture is associated with inventing the metal movable type, but the wooden movable type was fairly common as well. In the present collection, the characters are Chinese but were created in Korea during the late Joseon era. According to the inscription on the box, it was previously owned by Hajimura Shooku, a Japanese publisher and collector of antiques.

A very similar set of wooden type belongs to the collection of Keio University.

318 pieces. Biggest 10x10mm, smallest 3x3mm. Housed in a wooden box.

Remains of the typographer ink. Carving is still legible and clear, in fine condition.

US\$2,750 / GBP2,300



A Record of Shirase's Antarctic Expedition, for Young People

27. SHIRASE, Nobu (author)
 "Watakushi no nankyoku tankenki" [私の南極探検記]
 Tokyo: Kōkoku Seinen kyōiku kyōkai, Showa 17 [1942].
 First edition.

Nobu Shirase (1861-1946) attempted to reach the South Pole in November 1910 in competition with English explorer Scott and Norwegian explorer Amundsen. His funds for exploring came only from donations and his own savings, which led him to incur huge debt upon returning to Japan.

This book, written by Shirase for younger readers when he was older, compiles his first Antarctic expedition record, "Nankyoku Tanken," with a number of illustrations.

The colophon states that 5,000 copies of the book were published. Nevertheless, the book is scarce as it was published during the war. The text includes 22 photographic and many black and white illustrations. Text in Japanese.

1 volume complete. 9 leaves, 422 pages + folding map and folding record table. 18 x 12.6 cm.

Minor foxing to text. Spot stains on the plates. Original wrappers, slightly rubbed at the extremities.

Overall near fine to fine.

US\$880 / GBP750





Adam Smith's "The Wealth of Nations", first quotation

28. WATANABE & Co. [edited by]
"Keizai setsuyaku" (經濟說略) / "The compendium of political economy, from the lesson book"
 Numazu: Mujin, Meiji 2 [1869] / Numads: Maige 2nd. First edition.

An extremely rare metal type printing publication made in Numazu (Shizuoka pref.) by On Watanabe. This work is famous in scholarly circles for being the first introduction of Adam Smith's ideas to Japanese readers. The original text derives from Richard Whately's (1787-1863) "Easy lessons on Money Matters" (Dublin, 1835). However, the last chapter, 'Division of labor,' is taken from Adam Smith's "The Wealth of Nations". This work is very important for economic studies. There are no copies outside Japan, according to OCLC. Text in English.

1 volume complete. 18.1x12.2cm, 1 leaf +67pp. Original Japanese fukuro toji binding with original title slip. Two stamps on the title page. Faint stains on a few page margins. Ex-library stickers on the cover (Iyo Matsuyama Domain school, expired in 1895). Ink inscription on the back cover. Overall near fine to fine condition.

US\$3,850 / GBP3,100



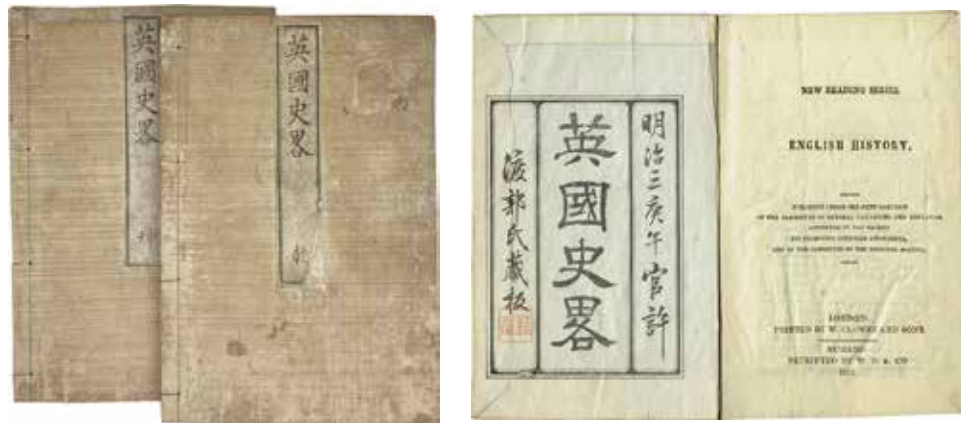
First book on Muhammad in Japan

30. PRIDEAUX, Humphrey [original text by] ; HAYASHI, Tadasu [translated, edited by].
"Mahometto Den" [馬哈默傳] Tōkyō: Higashi Kan'ichi, 1876. First edition.

The first Japanese book on the life of the Prophet Muhammad. It is drawn from Prideaux's "The True Nature of Imposture Fully Display'd in the Life of Mahomet" (1697) and translated into Japanese by Hayashi Tadasu, who later became Japan's Minister for Foreign Affairs. This set is rare outside of Japan. The text is in Japanese.

2v., complete. 22x15cm. Woodblock printed book. 84, 46 leaves. Clean and crisp inside. Square red ink stamp. Original Japanese fukuro-toji bindings. Hanagire slightly worn. Original title slips. Original envelope. Comes with a silk custom made slipcase. Fine condition.

US\$4,950 / GBP4,000



Pirate edition of English history

29. **"Eikoku shiryaku" (英国史畧) / New reading series. English History.**
 Numazu: On Watanabe, Meiji 3 [1870]. / London: W. Clowes and son;
 Numadz: reprinted by W. N. & Co, 1870. First edition.

A rare metal type printing publication of English history made in Numazu (Shizuoka pref.). Originally, the book was published by The Society for Promoting Christian Knowledge (SPCK) in London. This is a pirate edition, published by On Watanabe (1837-1898), an aristocrat, scholar, and pedagogue who worked at the Numazu Military Academy. Text in English.

2 volumes complete. 21.4x14.5cm, 344pp in total. Original Japanese fukuro toji binding with title slip. Occasional stains on the cover. Remains of the sticker removed on the cover of the first volume.

A few very small worm holes on the page margins. Overall near fine to fine condition. **US\$880 / GBP750**



Early & important English - Japanese dictionary

31. OGILVIE, John [original author]; SHIBATA, Masakichi;
 KOYASU, Takashi [translator & editor].
"Fu on sozu, eiwajii" (附音挿圖英和字彙) / "An English and Japanese dictionary, explanatory, pronouncing, and etymological, containing all English words in present use, with appendix"
 Yokohama: Ni shū sha, Meiji 6 [1873]. First edition.

An early and important English-Japanese dictionary with over 500 woodblock-printed illustrations. It was translated from the famous British dictionary "The Imperial Dictionary of the English Language" by John Ogilvie (1797-1867), a famous lexicographer (not to be confused with the martyr). The translation took three years and resulted in the earliest academic English-Japanese dictionary. The illustrator is unknown, but their work is the highlight of the publication. The first edition of this dictionary is rare.

1 volume, complete. 25.3x18.3cm. 3 leaves + 1548p. Numerous woodblock illustrations in the text. Very minor stains on the contents. One page detached. A few page edges are rubbing. Original half-leather binding with green cloth, five raised bands. Rubbing and damage on the cover. Overall in very good condition. **US\$2,750 / GBP2,300**



A Novel Adapted from the First Western Play announced in Japan

32. SABASHI, Tomisaburo [written by]; SHINOZU, Hironobu [illustrated by]
 “Sono Irodori Toki no Koeki” (其粉色陶器交易). Ōsaka: Itō Kyūbē, Meiji 6 (1873). First edition.

Zangirimono, a unique play based on the self-help theory of Samuel Smiles (“Self-Help”, 1859), was the first Western play to be announced in Japan. This particular book is a novel based on a kabuki performance of Zangirimono that was held in Kyoto in 1872. The term Zangirimono was used to refer to Western drama in the late Meiji period, but in the early Meiji period, it denoted a fusion of traditional kabuki and western drama.

These books include three leaves of colour woodblock-printed illustrations and six double-page black and white woodblock-printed illustrations. Text in Japanese.

Original wrappers, with some abrasion and wear. Repairs to wormholing in the first six leaves of volume one.

Otherwise very good. 3 v., complete. 22, 18, 18 leaves. 22.1 x 15.4 cm. **US\$1,650 / GBP1,400**



British Literature for Children

34. TOMOEDA, Teruo; SUZUKI, Tomokichi; MATSUMIYA, Shunichirō [translators]
 “Eikoku shōgaku dokuhon” (英国小学読本)

Tōkyō: Sekai bunko kankōkai, Taisho 10 [1921]. First edition.

This is a charming anthology of British literature, translated into Japanese.

The illustrations are reproductions of famous children's book illustrations and European paintings.

The collection of tales is mainly derived from sources such as “The Oxford Reading Books”,

“Chamber's Twentieth Century Readers,” “The New Graphic Readers,” and “Chamber's Effective Readers.”

Text in Japanese.

2 volumes, complete set. 18.5x12.8cm. 9+301p & 4+305p. 2 offset colour plates and numerous B&W plates.

Original cloth binding with delicate embossed tondo frame depicting mother and a child reading. Red top edges.

Spines are slightly loose, but the pages are intact. Comes with contemporary custom-made slipcases. Near fine condition.

US\$275 / GBP230



Early Translation of British School Satire

33. SWINBURNE, Alfred James [original author and illustrator];
 ASAI, Rokuro [translator]; KOBAYASHI, Kiyochika [engraver].
 “Tsūzoku ronri dan” (通俗論理談). Tōkyō: Kōchōkaku, Meiji 20 [1887]. First edition.

An extremely rare translation of “Picture Logic” by Alfred James Swinburne (1847-1915) is available.

The original author was an educated school inspector, and the book was based on his own experience in British schools. The caricatures were made by Swinburne himself and represented obscure satire overloaded with symbols and metaphors. An important point is that the illustrations were recarved in woodblock by Kiyochika Kobayashi (1847-1915), a prominent Meiji era master of satirical art.

The set includes the first and second volumes with supplement parts, but the third volume has never been published. There are no copies outside Japan, and only the National Diet Library has a complete set. Text in Japanese.

2 volumes, complete. 18.8x12.6cm. 102+19p, 126+32p. With numerous b&w woodblock satirical illustrations.

Water stains and inscriptions on the contents. Original paper wrapper cover. Stains and scratching on the wrappers, small ex-owners stamps on each front wrappers, ex-owner's inscriptions on the back spines & wrappers.

Good to very good only.

US\$440 / GBP370



Walter Scott in Japanese

35. SCOTT, Sir Walter [original author]; USHIYAMA, Kakudo (Ryōsuke) [translator].
 “Bairai yukon” (梅蕾余薫) Tōkyō: Tōyōdō, Meiji 19 [1886]. First edition.

A rare and very early translation of “Ivanhoe.” Following the zeitgeist and being a late 19th-century thinker, Kakudo Ushiyama (1869-1906) translated early Romantic epics into anti-despotic political criticism. Text in Japanese.

2 volumes, complete set. 18.8x12cm, 5 leaves+4p+298pp & 4+302pp. 12 b&w lithographic plates included.

Water stains on the first few pages of the first volume. Wormholes on the flyleaves of the second volume.

Pages are browned but still clear. Original cardboard covers with a red cloth spine. Rubbing and chipping on the covers.

Near fine condition.

US\$990 / GBP800





Wilkie Collins' Man and Wife, in Japanese

36. COLLINS, William Wilkie (original author); INOUE, Tsutomu (translator); GINKŌ, Kishida (illustrator)
 “Tsumano Nageki : Seiji shōsetsu” (政治小説 妻の嘆)
 Tōkyō: Tengu shorin, Usagiya shorin, Meiji 20 [1887]. First edition.

An early detective novel, 'Man and Wife', written by Wilkie Collins (1824-1889). According to the English preface, the translation was made from the 20th edition by Tsutomu INOUE, a crucial figure in Meiji-era translations. Only the first part of the novel was translated; nevertheless, the present book is complete and is the first translation. The illustrations were made by Kishida GINKŌ (1833-1905), more famous as a war journalist in Taiwan. Text in English and Japanese.

1 volume complete. 18,8x12,2cm. 21 leaves+259pp. 4 copper plates, excl.frontispiece. Occasional foxing. Original hard cardboard cover. Soiled. Yellow cloth spine. Near fine condition. **US\$880 / GBP750**



Merchant of Venice, first Japanese translation

38. SHAKESPEARE, William [original author], INOUE, Tsutomu [translator], YOSHIMUNE, Utagawa II [illustrator]
 “Jinniku shichiire saiban : Seiyō chinsetsu” (人肉質入裁判 : 西洋珍説) [The Merchant of Venice]
 Tōkyō: Kinkodō, Meiji 16 [1883]. First edition.

Tsutomu Inoue (1850-1928) learned English from Dutch diplomat Jan Donkel Curtius. His main job was working for the government as a translator, but he also translated English literature. The present book is "The Merchant of Venice" with Meiji-era illustrations, representing all the characters dressed in the costumes of the foreigners who lived in Japan at the end of the 19th century. The illustrator is probably Utagawa Yoshimune II (1863-1941), a pupil of Tsukioka Yoshitoshi (1839-1892), who was famous for illustrating translations of Western literature. Extremely rare. Text in Japanese.

18x12cm. 76pp. 3 single-page monochrome illustrations, copperplate printing. Slightly foxed. End papers are browned. Red ex-owner stamps inside. Original hard cardboard cover, soiled. Brown cloth spine, rubbed. Water stain on the front cover. Near fine condition. **US\$3,850 / GBP3,100**



“The comedy of Errors”, earliest translation in Japanese

37. SHAKESPEARE, William [original author]; WATANABE, Osamu [translator]
 “Kyoka suigetsu” (鏡花水月) Tokyo: Shūseisha. Meiji 21 [1888]. First edition.

One of the early Japanese translations of Shakespeare was his early “Comedy of Errors”. The literary meaning of the title, “Kyoka Suigetsu” is “Moon reflecting in the pond, like a flower in the mirror”. It is a poetic metaphor to underline the delusion of the visible world. The frontispiece is decorated with a most unusual portrait of William Shakespeare by an unknown artist. Text in Japanese.

1 volume complete. 18.3x12.3cm. 1 leaf of lithograph + 12p+193p. Original paper wrapper. Creasing on the front wrapper. Contents is in fine condition. **US\$1,980 / GBP1,600**



“All's Well That Ends Well”, earliest translation in Japanese

39. SHAKESPEARE, William [original author]; Wadano Toromi [translator]; KURE, Shūzō [foreword]
 “Minarezawo” (みなれざを)
 Tōkyō: Wada Mankichi (Chōudō), Meiji 21 [1888]. First edition.

The earliest Japanese translation of “All's Well That Ends Well”. The illustrations are made in lithography by the monogrammist T.M.W. Text in Japanese.

1 volume complete. 18.8x12.7cm. 3 lithograph illustration plates + 11p+74p+4p. Original paper wrapper cover. Spine is a little worn. Contents in nice condition. **US\$2,200 / GBP1,800**



LAMB's Shakespeare tales in Japanese

40. WILLIAM SHAKESPEARE [original], LAMB, Charles and Mary [rendering], GEKKŌ, Ogata [engraver], GILBERT, John (Sir) [original illustrator] **“Sekisupiya monogatari”** (セキスピヤ物語). **Lamb's tales Shakspeare.** Tōkyō: Takichi Shinada, Meiji 19 [1886]. First edition.

Charles and Mary Lamb were famous siblings who rendered Shakespeare's plays into "Tales from Shakespeare," a book for children (1807), are known for their contribution to literature. The present book is an early Japanese translation of their work, including Hamlet, King Lear, Two Gentlemen of Verona, Macbeth, Cymbeline, and The Merchant of Venice. The renowned Japanese ukiyo-e artist, Ogata Gekkō (1859-1920), engraved copper plates after Sir John Gilbert's illustrations (1817-1897) for this book. The preface includes a short biography of William Shakespeare and Charles Lamb. The text is in Japanese.

17,8x11,8cm. (3)+(1)leaves+12+201 pp. 6+1 woodblock illustrations. Ex-owner hanko in red ink on the frontispiece and colophon. Occasional foxing. Original hardcover binding dyed with persimmon juice by the ex-owner. Near fine condition. **US\$660 / GBP550**



“Julius Caesar”, first full translation

41. SHAKESPEARE, William [original author]; Ourin Gakujin (KAWASHIMA, Keizo) & Tenkō Itsushi (KOMIYAMA, Tenkō) [translators]. **“Roma seisuikan : Shekusupia gikyoku”** (沙吉比亜戯曲 羅馬盛衰鑑) Ōsaka: Shin shin dō, Meiji 19 [1886]. First edition.

The title can be translated as "The Rise and Fall of Rome: Shakespeare's Drama," but it is actually a translation of "Julius Caesar." Keizo Kawashima (1859-1935), an incomparable master of words specializing in English literature, made his first attempt at translating "Julius Caesar" in 1883 for a periodical edition. However, the work lacked context and was raw, far from understanding the historical and political realities of the play. The revised translation (and first publication) of "Julius Caesar" by Keizo Kawashima took three years and was made with the assistance of Tenko Komiyama (1855-1930), a well-known Japanese political novelist and journalist. The present book is considered a masterpiece of literary translations into Japanese in the early Meiji era. Text in Japanese.

1 volume, complete. 17.9x12.4cm. 176 pp. 3 monochrome lithographic double page illustrations by unknown artist. Creasings on the front free endpaper & title page, contents are browned but still clear. Edges marbled. Original cardboard cover, with blue cloth spine. Chipping on the front cover. Very good to near fine condition. **US\$1,350 / GBP1,100**



“King Lear”, illustrated by Tsukioka Yoshitoshi, Last Great Master of Woodblock Art

42. SHAKESPEARE, William [original text by]; JUTTSUPURE, Eru [stage adaptation by]; YODA, Hyakusen (Gakkai) [edited by]; OSADA, Shuto [translated by]; KAWAJIRI, Hogin [revised by]; YOSHITOSHI, Tsukioka [illustrated by]. **“Kyakuhon wa Furansu Sekai wa Nippon: Tōsei futari muko”** (脚本ノ佛國世界ノ日本 当世二人女婿) Tōkyō : Hobunkan, Meiji 20 [1887]. First edition.

An early Japanese translation of Shakespeare's "King Lear" was supposedly translated from the French chrestomathy published in German. In the preface of the book, the Japanese translator mentions that the original text was taken from a book called "Französische Chrestomathie" by a Dr. L. "Juttsupure" (in the Japanese transliteration), which could possibly be one of the editions of "Französische Chrestomathie für die oberen Klassen von Gymnasien und anderen höheren Lehranstalten. Systematisch geordnet und mit erläuternden Anmerkungen versehen" by Dr. L. Süpfle. The book is the first Western translation to be illustrated by the famous Meiji period artist Tsukioka Yoshitoshi (1839-1892). Despite the classic fabula, Yoshitoshi's work represents the life of foreigners and Westernized aristocracy in Meiji Japan. Text in Japanese.

2 volumes complete. 22.6x15cm. 13, 50, 67 leaves. Six double page b&w woodblock printed illustrations included. Original Japanese fukuro toji bindings with title slip. Stains and scratching on the first volume cover. Minor rubbings on the page edges, otherwise is fine condition. **US\$1,980 / GBP1,600**

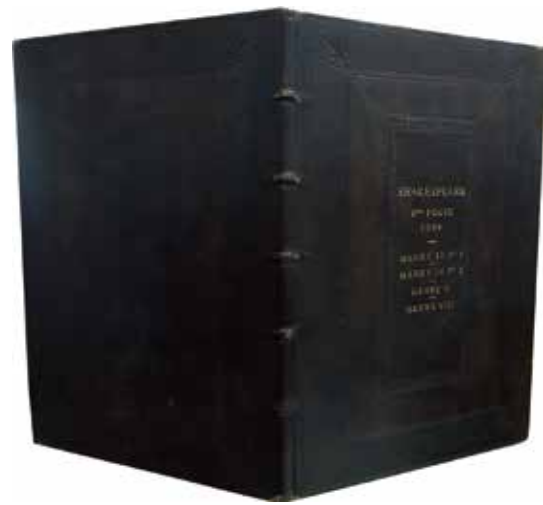


“The Tragedy of Julius Caesar”, translation with commentary

43. SHAKESPEARE, William [original author]; Ōkura, Motosumi [translated & lectured by]; Emu, Uerusu [corrected by] **“Jiyuriasu Shizaru kōgi”** (志ゆりあす, 志一ざる講義) Tokyo: Kaishindō shoten (Katō Shinkichi). Meiji 25 [1892]. First edition.

A very early translation of "The Tragedy of Julius Caesar" with annotations. It is not the first but the most accurate translation of the tragedy, without adaptation of the text. The translator, Motosumi Ōkura, was a Catholic priest in Ōsaka. In his foreword, he wrote that even English native speakers find it difficult to understand Shakespeare's works. The commentary given to the Japanese readers makes it easier to understand "The Tragedy of Julius Caesar". Little is known about the corrector Emu Uerusu, possibly M. Wells, except that he was an American who lived in Yokohama. This book is fairly scarce. The text is in Japanese and English.

1 volume complete. 18.8x12.8cm. 4 leaves + 182p. Pages are browned but clean. Original paper wrapper cover. Minor stains and damage on the wrappers. Near fine condition. **US\$880 / GBP750**



Collection of the Shakespeare's folio leaves

45.
William Shakespeare

"Henry IV" // Mr. William Shakespeares Comedies, Histories and Tragedies, Published according to the true Original Copies. London: Thomas Cotes, 1632. [Second Folio]. Pp. 75-76. 31x21.2 cm
"Coriolan" // Mr. William Shakespear's comedies, histories, and tragedies: published according to the true original copies. London: Philip Chetwinde, 1664. [Third Folio] Pp. 590-591 31.4x20.9 cm
"Venetian Merchant" // Mr. William Shakespear's Comedies, Histories and Tragedies, Published according to the true Original Copies. London: H. Herringman, E. Brewster, and R. Bentley, 1685. [Fourth Folio]. Pp. 149-150. 33.2x21.6 cm

A Shakespearian set allow for comparisons of the style and paper of each folio. Occasional foxing and stains.

Marks in pencil on the margins. Very good condition.

US\$1,850 / GBP1,500



Four Plays from the Third Folio

44.

[Shakespeare, William ; Fletcher, John (written by)]

The First Part of Henry the Fourth/ The Second Part of Henry the Fourth/ The Life of King Henry the Fifth/ The Famous History of the Life of King Henry the Eighth
 London, Printed for P.C. (Philip Chetwinde), 1663 or 1664.

Four plays from Shakespeare's Third Folio, handsomely bound in dark brown leather. The first page of the book is numbered 349 and contains the last page of "The Life and Death of Richard the Second." Pages 350 to 375 consist of "The First Part of Henry the Fourth" (25 p.), pages 376 to 404 consist of "The Second Part of Henry the Fourth" (29 p.), pages 405 to 431 consist of "The Life of King Henry the Fifth" (27 p.), page 432 consists of the first page of "The First Part of King Henry the Sixth" (1 p.), and pages 541 to 568 consist of "The Famous History of the Life of King Henry the Eighth" (28 p.). The set is possibly bound by the legendary British Library bookbinder Bernard Middleton. It is an important collection of plays from the scarcest of all Shakespeare's folios.

Elegantly bound in brown leather, 5 raised bands to spine, blind-stamped decorative borders to both boards, titles and date hand-tooled gilt to upper. A few light scratches/bumps and some slight edgewear to binding. Ex-bookseller's sticker to front pastedown. Occasional marginal notes in a contemporary hand, often correcting misprints in the text. Light but sizable stains to some pages. Small loss to lower outer corner of p.555-6, small tear to upper margin of p.381-2. Other minor occasional marks to text. One or two professional repairs. Nevertheless a clear printing in near fine condition of four plays from the scarce Third Folio. I volume. Paper size 30.4x20.7cm. 111 p. [56 leaves]. Text in English. **US\$28,500 / GBP23,000**



Shakespearean collection of engravings from early John Bell's publications, bound in a book in the first half of the 19th century.

46.
Bell's British Theatre and Bell's Shakespeare; et al.
 London: John Bell, ca. 1774-1778.

A rare collection of engravings dedicated only to the works of William Shakespeare. Most of the prints were published in a famous series by John Bell. One of the engravings depicts a fragment of the third and last page of Shakespeare's will, which was signed with his own hand. No text. Inscriptions in English.

23.5 x 14.5 cm. 75 engraved plates mounted on cardboard leaves. One plate is folding and has damage on the creasing. Bound into the red morocco book, with gilded edges and five raised bands on the spine. Edges slightly rubbed.

Near fine condition.

US\$1,350 / GBP1,100