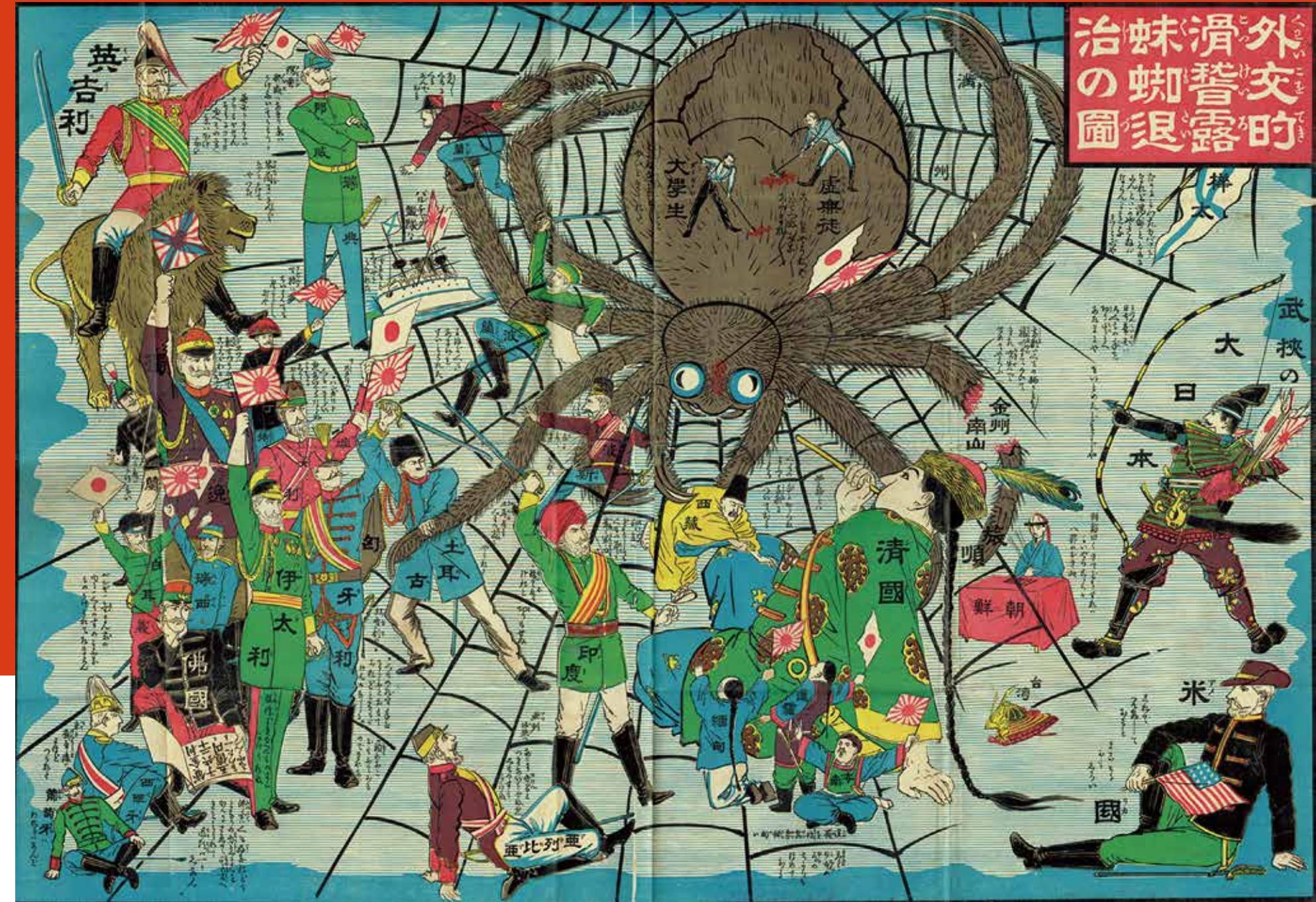
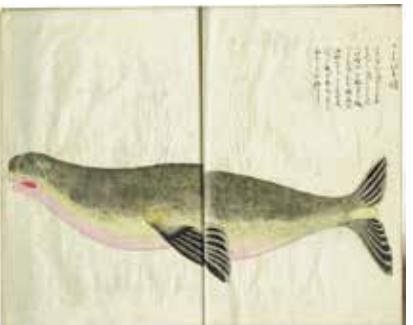


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Drifting around the world

01. "Kankai Ibun" [環海異聞]

Ōtsuki Gentaku / Shimura, Mouan [original author] Manuscript, Ca. 1807.

Kankai ibun, or "Exotic tales from overseas traveling", is a well known document of the late Edo era covering relations between the Russian Empire and Japan. In 1794, the shipwreck of "Wakamiya-maru" brought to the Russian island Unalashka 16 Japanese sailors, including Tsudayu (1744-1814).

The foreigners were transferred to Irkutsk, where they met their compatriot Shinzo, from the Daikokuya Kodayu (1751-1828) team, another drifter who had been shipwrecked a decade earlier. Some of the Wakamiya-maru crew stayed in Irkutsk and became teachers of Japanese language.

Tsudayu went to St. Petersburg with the remains of the crew, where they met Alexander I.

In 1804 they joined the first Russian circumnavigation cruise led by Adam Krusenshtern and reached Nagasaki.

The interrogation of the Wakamiya-maru sailors was turned into the book "Kankai ibun".

The manuscript exists in different versions. The present one contains 14 volumes.

This set differs from the Waseda Library copy in that it lacks the preface and index, but includes an extension of the final volume, which is not in the versions held by the Waseda and Kyoto University libraries.

This set is complete and decorated with high quality polychrome illustrations. The vivid colors and the preservation quality are absolutely unique.

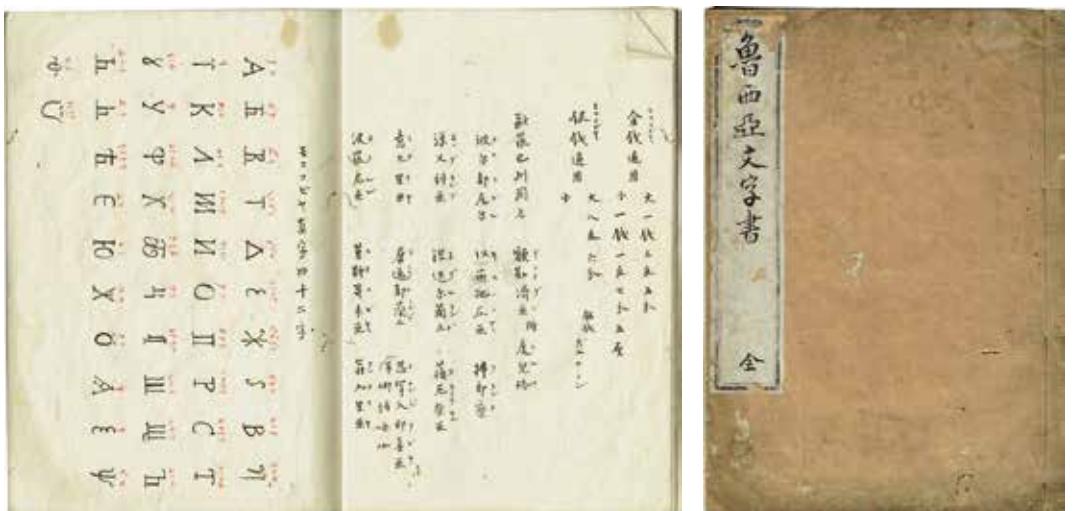
The manuscript is organized chronologically following the impressions of the narrators, from rare animals (such as a sea lion with a pink belly) to the people of the Far East (their customs and houses), to the splendid life of St. Petersburg. Among the illustrations, one can find portraits of Katherine the Great, the equestrian statue of Peter the Great, a snake, churches, life of the court, a balloon flight and other wonderful things. The 13th volume is related to the world cruise.

14 volumes. Original Japanese fukuro toji binding. Paper wrapper. Slight rubbing on the wrapper.

The binding thread is worn on volumes 1 and 14, but the binding is still tight.

Very few stains on the content. Ex-owner stamps on each volume's first page. Overall very clean and beautiful, near fine to fine condition. 27,3 x 19 cm. Unpaginated. 35, 31, 36, 27, 34, 36, 34, 26, 29, 25, 31, 26, 24, 50 leaves.

Illustrations: 3, 16, 7, 15, 6, 3, 5, 2, 0, 6, 9, 3, 4, 13 ill, not including the vignettes in b&w. Text in Japanese. US\$9,900



Daikokuya dictionary

02. "Roshia moji sho" [魯西亞文字書]

Manuscript, Unknown author, Kansei 7 (1795).

The manuscript consists of four parts.

The 1st part is 4 pages of the planetary calendar, probably copied from "Eclipses of the satellites of Jupiter, from M. de Lambre's tables, for the year 1795. The 2nd part is titled "Mosukohiya kokuji-on shinso no nitai", which means two types of Muscovian calligraphy. Consists of seven pages. The 4th part is "Moskoobia moji do", instructions for writing the alphabet of Moscovia. It starts from the last page and runs for 9 pages.

Between the 2nd and 4th parts, there is an untitled small dictionary of 7 pages with transcriptions from kanji to katakana. Misspellings in the katakana demonstrate that the dictionary was a vivid transcription made accurately, based on the instructions of the speaker. The analysis of the language gives a portrait of its owner.

The rough vocabulary, including curse words, indicates that it was a working-class man.

Despite the indication "moskovian", the speaker was probably from the Far East of Russia, because he was using the word "sopka" instead of "skala" for the kanji "iwa", a difference in regional dialects.

The manuscript was created at the time when the merchant Daikokuya Kodayu (1751-1828) returned after ten years spent in Russia. The misspelling can be explained by incorrect pronunciation of the Japanese traveler. If the dictionary is found to be linked to Daikokuya, the document will acquire a high historical value.

Several similar manuscripts dated 1796 are known. The text in each is different. The present one is one of the oldest. Unusually rare.

Fukuro-toji binding. Paper wrapper. Original title slip. Stains on the wrapper.

Wormholings on the wrapper. Wormholings on the content. Ex-owner stamp on the flyleaf.

Small oily stain on the margin. Otherwise very good to near-fine. 26,7 x 18,8 cm. 17 leaves. Unpaginated.

Text in Japanese, Russian and English.

US\$6,900

A Rough Sketch of a Russian Ship

03. "Yoroshia Koku Bune no Ryaku-zu" [ヨロシア國船之略図]

Unknown author, publisher.

Published around Kaei 7 [1855].



A large woodblock-printed 'kawaraban' [newspaper print] recording the arrival of the Russian ship the 'Diana', the flagship of a fleet captained by Yevfimiy Putyatin, in Tenposan-oki, Osaka, Kaei 7 [1855]. The fleet's arrival caused a great panic in Osaka; the fear of the Japanese people is symbolized in this print in the size of the ship and its large crew (150).

One leaf of woodblock print. 35,3x48cm.

Mounted on card, minor wormholing, a few creases and tears.

Very good condition. Text in Japanese.

US\$3,150



Important records of contacts with Russia

04. "Roshia hyōryū-ki" [魯西亞漂流記]

Baidō, Ko Kunimasa [painter], Muchū-an Shujin [text by]

Tokyo: Fukuda kumajiro [publischer], Meiji 26 (1893). First edition.

This manuscript was probably written by a Japanese scholar who was able to read in Latin and studied the relationship with the Russian Empire. The first volume includes: an official record of a Russian ship in Nagasaki; a record of the death of Catherine the Great; a description of Russian officers, with pictures of different hats; a letter from Tsar Alexander I to the Tokugawa government, translated into Japanese; images of Russian officers, Rezanov type. The second volume contains descriptions of Russia copied from Chinese books, with a bibliography of Chinese and European sources. Text in Chinese with Japanese reading marks.

The final part is a record of the Kruzenshtern ship, which came to Nagasaki in 1804. It contains illustrations of Russian military hats and Russian ship sails, as well as the route of the expedition with distances.

The book includes the ex-owners' memos about the date of purchase: Ansei 4 (1856) and Meiji 35 (1902).

2 vols complete. 1 vol: 7 ills; 2 vol: 2 ills. Original Japanese fukuro toji binding. Original title slip. Stains on the wrapper.

Numerous worm holes on the wrapper and pages, but they do not affect the understanding of the content.

Very good condition. 23,4 x 16,1 cm. 28, 37 leaves.

US\$4,050



Nikolay Rezanov and Makar Ratmanov

05. "A portrait leaf of Nikolai Rezanov & Makar Ratmanov" [レザノフ、ラトマノフ像]

Manuscript, Ca. early 19th century.

This single leaf, taken from the manuscript about the visit of Adam Johann von Krusenshtern (1770-1846) during his circumnavigation campaign, depicts Nikolai Petrovich Rezanov (1764-1807) and Makar Ivanovich Ratmanov (1772-1833). They came to Nagasaki in 1804 in an attempt to establish diplomatic relations between Japan and the Russian Empire. Rezanov demonstrated deep ignorance to the traditions and Tokugawa-era politics of isolation. This improvised embassy ended up imprisoned for a few months on Dejima and was deeply disrespected by Japanese officials. Nevertheless, the Japanese artist paid careful attention to the appearance of the unwanted guest in this leaf. The inscription on the leaf describes their clothes and their age: Rezanov is 41; Ratmanov is 34.

Japanese washi paper, hand coloured. Mounted on cardboard with passepartout. Size 27.5x38.5 cm.

Occasional wormholes mostly on the margins, paperback repaired. Text in Japanese.

US\$495



Interrogation of Daikokuya Kodayu

06. "Roshia hyōryū nin kuchigaki utsushi" [魯西亞漂流人口書寫]

Shimizuakemura Magozaemon [copied by] Manuscript, ca. 1800s.

A manuscript about Daikokuya Kodayu (1751-1828), telling the story of his accidental trip to Russia.

Consists of 2 parts. The first part includes the story of drifting, a shipwreck and traveling across the Russian Empire. At the end of the first part is a double portrait of Kodayu and his compatriot, Isokichi.

The second part is taken from the Tokugawa government investigation report, after Kodayu's return to Japan.

It starts with the layout of the interrogation room. The second part is structured as a Q&A, forming the record of the interrogation by Hoshū Katsuragawa on 15th of June, Kansei 6 (1794).

Mostly it focuses on the military development of Russia, but some questions show vivid curiosity: for example, asking whether they have seen a camel. It is a very early copy of the interrogation.

Original Japanese fukuro toji binding. On Japanese washi paper. Water stains. Multiple wormholing, but still readable. Good to very good condition. 24,3 x 18 cm. 30 leaves. Text in Japanese.

US\$1,650



Japanese records of Russian visit

07. "Hyōryū-sen Shinshō-maruki" [漂流船神昌丸記]

Hoshū, Katsuragawa [original author] Manuscript, Kyōwa 2 (1802).

A copy of a manuscript written in Kansei 6 (1794) by Hoshū Katsuragawa (1751-1809), a Japanese scholar of Western studies who served the Tokugawa government, recording the interrogation of Daikokuya Kodayu (1751-1828).

Starting from the famous double portrait of Daikokuya and Isokichi, the book includes the dialogue between the Japanese officer and his sailors, and the whole story from the shipwreck to the return from Russia.

The supplement is a written copy of the shimpai, the official Japanese permit for Russian ships to enter the harbor of Nagasaki, which was given to the prominent captain Adam Laxman. Three leaves tell the story of Koichi, another shipwrecked sailor from the Kodayu team, who died in Matsumae at the age of 41. The final part is an inventory list of the gifts brought by Laxman: textiles, scissors, needles, copper dishes and tobacco.

Original Japanese fukuro-toji binding. Original title slip. Four ex-owners stamps pasted down on the flyleaf.

Very minor water stamp. Small wormholing, repaired. Overall very good to near fine condition.

24,8 x 16,9 cm. 16 leaves. Text in Japanese.

US\$1,650



Japanese portrait of a prominent Russian Diplomat

08.

“Rezanov scroll”

[魯國使節レサノット之像図幅]

Unknown painter, Ca. 1804~.

This unique document, a small sketch for a future portrait, was made by an unknown Japanese painter. The vivid naturalistic drawing contains a detailed depiction of the uniform of Nikolay Rezanov (1764-1807), an extremely prominent Russian diplomat, nobleman and statesman. On September 6, 1804, Rezanov entered the port of Nagasaki aboard the ship Nadezhda with an ambitious idea to undermine the Tokugawa isolation. He spent half of a year in Dejima, to no avail. The documentary qualities of the sketch testify that the creator of the image saw the captain with his own eyes. The sketch is mounted on calico, or sitetz, fabric, to highlight that the model of the portrait as well as the framing pattern came from overseas.

Contemporary Japanese cloth Kakejiku binding. A few stains on the binding, some cleansing on the drawing. Overall very good to near fine condition. 51x24.8cm (image size), 144x32cm (scroll size). Comes with an old wooden box.

US\$8,050



Edo era iconography of a Russian officer

09.

“Oroshiyaku no shisetsu”

[ヲロシア國ノ使節]

Unknown author, Unknown publisher. Possibly, Nagasaki. Ca. 1817-1850s.

Iconographic hybrid image of a high-ranked Russian official. The body and the outfit were taken from Nikolay Rezanov (1764-1807), an unlucky Russian ambassador who came to Nagasaki in 1804. The details of the uniform, including the shako (cylindrical military cap), epaulettes and aiguillettes, belong to an unknown high-ranked Russian officer or other foreigner, who visited Japan in the mid-19th century.

Color woodblock print. 45x15.7cm. Creasing, stains, browning.

Very good condition. Text in Japanese. US\$3,300



Early depiction of Russians in Japan

10.

“Roshia” [魯西亞]

Utagawa, Yoshikazu [painter], Edo (Tokyo); Izumiya Ichibei [publisher], Bunkyu 1 (1861), first edition.

A rare ukiyo-e print showing two Russian officials in a very unexpected situation: sitting in low Asian chairs and using Japanese brushes for calligraphy. The two may have been employees of the consulate in Yokohama. The artist Utagawa Yoshikazu (active ca. 1850-70) was a pupil of famous painter Utagawa Kuniyoshi and a master of yokohama-e.

One leaf of woodblock print. 37x24.8cm.

Some damages on the edges & corners, above side repaired. Overall very good condition. Text in Japanese

US\$990

Japanese gaze on Russian military figure

11. “Roshia-jin no zu. Sotoku, Kinsa daijin, Jinmei, HONAAFURU”

[魯西亞人之圖 総督・欽差大臣人命ホナーフル]

Unknown author, Unknown publisher. Place unknown. Ca. 1810s-1840s.

A kawara-ban portrait of a high-ranking official in the Russian army. The text is: “Russia is the biggest country. 70% of the Eurasian continent is owned by Russia. It has 72 big cities. The capital is Bebetorku. Recently Bebetorku country is trying to fight nearby countries to gain land. < Sotoku > means admiral. < Kinsa daijin > means an Imperial Commissioner. Presumably the portrait belongs to General Nikolay Muravyov-Amursky, who came to Japan in 1859 to discuss the border's territory, especially Sakhalin after the Shimoda treaty of 1855.

Kawara-ban broadsheets were the early genre of Japanese newspapers. This kind of printing was a brilliant representation of the political moods of the simple citizenry.

B&W, woodblock print. Japanese washi paper.

The image size is 26,8x19,4 cm, paper size 29,4x22,6 cm.

Damage on the margin. Near-fine to fine condition.

US\$1,080



The procession belongs to the Russian General Nikolay Muravyov-Amursky (1809-1881),

who landed in Kanagawa in August 1859.

The print draws from the prototype depiction of Russian delegations, originally made to show the visit of Nikolay Rezanov to Nagasaki in 1804. Subsequently, publishers of broadsheets simply copied “Russians” from the available cliche. The text says that Russia is one of the largest countries in the world, has 72 big cities with the capital Bebetoruku (St. Petersburg). Russians, the leaflet says, want to trade with Japan. The king's brother, “kanaarubetteya”, landed in Kanagawa in June. Kawara-ban broadsheets were tile- or woodblock-printed leaflets used to report important events or private scandals in the Edo period.

B&W, woodblock print. Japanese washi paper.

The image size is 19,5 x 26,2 cm, paper size 22 x 28,8 cm.

Tiny hole 2 x 2 mm. The printing is very nice. Near-fine condition. Text in Japanese.

US\$685



Kawara-ban of the Russian landing

12. “Roshia-jin jōraku gyoretsu ongaku no zu”

[魯西亞人上陸行列音樂之圖]

Unknown author, Unknown publisher.

Place unknown. Ca. Ansei 6 (1859).



"Rasshamen" iconography

13.

"Yokohama torai shokan. Roshia jin no zu"

[横浜渡来商官 魯西亞人之図]

Sadahide, Gountei (Utagawa) [artist]

Ryogoku, Taihei (Matsuki Heikichi), Bunkyu 1 (1861).

Two Russians: a bureaucrat and a merchant, with a long-fleeced sheep that looks like a goat. The inscription explains the offensive word, "Rasshamen". Originally the meaning was a type of textile made from knitted fur. But in Yokohama, they used the term to refer to prostitutes who served foreigners. The iconography of two Russians with a sheep probably was even more offensive, because there was a rumor in Japan that Russian sailors used the sheep not only to eliminate hunger but also libido during the long trip.

One color woodblock printed leaf, ukiyo-e. Very minor stains. Slight creasing on the bottom. Overall very good to near fine. 37,2 x 25,7 cm. Text in Japanese. **\$990**



Russian and Chinese, from the series "People of the Five Nations"

14. "Gokakoku jinbutsu zue: Roshiajoku, fu Nankin"

[五箇国人物図絵 魯西亞国附南京]

Sadahide, Gountei (Utagawa) [artist],

Kanagaki, Robin [text by]

Edo (Tokyo): Daikokuya, Bunkyu 1 (1861)

Sadahide was a prominent Late Edo artist. He was a master of Yokohama-e and was working as a journalist, depicting the customs and appearance of foreigners. The Russian is represented as an equestrian with lovely buttons on his suit and the Imperial order of St. Anna among them, a detail that means the Russian is an official of high rank. The two Chinese servants in the foreground are depicted to illustrate the national high status of the main figure. The text explains: "The Russian country is the biggest country on the Eurasian continent. The capital is Beitoru. The head of the country is Katerina. Russia exports to every country of the world. The Russian personality pretty much relies on justice. They have a very strategic and conspirative mind. They are very educated, knowing about astrology, geography, etc. The city of Beitoru has a castle. Hundreds and more tycoons are living in that castle. Many stores, shops, theaters are in the city. It is very busy. The Red Light district is also very busy".

One leaf of color woodblock print. 36,5 x 24,6 cm.

Margins are cut out. Occasional damage on the corners.

One tiny worm hole. Otherwise the condition is very good.

Text in Japanese. **\$660**



Peoples of the World

15. "Kaigai jinbutsu shū" [海外人物輯]

Kaan Nagata [editor]; Joken Nishikawa [writer]; Ikkōsai Miki (Utagawa Yoshimori) [artist]

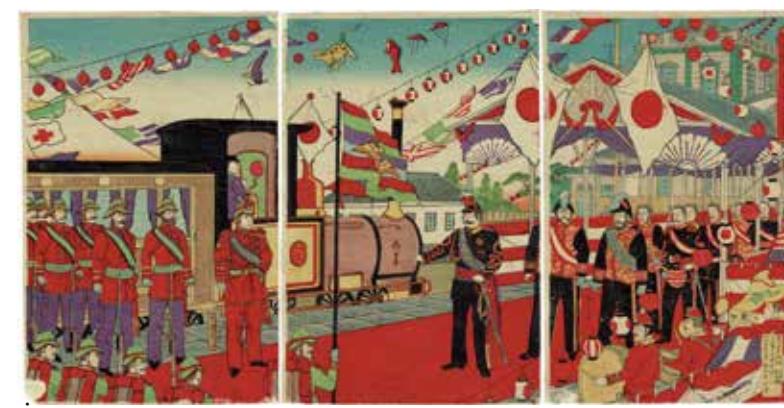
[Place of publication not identified] : [publisher not identified], Kaei 7 [1854]

Two magnificent volumes with cultural descriptions of the peoples of 42 countries from Asia, Africa, Europe, and South and North America. The Asian volume starts with two Chinese dynasties: Ming and Qing. It also includes Korean, Philippinos, Formosans (Taiwan), Javans, Thais, Moghuls, Armenians et al., including Moscovians. Among the peoples are the "tattan", which probably refers to "Tartary", the ancient name for the Asian part of Russia. The Western volume includes a very interesting description of the samoyed people: "Their country is situated in the Far North of Tattan, near the river "Obi". They are very wild and eat dry fish. The people there are very small, like dolls. They wear seal furs. The country is controlled by Moscovia." These volumes are a revised edition of the text originally written by Nishikawa Joken (1648-1724) and published in 1740. The original edition was in black and white, with very low quality engravings. The present edition is accompanied by colorful depictions of the people. The text is more accomplished and describes more tribes.

Original Japanese fukuro toji wrapper. Comes with a custom-made slip case. Stains on the wrapper.

Original title slips of these original volumes are damaged. The content is slightly browned. Near fine to fine condition.

2 vols. 25,2 x 17,5 cm. 25 leaves each. Text in Japanese. **US\$4,950**



Triumphal Prelude to the Ōtsu Incident

16.

"Rokoku kotaishi gochaku no zu"

[魯國皇太子御着之図]

Utagawa, Kunimasa (5th) [painter]

Tokyo: Fukuda Kumajiro [publisher], Meiji 24 (1891). First edition.

In 1891 Tsarevich Nicholas Romanov reached Kobe during his Oriental visit to Japan. From Kobe he took a train to Kyoto, where the triumphal reception depicted on this present print took place:

illumination, flags, kites, and an orchestra awaited on the platform. Another royal figure on the print is prince Arisugawa Takehito, who later became the Admiral of the Imperial Japanese Navy. For the future emperor, a triumphal arch was established in the city. Two days later, prince Nicholas was attacked by a policeman in the city of Ōtsu. Tsuda Sanzo left a 9 cm scar on the royal forehead. This print was made in May 1891 after the Ōtsu incident, though it does not mention the attack. Utagawa Kunimasa was one of the most famous woodblock artists to illustrate the life of foreign visitors in Japan. The triptych was commissioned as the official image of the pompous visit, so it avoided the uncomfortable part of the story in the visual narrative.

Triptych, colour woodblock printing. 3 leaves complete. Small damages on each corner were repaired.

A tiny hole at the right leaf, repaired. Overall very good to near fine condition. Each 36.7x24.4cm. Text in Japanese. **US\$1,080**



Book of lithographs about the Siberian Intervention

17. "Shiberia Usurī no sentō Konomi Taii yūsen funtō meiyo no senshi" [救露討独遠征軍画報]

Tanaka, Ryozo [illustrator and publisher];
Tokyo, Shobido [publisher]. Taisho 7-8 (1918-1919), first edition.

An important episode in the Russian Civil War (1918-1922) is depicted here in a Japanese propaganda album. The album consists mainly of battle scenes where the White Army—with the help of Western allies, Japan and China—fights against Red troops. Two types of inscriptions in Japanese and English (translations). The episodes of the Far East front are entitled “The Siberian war”. Along with 17 pictures of the Far East and Siberia, the album includes one picture of World War I. Originally the editor and lithographer Tanaka Ryozo made the prints to sell them separately. The present album was bound by an ex-owner at practically the same time it was printed.

Eighteen colour lithographic plates bound into the oblong folding album, contemporary card board cover. Soiled, stained on the front cover. Original hand written title slip is scratched. Creasing on the center of the plates, some of the corners of the plates are chipped, affected only at the margins. Overall very good condition. Size 39x27cm (plate size 39x54cm). Text in Japanese and English. **US\$6,600**



Russian defeat in Port-Arthur, ukiyo-e

18. "On the night of the 8th of the February 1904, our brave Fleet of Torpedo-boats fired at the Russian Squadron at Port-Arthur and sank the enemy's three battleships. What a brilliant success!"

"Nichiro ryo-kaitai nigatsu yoka no yoru ryojun-ko dai-kaisen ni

meiyo naru waga suirai-tei tekikan sanso wo gekichin su "

[日露両艦隊二月八日の夜旅順口大海戦に名誉なる我水雷艇敵艦三隻を撃沈す]

Migita, Yoshihide [painter], Tokyo: Akiyama Buemon [publisher], Meiji 37 (1904), first edition.

Gorgeous propaganda triptych showing the legendary battle of Port Arthur, which brought victory to the Japanese troops during the Russo-Japanese war. It was the first war with a Western foe during which Japan demonstrated its achievements in military engineering. The artist focuses the spectators gaze on the lovingly-detailed torpedo boat. The print itself bares the qualities of high-end woodblock printing: a polychrome nocturne sea battle in diagonal perspective with embossing on the velvet black waves.

Colour woodblock printing, triptych complete. Very minor wear on the corners of the prints, otherwise very clean and fine condition. Each 37x 25cm. Text in English and Japanese **US\$1,650**



Scene of Siberia, the coldest country

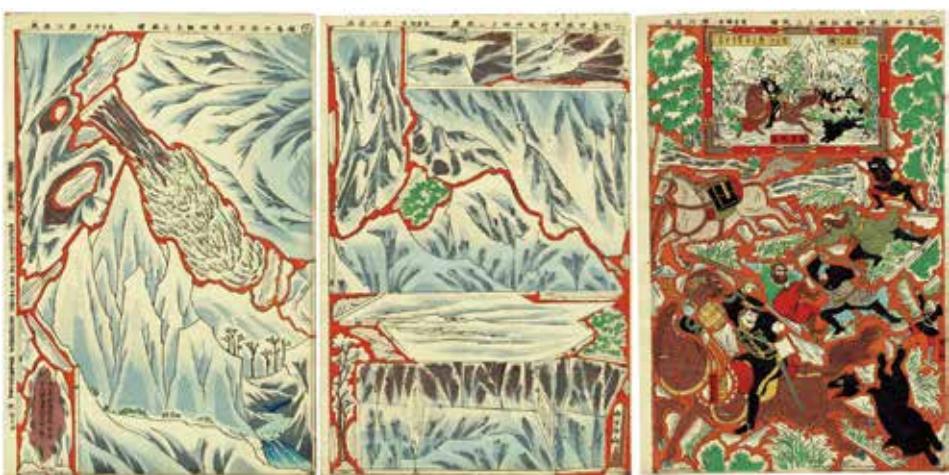
19. "Fukushima shōsa Shiberia Ensei no zu" [福島少佐西比利遠征之図]

Baidō, Ko Kunimasa [painter], Muchū-an Shujin [text by]
Tokyo: Fukuda kumajiro [pubilisher], Meiji 26 (1893). First edition.

General Fukushima Yasumasa was seen in Japan as a hero because he traveled as a diplomat to America, Germany, China, India and Russia. He spoke many languages, including English, German, Chinese and Russian. When he was 50 years-old, he was sent on a secret mission to Russia. This short commentary gives the rough itinerary of his journey, which he made alone on horseback: Saint Petersburg, Omsk, Kyakhta and Gobi desert, Irkutsk, Vladivostok, Manchuria, Beijing, Shanghai and finally Nagasaki.

Triptych. 3 prints, complete. 37 x 24,7 cm. Minor stains. Slight creasings on the margins. Overall near fine to fine condition. Text in Japanese.

US\$770



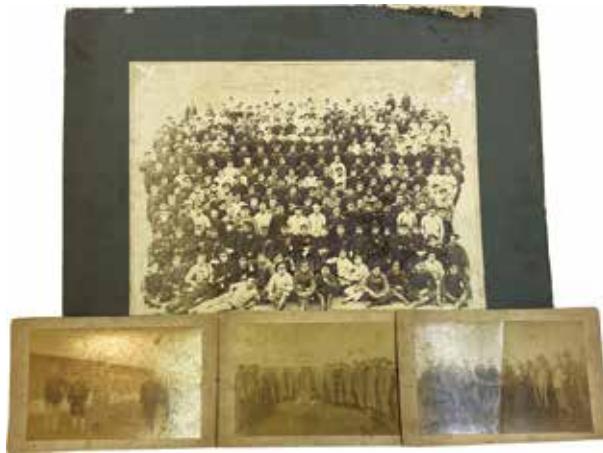
Japanese spy in Siberian snowland

20. "Fukushima Chūsa Tanki Ensei Kumiage Sanmai-Tsuzuki" [福島中佐単騎遠征組上三枚続]

Baidō, Ko Kunimasa [created and illustrated by].
Tōkyō : Maki Kinnosuke, Fukagawa [publisher], Meiji 26 [1893]. First edition.

A colour woodblock-print triptych kirikumitōrō-e ('cut-out-and-build lantern'). Also known as tatebanko or kumiage-e, kirikumitōrō-e are three-dimensional toy pictures to be cut out, assembled, and decorated. The subject of this particular kirikumitōrō-e is Commander Fukushima Yasumasa, who was a commissioned officer in the Japanese army. From February 1892 to June 1893, Fukushima traversed 14,000 kilometers on horseback on his own from Berlin to St. Petersburg. After that, he crossed the Ural mountains to Siberia during a severe winter, traversed the Altai mountains and finally reached Vladivostok in the Russian Far East. Though often depicted as the private trip of a lone adventurer, it was effectively an armed reconnaissance mission through Russia. Few works repackaging his achievement as a children's adventure game survive to the present day. Furthermore, because kirikumitōrō-e are designed to be cut up by children, complete prints are scarce.

Triptych. Very minor soiling, otherwise near fine to fine. 3 prints, complete. Each size 37.3 x 25.2 cm. Text in Japanese. **US\$1,080**



Four pictures of Russo-Japanese war prisoners

25. “[ロシア人捕虜 古写真コレクション]”

Seikin-ken, Tsujikawa-honten. Fukuchi-yama [printer], Kyoto. Ca. 1904 or 1905.

Four photographs of prisoners of the Russo-Japanese war, presumably taken in Himeji. By the end of the war, 72,000 people were held in 29 POW camps in Japan. Himeji, one of the most famous camps, was situated in Kobe. The name of the camp is known from the description on the back of the photo, the ex-owners' attribution. But also, possibly, it was taken in Kyoto, because of the studio location. Seikin-ken, Tsujikawa-honten was a photo studio appointed by the Imperial Army and based in Kyoto. According to the Hague treaty, the Russian prisoners were warmly welcomed. The present photographs are evidence of it. The larger photograph shows a group, 292 people, Russian and Japanese, officers and soldiers, posing together. Their appearance is calm and peaceful. The three small photos depict life in the camp. In one, the Russian soldiers are playing pool. In another, they are comparing Russian and Japanese soldiers' height. Japanese are very small, says the commentary on the back. The third picture explains the Russian game “windmill”, probably taken during Maslenitsa, a time of traditional spring festivities.

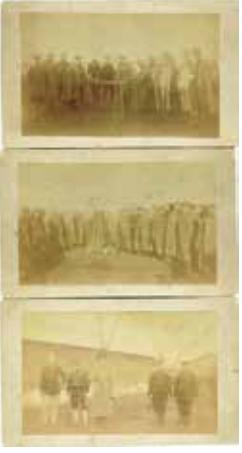
There are not many pictures preserved from these POW camps. The biggest collection, in the Moscow Film and Photographs Archive, includes fewer than 1000 pictures. In 2020 at the museum of Ivanovo Oblast, 78 glass photo plates were found. 22 of them were brought to Japan for an exhibition. The present photographs are rare documents.

Large 21,5 x 27,9 cm (print size) (board size 31,8 x 39,3 cm), small 8,6 x 13,8 cm each (board 10,5 x 16,6 cm).

Four albumine prints on original cardboard. The large print has scratches on the surface. The image is clearly identifiable.

Small prints have some discoloration. One small plate has creasing. Overall the condition is very good.

US\$1,850



Interiors à la russe

27. “[ブルガリア ロシア大使館 古写真]”

G. Volts & Compagnie. Musée de Photographie. Sofia. Silver gelatine prints, 3 pcs. Ca. 1896-1900s.

Three old photographs of rich interiors à la russe. The interior is unknown and the photographs probably never were published. The arrangement is a mixture of Turkish and pseudo-russe style popular in the Russian Empire at the end of the 19th century. The numerous paintings on the wall are academic copies of Renaissance masterpieces, such as Madonna Magnificat by Botticelli and Madonna degli Alberetti by Bellini, made in St.Petersburg. In one of the pictures, one can recognize the portrait of Nicholas II, the last Russian Emperor (crowned in 1896). The stamp on the reverse indicates a place in Bulgaria that no longer exists: “Musée de photographie/ G. Woltz & Cie/ Sofia, rue Leguè, No 10”. Probably the interior belonged to the Russian legation that settled in Bulgaria in 1878. However, there is a very low possibility that the pictures refer to the Russian legation in Tokyo, because originally the architects of the Russian embassy, I. P. Roppet and F. S. Harlamov, envisioned the mansion in the Russian style.

3 gelatine silver prints mounted on cardboard. Stamped on the reverse. Paper size 19,8 x 26 cm, board size 22,8 x 27,2 cm.

No damage and no discoloration. Fine condition. Text in French.

US\$1,080



Views of the Russian legation in Tokyo

26. “[ロシア大使館 古写真]”

Maruki, Ryou; Unknown artist. Ca. 1890-1900; ca. late 1870s

Three extremely rare photographs witnessing the splendor of the Russian imperial mission planned by the Russian architects I. P. Roppet and F. S. Harlamov and built under survey of the Australian John Smedley (1874-1877) in Ura Kasumigaseki, the embassy district of Tokyo. The building was abandoned and demolished in the 1930s. Riyo Maruki (1854-1923) was a prominent Japanese photographer who served at the Meiji Imperial court. He was allowed to make portraits of the Japanese Emperor and the royal family. One image shows the facade of the mansion, another one shows the garden side. The third and oldest print, taken by an unknown artist, shows the monumental gates of the building.

Two silver gelatine prints by Maruki R.

Original cardboard with the trademark of the photographer.

The corners of the board are damaged. One corner is lost.

Water stain on the facade plate. Paper size 22,6 x 28,3 cm.

Board size 32,8 x 39,6 cm. Varied conditions, very good to near-fine overall. One albumine print, hand-colored.

Fine condition. Paper size 20,4 x 26,4 cm. Board size 23,7 x 28 cm. US\$2,050



A Record of Tokyo's Most Famous Orthodox Church Before its Destruction

28. “[Tokyo Fukkatsu Seido]” [東京復活聖堂]

Mizushima, Koyo [edited by]. Tokyo : Seikyo Honkai Henshujo, Meiji 37 [1904]. First edition.

A scarce record of the external and internal appearance of the ‘Tokyo Fukkatsu Seido’ (Tokyo Resurrection Cathedral), nicknamed ‘Nikorai-do’ (the Temple of Nikolai), before its destruction in 1923. The Nikorai-do is the main cathedral of the Orthodox Church in Japan. The original designs for the cathedral were made by Michael A. Shurupov at the request of Russian Orthodox Archbishop Nikolai Kasatkin, and were modified and completed by architect Josiah Condor in 1891. The cathedral was a beloved piece of architecture in the Meiji period, but its dome was destroyed in the Great Kanto Earthquake of 1923, and the iconostasis inside the cathedral and surrounding buildings were burned to the ground. The dome was rebuilt later, with a slightly different design.

This book contains 53 numbered leaves of illustrations, including 77 offset-printed photographic illustrations taken before the cathedral was destroyed, of religious icons and the building’s architecture and interior design. Few books are known to record the appearance of the cathedral at the beginning of its construction.

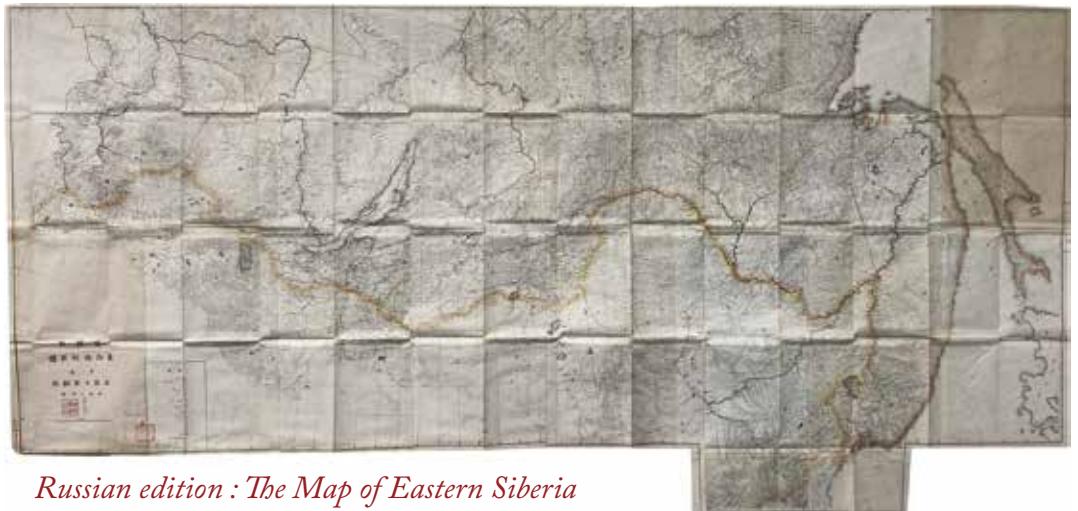
Original boards, stained and worn, extremities chipped. Discoloration and loss to fabric on spine.

One sticker and original jacket remain pasted to endpapers. Discoloration and occasional marks to pages.

Binding cracked, holding firm. Good condition. 1 v., complete. 46 p. + 53 leaves of illustrations. 25,1 x 18,2 cm.

Text in Japanese, with occasional Russian.

US\$1,650



Russian edition : The Map of Eastern Siberia

21. “Rokokuban Higashishiberia zu” [露国版 東西伯利亞図]

Unknown author, Unknown publisher. Place unknown. Ca. 1810s-1840s.

Extra large and detailed map of Eastern Siberia and the Far East, also includes Sakhalin and part of Hokkaido. Rokokuban can be understood as “copied from the Russian edition”. Probably it was copied from the 40-verst map (1: 1 680 000) of military roads published in 1829, a F.F. Schubert edition.

The original map consisted of VIII engraved plates in black and white, the administrative borders indicated in color. The Japanese copy was made using lithographic technique. The names of gubernias are in Chinese, and the cities and towns are written in katakana. The publisher, Sanbo Honbu, served as a part of the Imperial Army, therefore the map reveals Imperial ambitions.

Original paper board cover with original title slip. Lithographed after the copperplate edition.

Hand-colored on the borders by the publisher. Ex-ownership sticker on the cover. One scrap remains of the sticker.

Cover shows stains and scratchings. Very minor wormhole repairs. Occasional damage at the folded edges.

Marks (5) and inscriptions (3) on the map, and the stamp of the Library of the Japanese Imperial Army.

Comes with the custom-made Japanese slip case. 104,5 x 246 cm with folding extra part, 17 x 52 cm. Scale is M 1 : 1 680 000.

Text in Japanese. **US\$5,500**

Population map of the Russian Far East before the revolution

22. “Karta zaseleniya chasti Primorskoy oblasti”
[Карта заселения части Приморской области]
[露国沿海地方植民状況地図]

A. Trey [made by], A. Ustinov [ed. By], N. Panshin [drawn by]
St.-Petersburg: Kartograficheskoye zavedeniye de-Kelsh [publisher], 1909.

The title “Karta zaseleniya chasti Primorskoy oblasti” can be translated as “the map of the settlement of a part of the Primorye region”. Extremely rare map printed in Saint Petersburg after the Russo-Japanese war (1904-1905). After the emancipation reform in 1861, Primorye became one of the priority destinations for Russian peasants seeking land to live on. A major impact on the process of populating the Far East region was the building of the Trans-Siberian railway (finished in 1904, terminal part - in 1916). Due to the migration of workers and peasants in 1909, the population of the region grew to about 300,000 people. This map was made by the Resettlement Organization of Primorye, probably for the state resettlement program. It includes the Kamchatka region, even though the region had been allocated to a separate region in the same year.

The map shows the lands planned for future settlements, church lands, Cossack lands, foreign settlements, indigenous villages, etc.

The scale is 1: 840,000 verst, 1 verst = 1.0668 km. Very rare copy.

Not found in the catalog of the Russian State Library.

206 x 89 cm. 12 panels backed on linen. Lithography in 12 colors.

Little damage on the creasings. Otherwise clean and bright copy.

Near fine to fine condition. Comes with a custom-made slip case. Text in Russian.

US\$4,400



Russia as a Spider Fighting with Japan

23. “Gaikōteki Kokkei Rokumo Taiji no Zu” [外交的滑稽露蜘蛛退治の図]

Enomoto, Matsunosuke [illustrated and published by].

Ōsaka: Enomoto Matsunosuke [Hōreikan], Meiji 37 [1904]. First edition.

Issued on August 3, 1904, when the Russo-Japanese War was heating up, this colour offset-printed illustration was based on Fred W. Rose's "Serio-Comic War Map". Russia is illustrated as a spider in the image, and European countries such as Britain are depicted supporting Japan in its fight against Russia (while countries including the United States, Spain, and Portugal watch and wait). Another interesting feature is that students and anarchists are shown attacking Russia by attaching themselves to the spider's body. Satirical illustrations such as this one, in which Russia is depicted as a spider, are very rare.

One leaf, complete. A few folds. Minor tears and losses to extremities.

Overall very good to near fine. 54.4 x 78.8 cm. Text in Japanese.

US\$3,250



Unusual set: Guidebook to Japan with Transsiberian leaflet / Путеводитель по Японии

24. “Putevoditel po Yaponii. Yaponiya. Kazennyaya zheleznyya dorogi” [日本案内 / シベリア鉄道リーフレット]

Unknown author. Tokyo: Transportniy departament yaponskikh kazennykh zheleznykh dorog [publisher], 1917.

This guidebook to Japan for Russian speakers was made by the Transport Bureau of the Railway Institute.

A series of European guidebooks, brochures, posters and calendars started being published in different foreign languages in 1914 and continued until the 1930s. Russian ones are very rare. Only one copy in Japan and very few in Russia survived. The book describes the main touristic destinations that can be reached by train: from Tokyo to Hakone, Nikko, Matsushima, Aomori, Hakodate, Kyoto, Osaka, Kobe, Nagasaki and Nara. The guide gives very precise descriptions about customs clearance and money. It also includes short cultural and historical articles, and lovely descriptions of the trains along with plans. The book includes numerous colour and b&w offset plates with views in high quality, numerous vignettes. The three folding plates are the distance chart, price chart (for 1st and 2nd class) and a beautiful map of Japan.

18x11 cm. [1 leaf], 70 p. 3 plates: 2 folding charts, 1 folding map. 15 photo plates. Original fukuro toji binding. Paper wrapper. On the wrapper is the ex-owner's inscription “<...> 1920-1921. Yokohama” in blue ink. Foxing of the wrapper and edges.

The silk on the spine is rubbed, as well as the corners. The glassine paper has damage on the upper corner. Very minor foxing on the pages. The map has damage and a small burn hole on Nara, but the text is readable. Overall near fine condition. Text in Russian.

Comes with a paper leaflet: The Great Trans-Siberian Route via Vladivostok (1911-1912). The condition is near fine, only the browning of the paper and an ex-owner inscription in pencil. 8,7 x 13,4 cm. 6 leaves. Text in English.

US\$1,650



Russian Harbin musical archive

29. “[オルガ・ボンディーナ肉筆楽譜]”

Olga Bondina [owner], Manuscript, 1941-1945.

Olga Mikhailovna Bondina (born 31.12.1923) was a professional musician from Harbin, a Russian city in Manchuria. She was born into the family of a railway technician who was working for the Chinese Eastern Railway. She left Russia amid the Civil war in 1920. Olga Bondina was a violin and piano player. Her archive is a selection of short compositions for duets, such as Oginsky's "Polonaise", Schubert's "Serenade", Tchaikovsky's "Chant sans paroles" and also rare scores of Victor Pergament's (1872-1922, Harbin) "Serenade". Probably she performed them at restaurants. Every sheet has a date when it was made - mostly in 1941. All the scores are accurately written in hand. The covers are lovely copies of the original editions, handmade in pen, ink and gouache, and in rare cases, decorated with a patch taken from greeting cards. The only printed sheet is the Soviet Anthem dated 1945, possibly the last year before Olga was repressed. The archive was found in Oxford.

The collection includes 50 musical scores and 1 printed sheet and 3 leaves of drawings. The size of each score is roughly 28x19 cm. Each score includes 2-6 leaves. Occasional browning and minor damage to the edges.

Comes with a handmade slip case that is reasonably damaged. Text in Russian, French, English, German, and also in Chinese characters. Occasionally, on the first page of a score, the ex-owner stamp can be found in red ink in the style of a traditional Japanese hanko (name stamp), in katakana “ボンジン”[Bonjin].

US\$2,750



Early Views of Trans-Siberian railways

30. “Velikiy put. Vidy Sibiri i Velikoy Sibirskoy zheleznoy dorogi” [シベリア鉄道写真集]

(“Великий путь”. Виды Сибири и Великой Сибирской железной дороги.

Вып. 1: От р. Оби до р. Енисея и Томская ветви)

I.R. Tomashkevitch [photo by] Krasnoyarsk: M.B. Axelrod & Co. [publisher], 1899. First issue. First edition.

This rare photo album “Great Way. The views of Siberia and the Great Siberian railway. 1 Issue: from river Ob to river Yenisei and Tomsk branch” was made in Krasnoyarsk, an old Siberian city situated on the Yenisei river.

The photo studio was founded by Regina Axelrod, the wife of the Jewish migrant and photographer Mendel Axelrod. Ivan Robertovich Tomashkevitch of Tomsk served as an official photographer in Siberian railways.

He gathered the images of Siberia made by him and his colleagues in this picturesque album. In the beautiful calligraphy of the preface, Axelrod and Tomashkevitch explain that the meaning of the project is to show the most typical sights and peoples of Tomskaya and Yeniseyskaya gubernias [regions]. The black and white pictures are accompanied by a vivid text on local geography, economy, climate, culture and society.

The album was printed in Vienna. The edition received a high prize in 1900 in Paris.

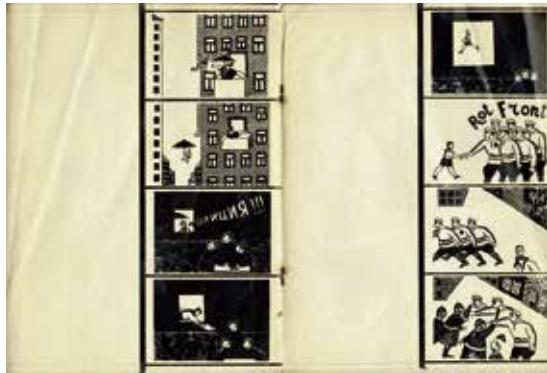
They planned to make a second issue, but it was never realized.

First and only issue. One volume complete. Original hardcover, pictorial cloth binding.

Cover has stains, small damages on the spine. Minor foxing on the first & last page, otherwise contents are clean.

Very good to near fine condition. Size 29x35.8cm. 124 photos, 128 pages. Text in Russian.

US\$4,950



A movie-book about how Pioneer Hans saved the strike committee

31. “Книжка киносеанс о том как пионер Ганс спас стачечный комитет спас”

Kobrinets, Fyodor [written]; Eberil, Isaak [ill by]

Leningrad: OGIZ, Molodaya gvardiya [publisher], 1931. First edition.

A scarce book written in the style of the emerging Social Realism and designed in Soviet Constructivist style, inspired by experiments of the famous photographer and book designer, Alexander Rodchenko.

The pages were made to be cut out and glued into a drum for an improvised cinema machine.

It tells the story about a Young Pioneer, Hans, who saved the strike committee in Berlin from Hitler's police.

A prominent historian of cinema, N. Nusinova, explains that “the oral cliché ‘kids are our future’ turned the world of children’s cinema of the totalitarian Soviet Union into Orwellian anti-utopian futurology, <...>

where the Soviet boy is as strong as Hercules, as wise as an old Highlander, and as vigilant as a General Secretary of the Communist Party”. Such a profanation of childhood for abstract reasons was common for the esthetics of Social Realism. Nevertheless, the book was made by the famous Soviet Jewish artist Isaak Eberil (1909-1942), who graduated from the Academy of Fine Arts and heroically died in the beginning of WWII. Incredibly rare because it was created to be destroyed.

Two copies at OCLC: Princeton University and University of Chicago, a few copies in Russia (found in Russian State Library and Russian State Library for Children's Literature).

1 volume complete. 29.3 x 22.4 cm. 6 unpaginated leaves. Original paper wrapper. Staple binding.

Rubbing and creasing on wrapper and content. A few chippings on the page edge.

Overall very good near fine condition, considering its age. Text in Russian.

US\$6,600



Eisenstein on Cinema

32. "Eiga no benshoho" [映画の弁証法]

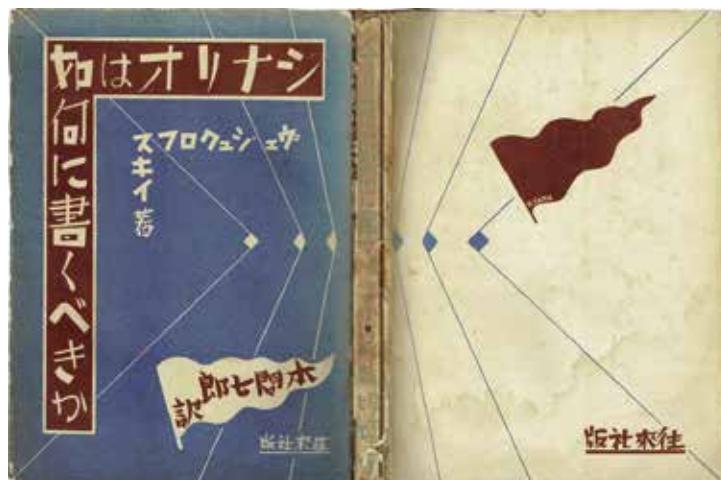
Eisenstein, Sergei [author]; Norio, Sasaki [translator] Tokyo: Oraisha [publisher], Showa 7 (1932). First edition.

Japanese translations of the most important texts written by Sergey Eisenstein (1898-1948), including his theory of montage and the fourth dimension in cinema. The first chapter is a short biography of the prominent Soviet film director. The book also includes the translation of "General line" or "the Old and new", a screenplay written by Eisenstein together with Grigory Alexandrov.

The publication is reasonably rare and is the twelfth volume of the series "Eiga kagaku kenkyu soshō", which can be translated as "The library of the cinema studies".

1 vol. Complete. Original paper wrapper. Rubbing on the cover. Ex-owner inscription on the cover. Stamp of the Communist division at the Kyoto medical university. Occasional stains on the contents. Few lines and pencil marks on the contents. Very good only. 18,8 x 13,6 cm. 189 p + one leaf with photo. Text in Japanese.

US\$385



How to write a screenplay, by Shklovsky

33. "Shinario wa ikani kakubekika" [シナリオは如何に書くべきか]

Shklovsky V. [author]; Shichirō Honma [translator] Tokyo: Oraisha, Showa 7 (1932). First edition.

One of the most famous treatises by Victor Shklovsky, the well-known founder of the Soviet formalist school. The original text "Kak pisat' stzenarii", or "How to write a screenplay", was published in 1931 in Moscow and Leningrad. An additional supplement contains a translation of "On sound movie in Soviet cinema", a theoretical text written by the prominent cameraman N.D. Anoshchenko.

1 vol. complete. Original paper wrapper. Rubbing on the cover. Damage on the spine repaired.

Ex-owner inscription on the cover. Occasional stains on the contents. Few lines and marks in black ink on the contents.

Very good condition. Text in Japanese. US\$275



Soviet theater and cinema

34. "Sovueto engeki no inshō" [ソヴエト演劇の印象]

Kinnaru Sonoike [author], Yamawaki Iwao [ill.] Tōkyō : Kensetsusha, Showa 8 [1933]. First edition.

"Po teatram SSSR", or "Through the Soviet theaters", is a book explaining the splendid avant-garde theater, dancing and cinema culture of the early years of the Soviet Union.

Kinnaru Sonoike (1896-1972) visited the Soviet Union in 1932. The author tells vivid stories about his travels, for example, how Vsevolod Meyerhold invited him to his home to discuss kabuki.

The book designer Yamawaki Iwao (1898-1987) graduated from Bauhaus, and was an apprentice of Mies van der Rohe and Wassily Kandinsky.

Numerous b&w photos included. Original hardcover cloth binding with original slipcase.

Stains on the slipcase. Rubbing on the corners. Occasional stains on the spine. Slight browning on the content.

Two lines in red pencil on page 13. Overall very good to near fine condition. 22 x 14,8 cm. 192 p.

US\$550



Revolution of Soviet cinema

35. "Sovēto dōmei no eiga kakumei" [ソヴェート同盟の映画革命]

Senda, Koreya [author], Teinosuke, Kinugasa [contributor]

Tōkyō : Shun'yōdō [publisher], Shōwa 6 [1931]. First edition.

The title can be translated as "The Revolution of Cinema in the Soviet Union". The book represents an anthology of theoretical texts written by Soviet modernists, such as S. Tretyakov, V. Pudovkin, S. Eisenstein, all translated into Japanese. In 1928, Kinugasa Teinosuke (1896-1982) traveled to Moscow and Berlin. His interviews with Pudovkin and Eisenstein are included in the book. The author, Koreya Senda (1904-1994), was a film director, translator and actor who spent several years in the late 1920s in Berlin. He came back to Japan in 1931 via Moscow, where he was deeply impressed by the visual culture.

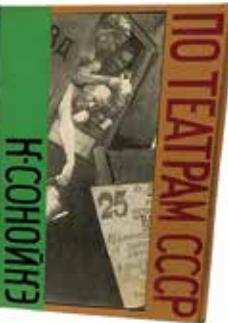
The book contains lively descriptions of meetings with Soviet cultural figures.

Numerous b&w photoplates. Original soft cover. Original cloth binding with original slip case.

The corner of the slipcase was damaged and repaired. Browning on the cover. Ex-owner stamp on the title page.

Overall near fine condition. 22 x 14,2 cm. 24 pages of plates. 347 p. Text in Japanese.

\$330





The exiles. A Russian story

36. "Senri Fuen. jōhen : seijijō no hōchikujin" [千里風煙 政治上の放逐人]

Victor Tissot [original author]; George D Cox [translated from French to English]; Améro Constant [original author]; Chikara Suzuki (pen name - Tenganshi) [translator to Japanese]; Nishimura Teninkyo & Suehiro Tetcho (Shigeyoshi) [assistant translators] Tōkyō : Hakubundō et al. [publisher], Meiji 21 [1888]. First edition.

Very rare book. Non-fiction book based on the Russian experience of Victor Tissot (1844-1917). He was a Swiss journalist and non-fiction writer. As a result of his travels to the Russian Empire, he published the memoirs, "La Russie et les Russes". His impressions were varied and sincere. He tried to embrace the wide range of Russian images. In 1881 George D. Cox translated into English the most politically painful part: the Siberian exile of political prisoners, known as katorga. The Japanese publication was intended as a series of exile stories, but only the first part was published.

Original hardcover paperboard with brown cloth spine. The corner of the wrapper board shows rubbing and chipping. Stains on the flypaper. Taxation (or censorship) stamp of Niigata prefecture on the title page. Small sticker on the last flypaper. Occasional stains on the content. Otherwise, very good to near fine condition. 6 double page lithographed b&w plates. 18,5x12,4. 244 p. Text in Japanese.

US\$685



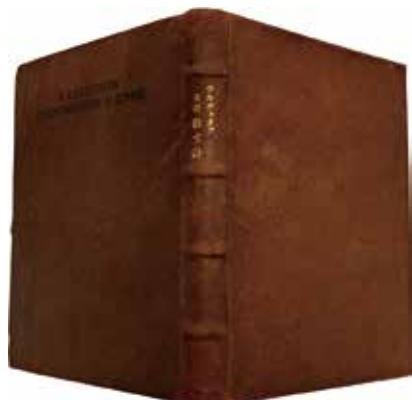
Pushkin's novel with Yoshitoshi illustrations

37. "Sumisu Marī no den : Rokoku jōshi" [スミス・マリー之傳:露國情史]

Pushkin, Aleksandr Sergeevich [original author], Takasu, Jisuke [translator], Hattori, Busho [corrected], Tsukioka, Yoshitoshi [illustrator]. Tokyo: Takasaki Shobo [publisher], Meiji 19 (1886), second edition.

"The life of Mary Smith: a Russian Romantic story" is officially the second Russian book translated into Japanese. It is an adaptation of a famous novel written by Alexander Pushkin, "The Captain's Daughter". In the original, the name of the protagonist was Masha Mironova. But complicated Russian names were far from popular in Japan, so the publisher took the liberty to give the main characters more marketable names; he also invited Yoshitoshi to make illustrations. Thus, in Yoshitoshi's portrait of Catherine the Great (who died in 1797), we see a European lady wearing a dress from the 1880s while sitting under a palm tree. The book is a brilliant example of what was meant by translation in the Meiji period.

Original cardboard binding, black cloth spine. Very minor chipping on the edges of the cover. Very tiny ex-ownership stamp on the first page. Occasional browning on the contents, otherwise near fine to fine condition. 18.3x12.4cm, 88p. 6 leaves of b&w copper plate engravings included. Text in Japanese. US\$1,350



Poetry in prose by Ivan Turgenev

38. "Sanbunshi" [ツルゲネフ全訳 散文詩]

Ivan Sergeevich Turgenev [author]; Shōzaburō Nakayama [translator] Tōkyō : Daiichi Shobō [publisher], Shōwa 8 (1933). First edition.

Early publication in Japanese of Ivan Turgenev's prose poems. The current translation was made from the Parisian complete version, published after the author's death, prepared by Andre Mazon in 1930. The translator Nakayama Shokozaburo graduated from the Waseda University Russian literature department. The annotation explains the publication is complete, but actually in the Japanese translation, one poem is missing. The book includes 82 poems, instead of 83. The missing poem is "With whom to argue" (С кем спорить...). It is a very specific satirical poem that can be understood by only a small circle of educated Russian speakers. Probably that was one reason that the poem was excluded from the Japanese translation.

Original hardcover. Brown leather binding. Four raised bands on the spine. Minor rubbing on the edges of the cover. High quality handmade paper. Ex-owner's stamp on the endpaper. The condition is near-fine to fine. 15,5 x 12,4 cm. 217 p. One copper plate engraving on the frontispiece. Two vignettes by an unknown artist.

One facsimile of Turgenev's autograph on one of the poems: "The Russian Language". Text in Japanese. US\$990



The genius of Pushkin

39. "Shiso Pushikin" [詩宗プーシキン]

Yasugi, Sadatoshi [author], Tokyo: Jidai shicho-sha [publisher], Meiji 39 (1906), first edition.

"Shiso" literally means "genius" or "Origin". Published in 1906, the book is evidence of the importance of Pushkin in early modern Japanese culture. Perhaps the most valuable Russian writer, Pushkin also made a great impact on the literature of modern Japan, and especially on its poetry.

The present book is both a biography of Pushkin and an analysis of his works, including a brief history of Russian literature. The book is in perfect condition and comes with an extremely rare dust jacket.

Original cloth wrapper with original dust jacket. Stamp by publisher on the dust jacket. Ex-owner's inscriptions by red ink with brush on the contents. Otherwise clean & nice copy. 18.7x12.4cm, [6][6]+280+[6.ad]p. 4 leaves of offset printing plates included. Text in Japanese.

US\$550



Meditations on Divine Liturgy, by Gogol

40. "Seitai reigi kō" [聖体礼儀考]

Gōgori (Микола Васильович Гоголь) [author],

Kitagawa, Sadayuki [translator]

Tokyo: Seikyōkai honyaku kyoku [publisher], Meiji 28 (1895). First edition.

The book "Meditations on the Divine Liturgy" is one of the late masterpieces by the Ukraine-born writer Nikolai Gogol (1809-1852). As preparatory research for the Meditations, he studied Orthodox theology and traveled to Jerusalem. He created a deep and sincere, mystical and poetic text, which differs very much from his most famous literary works. In the preface of the Japanese translation the author describes the text as the most simple and comprehensible explanation of the Divine liturgy for believers. The early translation by Sadayuki Kitagawa is equally important for the history of Slavic studies, as well as for the history of the Orthodox Church in Japan, because it was published by the translation department of the Nikorai-do Church in Tokyo. Unique copy. No copies on OCLC or CINII.

1 volume complete. Original paper wrapper. Chippings & damages on the corner and spine of the wrapper. Minor browning on the contents, otherwise clean copy. Near fine to fine condition. Size 19x12.6cm, 148p. Text in Japanese. US\$1,650



Gogol's "Taras Bulba"

41. "Ban yu" [蛮勇]

Gōgori (Микола Васильович Гоголь) [author], Jushien Tsukahara; Ryusei Shibata [translator]

Tokyo: Shinseisha [publisher], Meiji 36 (1903). First edition.

蛮勇 - Ban yu - literally means "Barbarians", but under the cover one will find a romanticized novell by the Ukrainian-born writer Nikolai Gogol (1809-1852), "Taras Bulba", which praises the freedom of the Zaporizhzhya Cossacks and their struggle to preserve that freedom. This book is the first translation published in book form in Japanese. The very first translation was made in 1895 by Tokutomi Roka and serialized in a Japanese newspaper. The book is very rare. Only three copies exist in the libraries.

1 vol complete. Original paper wrapper. Very small chipping on the spine. Very slight stains on the contents, otherwise clean copy near fine to fine condition. Size 22.5x14.8 cm. 171p. Includes one lithographic frontispiece. Text in Japanese.

US\$1,650



Taras Shevchenko "When I die..."

42. "Watashi ga shindara : Shefuchenko shishū" [シェフチエンコ詩集 わたしが死んだら]

Shevchenko, Taras [author]; Teisuke Shibuya [translator] Tokyo: Kokubunsha [publisher], 1964. First edition.

In 1964 the Ukrainian Academic Publishing house "Naukova Dumka" initiated translation into numerous languages all over the world of a poem "Як умру, то поховайте..." (Заповіт, 1845) written by the beloved Ukrainian poet and artist Taras Shevchenko (1814-1861). The poem "When I die, bury...", or Testament, is one of the cultural symbols of Ukrainian independence. This is the fourth and last known translation of the poem into Japanese. The book is rare and very important, it is part of a post-war global movement. It includes translations of other 26 poems by Shevchenko, his short biography and four B&W photo plates.

1 vol. Complete. Original paper board cover with dust jacket & plastic film. Some discolouration & stains on the dust jacket. Minor weavings on the contents. Overall very good to near fine condition. Size 18.2 x 12.7cm, 224 p. Text in Japanese. US\$440

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