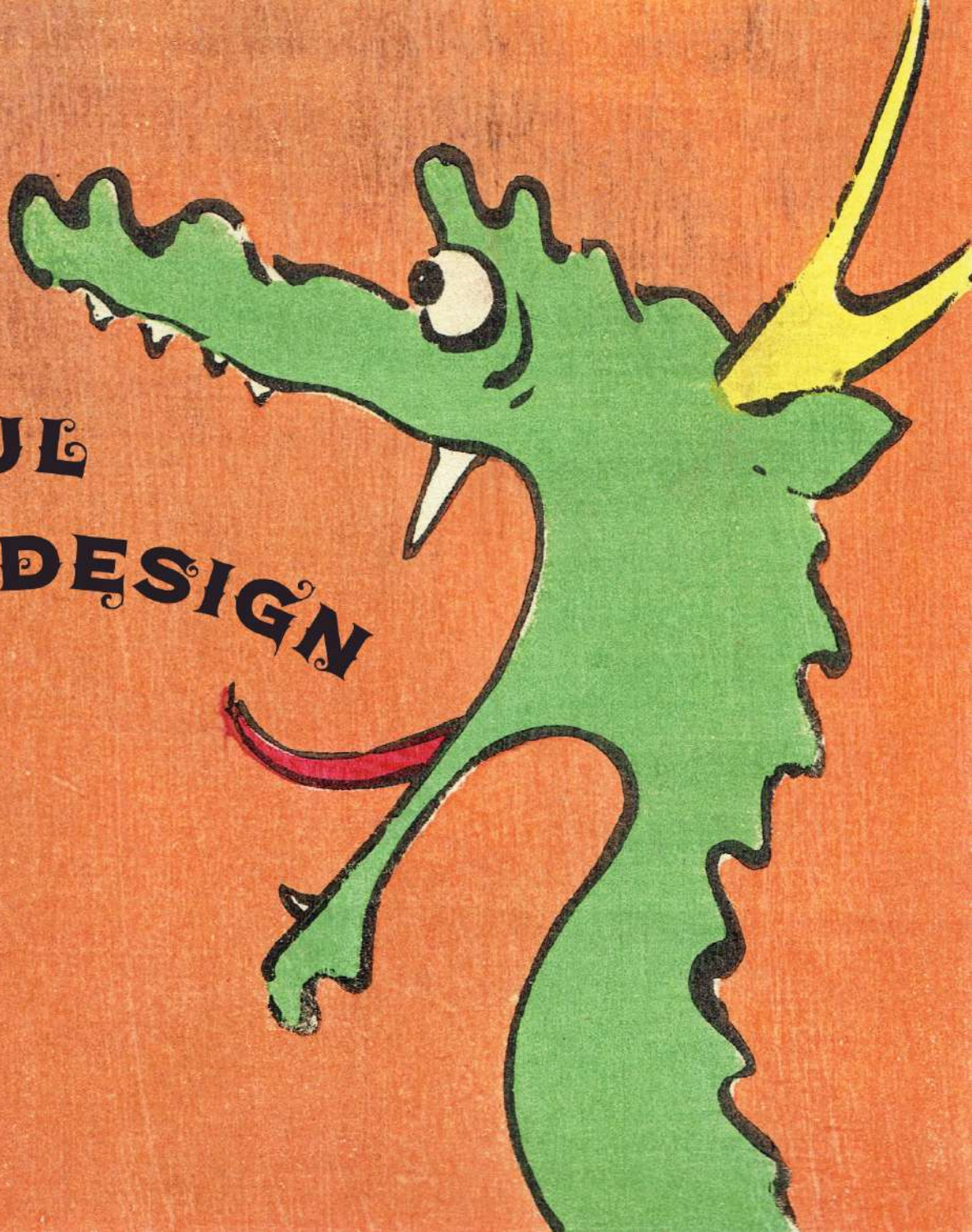


HOZUKI BOOKS APRIL 2023



**PLAYFUL
DESIGN**



In the Edo period, artists inspired by fashion trends produced books of playful patterns for textile dyeing, launching a genre that would remain popular well into the twentieth century. This genre was not only directly influenced by dyed textiles and garments, but also other literary genres. Printed directories of family crests (*monchō*), albums of textile designs (*hinagata-bon*), and compendiums of motifs (*zuan*) for products like *ranma* and lacquerware were available on the market at least as early as the late seventeenth century and occasionally featured patterns infused with humour or hidden meanings. In this period, wordplay-based illustrations featuring *moji-e* (character-pictures), *nazonazo* (riddles), *jiguchi* (puns), *share* (witticisms), *goroawase* (phonetic matching), *hanjimonono* or *hanji-e* (rebuses), and *mitate* (parodies) could therefore be found on both the printed page and the stencilled fabric. Unsurprisingly considering the origins of logographic *kanji*, many of these amusements involved the amalgamation of words or characters with images. In this period textiles had a close, almost circular relationship with texts in which they inspired and were inspired by illustrated pattern compilations, but it was not until the height of the Edo period *komon* boom that printed albums of humorous patterns were given centre stage.

Komon (小紋), also referred to as *Edo komon*, are very small, intricate designs for textiles that, when viewed from afar, are indistinguishable from the solid colour of the dyed cloth. Ideas for *komon* patterns could be developed by fabric dyers (*konya*), customers who brought fabrics to them to be dyed in a particular way, artists, whose illustrations in paintings, books, and prints could provide inspiration to the dyers or customers, and others. Once a pattern was selected, it needed to be hand-carved into thick paper to make a stencil. This was not an easy task, and dyers often outsourced stencil work to skilled craftspeople in Ise, giving rise to the term *Ise katagami* (hand-cut stencils produced in Ise). This protracted process originated from restrictions placed by the shogunate on feudal lords' lavish *kamishimo* robes. Forced to don less conspicuously ostentatious garments, the lords came to use clothes dyed using the detailed *komon* stencils as a statement of status and exclusivity (the smaller the design the more impressive, being more time-consuming, difficult, and therefore expensive to make). The style became popular amongst the common people, however, and took on new, humorous, forms. *Iware-komon*, for example, designs featuring unconventional objects (e.g. vegetables, furniture), rebuses, auspicious symbols, *goroawase* puns, and other wordplay-based amusements, were in demand, and actors wore playful rebus-based patterns that reflected guild names. No doubt to the vexation of the shogunate, the restraints of *komon* had kindled a deep, creative, and subtly ostentatious form of textile art.

In 1784, Santō Kyōden produced a book of humorous textile patterns titled *Komonsai*. This work proved popular, and was followed by a second collection of patterns in 1786, *Komon shinpō*, and an enlarged edition of *Komonsai* titled *Komon gawa* in 1790. As the titles of these works suggest, Kyōden's patterns were inspired by *komon*, which were arguably at the height of their popularity in the late eighteenth to early nineteenth century. While some scholars have suggested that Kyōden's books are 'parodies' of pattern books, a publisher's note in *Komonsai* inviting readers to take their favourite designs to their dyer suggests that the practical application of the motifs was also considered. Not restricting himself to *komon* patterns, Kyōden also illustrated *Tanagui awase* (1784), a record of designs for hand towels (featuring two original motifs by Kyōden), and *Shinzō zui* (1789) and *Kimyō zui* (1803), both adaptations of bestsellers featuring amusing *moji-e* and *hanjimonono*. Kyōden's *Komonsai*, however, is particularly important as almost certainly the first Japanese woodblock-printed book to provide exclusively playful and humorous patterns for textiles.

Kyōden works both inspired and quietly anticipated the works of future generations of graphic designers and artists. Yomoyama Sharakutei, Katsushika Hokusai, Akatsuki no Kanenari I, Kubota Beisen, Kamisaka Sekka, Furuya Kōrin, Furuya Setsuzan, and Asano Kokō are among those artists whose books of detailed and playful patterns infer the impact of Kyōden's *komon* trilogy. The 'playful pattern' genre was not restricted to *komon*, however; as the Edo public's *komon* craze gave way to the *kasuri* (ikat) boom among commoners in the increasingly industrial Meiji period, artists began to produce books of patterns that could be manufactured using machines. The extent to which the artists' playful designs were dyed in these periods is unclear, but similar motifs, like the *kamawanu*-pattern, remain some of the most well-loved *tenugui* (hand towel) and *furoshiki* (wrapping cloth) motifs for *nazozome* (riddle-dyeing) to this day.

This catalogue focuses on woodblock-printed books of playful patterns that were published in Japan between the mid-Edo and early Shōwa periods. A bare-bones chronology of the publication of humour-based pattern books in Japan, by no means complete nor comprehensive, is provided on the following page. Some tangential but interesting works (Kyōden's *Shinzō zui* and *Kimyō zui*, for example, which feature rebuses but are not strictly related to textile dyeing) have had to be left out of the timeline lest the font get any smaller.

☛ Koike, Tōgorō. *Santō Kyōden no kenkyū*. Tokyo: Iwanami Shoten, 1935.

☛ Screech, Timon. *The Western Scientific Gaze and Popular Imagery in Later Edo Japan : The Lens Within the Heart*. Cambridge: Cambridge University Press, 1996.

☛ Nakazaki, Masao. "Ishō sakka' toshite no Santō Kyōden: 'Komon Gawa' renzoku moyō dezain no shinmetorii kōsei", *Chuukyō Daigaku Kyōyō Ronsō* 27, no. 3 (1986): 409-460.

A BRIEF TIMELINE OF JAPANESE BOOKS OF PLAYFUL PATTERNS AND CRESTS

1600-1700s: The commercial publication of woodblock-printed compilations of textile patterns and crests develops.

Ca. Meiwa 6 (1769): *Shoke jimonshiki* (諸家地紋式, "Woven pattern styles of various families"), a compilation of hundreds of designs and patterns for artisans and craftspeople, is published (see item 02).

Tenmei 4 (1784): *Komonsai* (小紋裁, "Tailored designs"), a collection of humorous patterns by Santō Kyōden, is published. An ad is included in the work for a second part, *Monmō komon* (文盲小紋, "Illiterate patterns" or "Patterns for illiterate people"), but no book under this title appears to have been published.

- Around three months after the publication of *Komonsai*, a hand-towel design contest attended by many famous artists, poets, and actors, is (reputedly) held by Kyōden and his little sister in Tokyo. *Tanagui awase* (手拭合, "Hand-towel contest"), a book illustrated by Kyōden, is published in the same year as a result of the competition. The work features colour woodblock-printed designs that were entered into the contest and includes two of Kyōden's own designs.

Tenmei 6 (1786): Kyōden's *Komon shinpō* (小紋新法, "New ideas in fabric design") is printed as a sequel to *Komonsai*.

Kansei 2 (1790): *Komon gawa* (小紋雅話, "Elegant chats on fabric design"), an enlarged edition of *Komonsai* featuring 24 additional designs by Kyōden, is published by Tsutaya Jūzaburō.

Ca. Kansei 5 (1793): *Hanashizome kokkei* (嘶始小通形, "Encounters with humorous dyeing patterns"), a collection of playful designs by Yomoyama Sharakutei, is published. The work has prefaces by Suigetsu Sanjin and Sharakutei and is presented as a third series following Kyōden's *Komonsai* and *Komon shinpō*. *Hanashizome kotsūgata* is the reading most widely used in databases, but the intended reading may have been *Hanashizome kokkei*.

Kansei 8 (1796): *Kyōden kufū komongata* (京伝工夫小紋形, "Komon designs devised by Kyōden") is published. The preface is dated 1784, suggesting the work is a reprint of *Komonsai* or *Komon gawa*.

(Bunka Gannen (1804): The NIJL records that a book titled *Konna komonshū: tōsei hinagata* (紺名小紋集當世雛形, "Collection of motifs for dyeing: modern patterns") was published in Bunka gannen (1804). Two copies are listed, both of which appear to be reprinted editions of *Komonsai* (1784) published in Ganji gannen (1864). It is possible that the postscript date, Bunkyū kanototori (Bunkyū gannen (1861)), has been accidentally recorded as Bunka gannen (1804) in the NIJL record.)

Bunsei 6 (1823): An edition of *Komon gawa* edited by Akatsuki no Kanenari I is published under the title *Kokkei manga* (滑稽漫画, "Humorous sketches") (see item 03).

Bunsei 7 (1824): *Katsushika Hokusai's Shingata komonchō* (新形小紋牒, also read 新形小紋帳, "Collection of new komon designs") is published.

Tenpō 6 (1835): *Komon shinpō* is reprinted by Tsutaya Jūzaburō.

Ganji gannen (1864): *Konna komonshū: tōsei hinagata* is published. The work is either a later edition of the "1804" work recorded by the NIJL or the first edition published under this title.

Meiji 17 (1884): Hokusai's *Shingata komonchō* is reprinted as *Hokusai moyō gafu* (北斎模様画譜, "Album of designs by Hokusai").

Ca. 1880-90s: *Shingata konna monchō* (新形紺名紋帳, "Collection of newly-designed motifs for dyeing"), a work featuring humorous crest designs by 'Kinokuzubō' and patterns from Kyōden's *Komon gawa*, is published (see item 04).

Meiji 22 (1889): *Araihari ukiyo moyō* (洗張浮世模様, "Floating world patterns stretched out to dry"), an edition of *Komon shinpō* coloured and rearranged by Kubota Beisen, is published. Beisen's incomplete draft for the second part of *Araihari*, featuring his own designs, will be published posthumously in 1921 (see item 05 for both works).

Meiji 29 (1896): A recut version of *Komon gawa* is published under the title *Komon gawa: kodai moyō* (小紋雅話 古代模様, "Elegant chats on fabric design: ancient patterns").

Meiji 36 (1903): *Kamisaka Sekka's Kokkei zuan* (滑稽図案, "Humorous designs") is published (see item 06).

Meiji 37 (1904): *Furuya Kōrin's Shimashima* (しましま, "Stripe patterns") is published.

Meiji 38 (1905): *Shima to kasuri* (縞とかすり, "Stripe and splash patterns") by Furuya Setsuzan and Asano Kokō is published (see items 07 and 08).

Meiji 39 (1906): A reprint of Kōrin's *Shimashima* is published (see item 09).

Shōwa 5 (1930): *Monyō-sen: moyō zushiki* (紋様選: 模様図式, "Selected designs: pattern-illustrations") is published (see item 10).

(Post-Meiji reprints of the Kyōden and Hokusai pattern books are too numerous to list here).



01

A collection of hand-cut stencils for dyeing textiles

[An untitled collection of twenty-three *kamon* and *katagami* stencils]

[Creator/s unidentified].

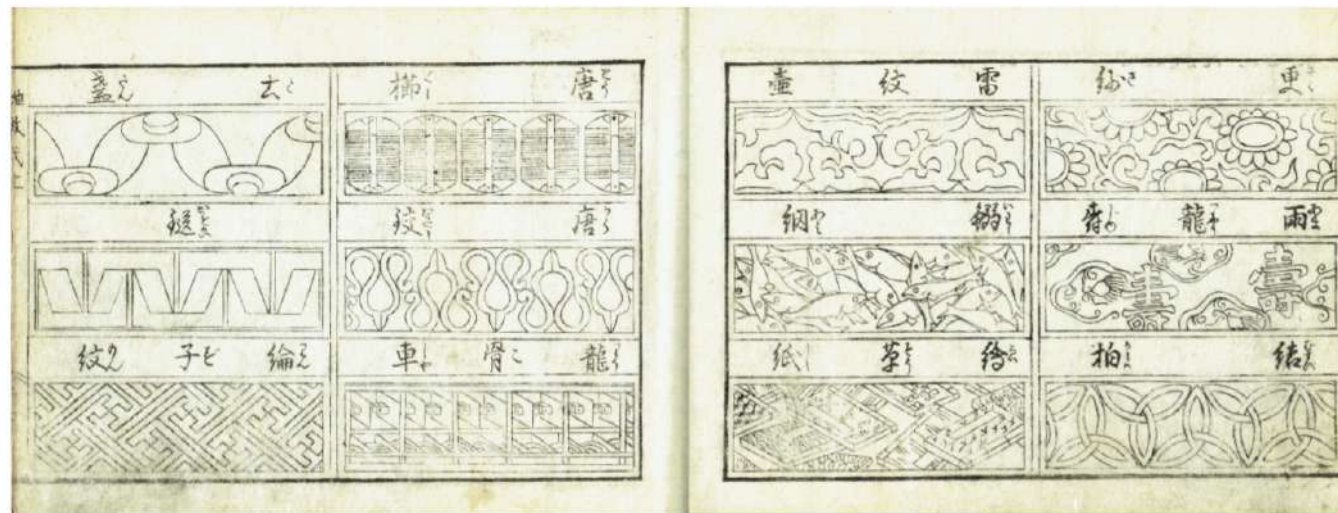
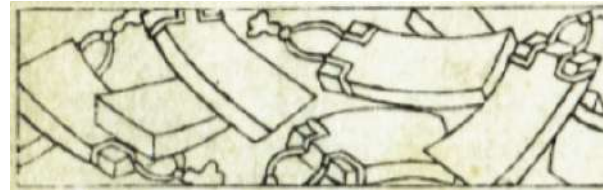
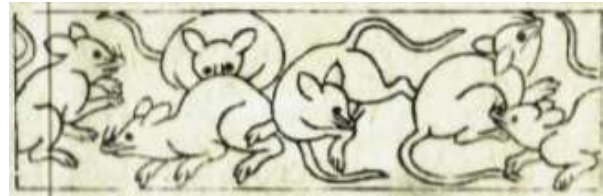
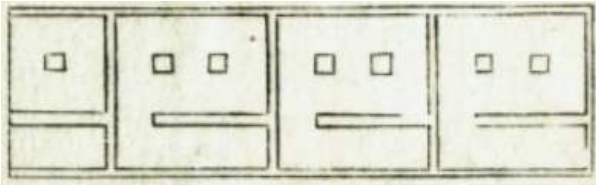
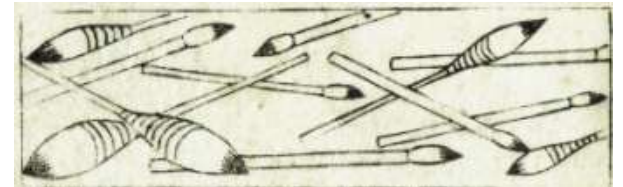
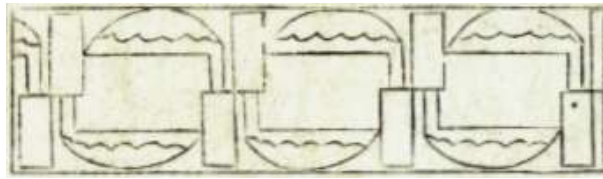
[Japan: creator unidentified, ca. late Edo to late Meiji period (1850-1900s)?].

A collection of beautiful hand-cut stencils for textile dyeing. Most of the stencils feature *kamon* (circular family crests) and would have been used on the back panel of coats. Other patterns in the set are much more intricate. These highly detailed stencils, *katagami*, were traditionally produced in Ise and were used for more subtly ostentatious kimono - in the Edo period, the perceived opulence of a garment often hinged upon the intricacy and size (the smaller the better) of its pattern. The remains of old calligraphy can be seen on some of the leaves where the paper has been reused from old texts. A nice set of both simple and intricate hand-cut stencils.

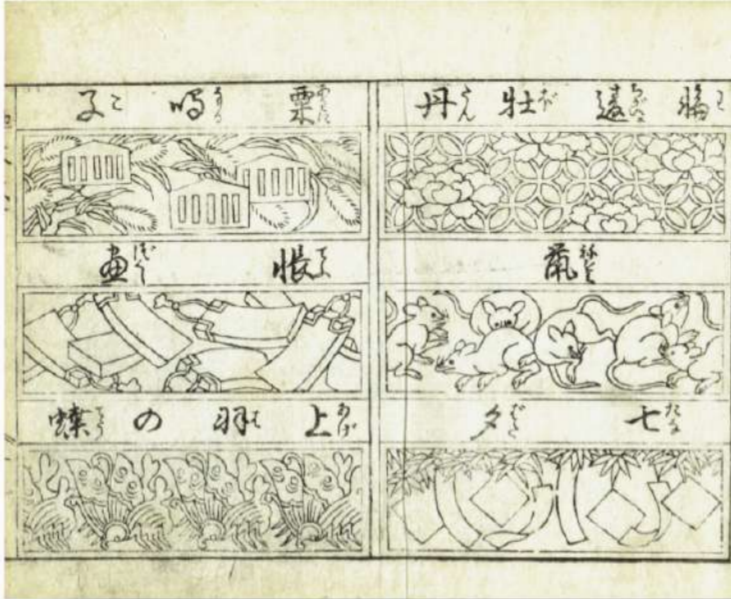
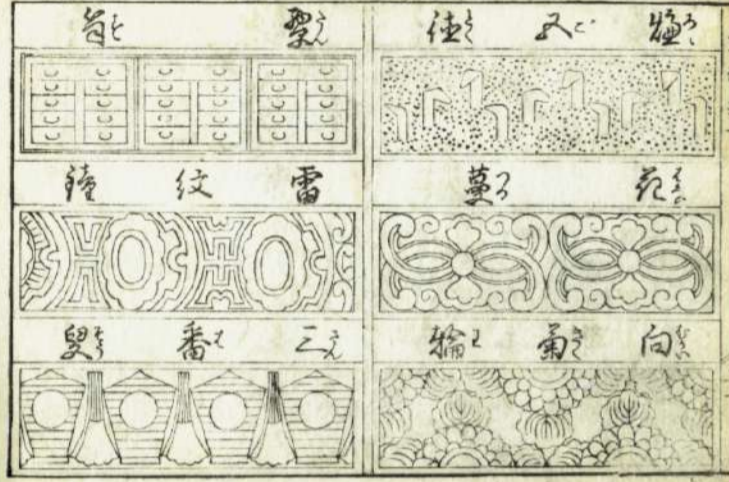
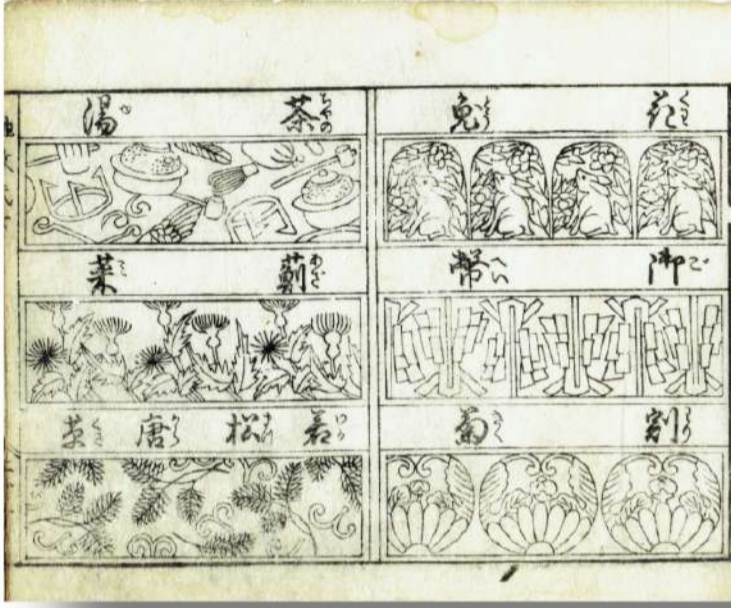
Twenty-three loose stencils, several used. Occasional small holes, wormholes, and chipping. Larger wormhole to one *katagami* leaf. Smallest leaf measures 20.9 x 19 cm; largest measures 33.5 x 45 cm.

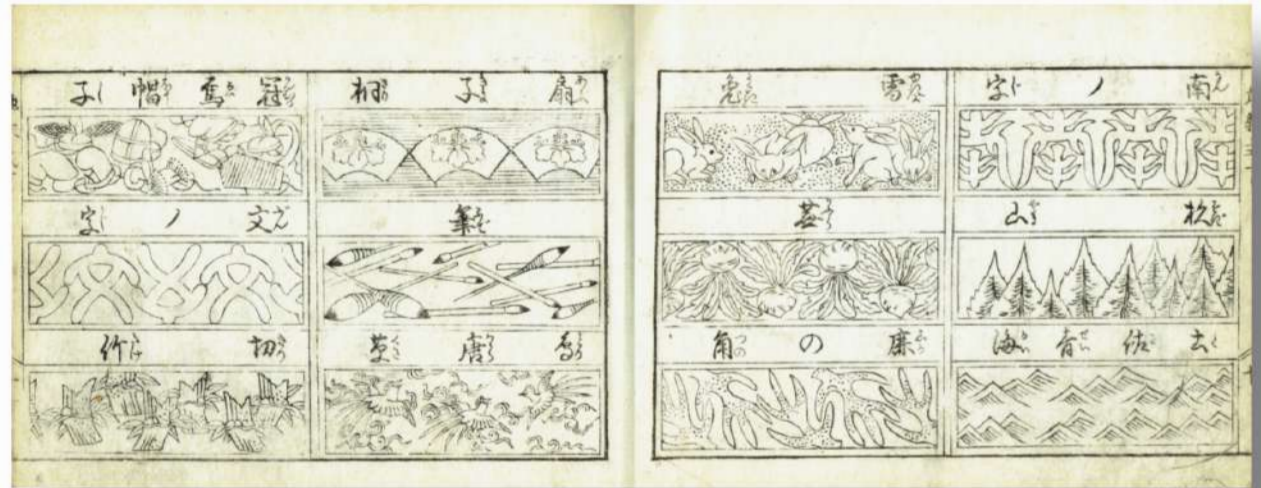
\$650





No. 02 - Unconventional designs for artisans and craftspeople





02

Unconventional designs for artisans and craftspeople

[Shoke jimonshiki ("Woven pattern styles of various families")]

[Umehara, Shinshichi (illustrated by)].

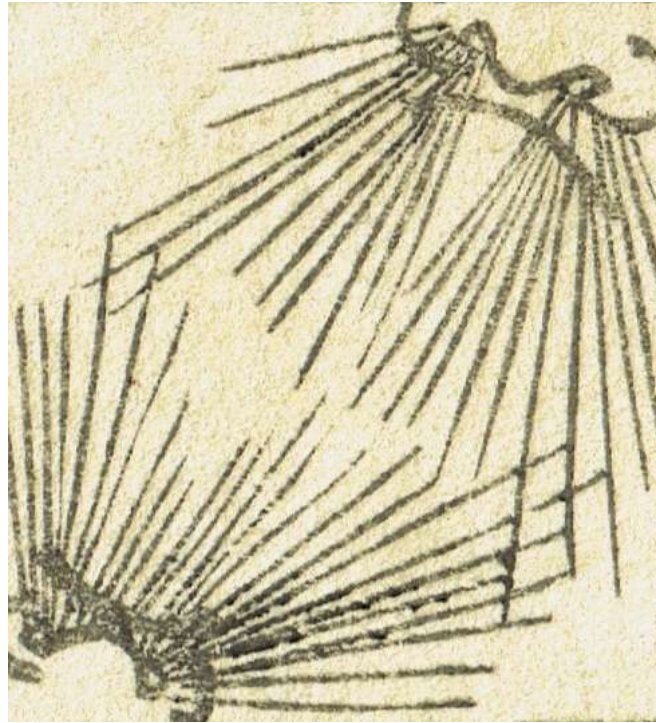
[Ōsaka: Onogi Ichibē ... (et al.), ca. mid-Edo period (1760-70s)].

A compendium of 648 motifs and patterns for craftspeople and artisans. The work is described in the preface as a collection of unconventional new Japanese and Chinese designs for carvings, crafts, paintings, lacquer, *ranma*, and so on. The patterns feature animals, insects, plants, vegetables, tools, furniture, books, instruments, smoking pipes, fishing nets, oars, scissors, *kanji* characters, dishes, potted plants, *ema* votive tablets, fans, dolls, scrolls, landscapes, hair combs, baskets, fences, cobwebs, sails, coins, wheels, flags, arrows, houses, lanterns, keys, silks, boats, toys, and many other unusual objects.

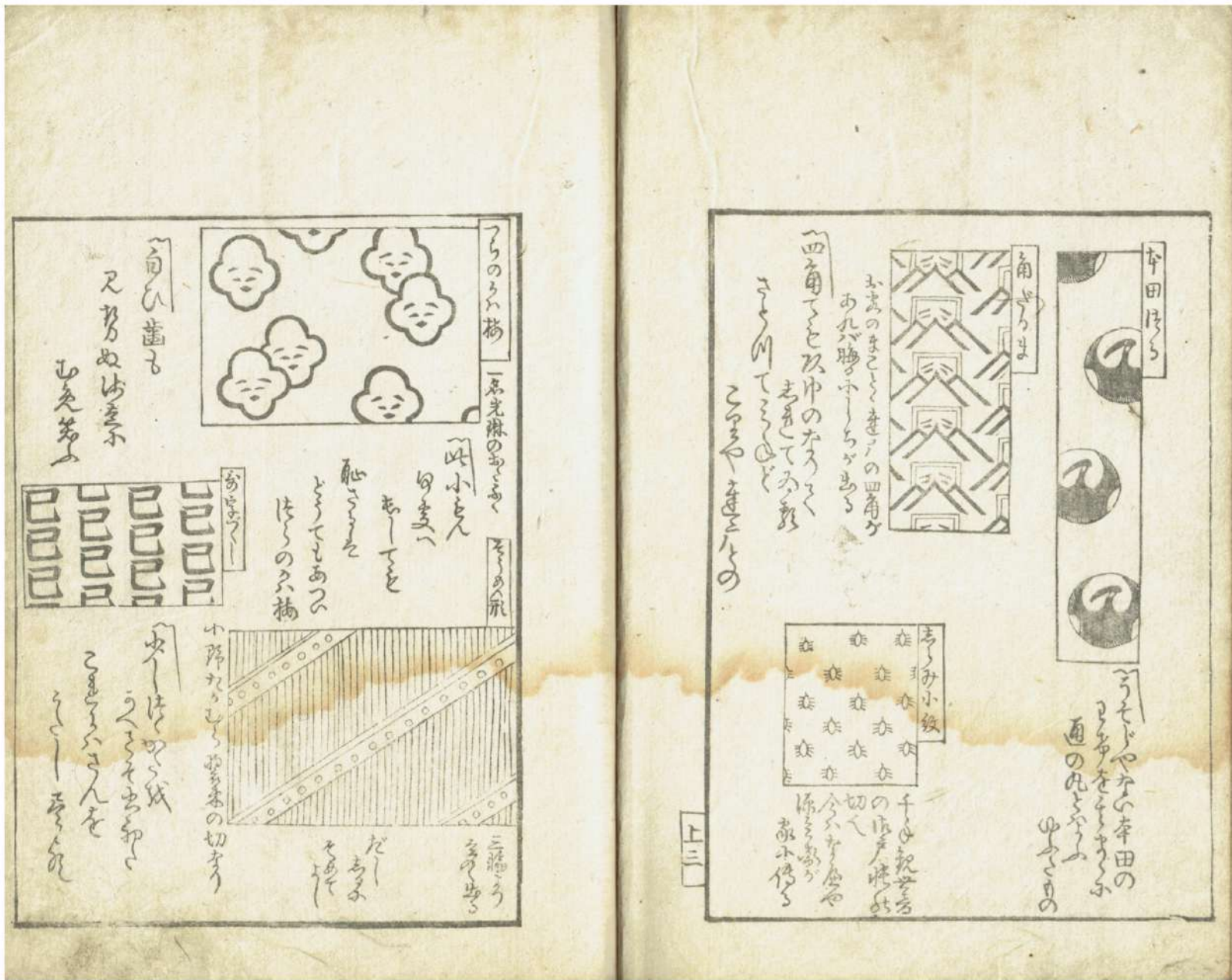
The work features two parts and is recorded in a catalogue description by Waseda University as the 'first selection'. Another record notes that a second and third selection were advertised, but copies of these could not be located in online databases and it is possible they were never published. This copy from either the Meiwa 6 (1769) or the An'ei 6 (1777) printing lacks the colophon present in Waseda's copy, but includes a leaf not present in Waseda's copy featuring illustrations of books, brush-holders, containers, and other products that the patterns could be used for. An early example of a printed collection of creative and amusing patterns to be used in product design. No copies traced in OCLC.

Two parts bound in one four-hole (*yotsumetaji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Non-original wrappers repurposed from another book, worn and scraped, with light stains. Binding string cut. Light stains to first few and last few leaves. Several wormholes, creases, stains, marks, and small holes to text. Occasional tears to opening edges. Leaves thumbled. Lacks or was bound without colophon. [2], 27, 27 leaves. 14.8 x 20.8 cm.

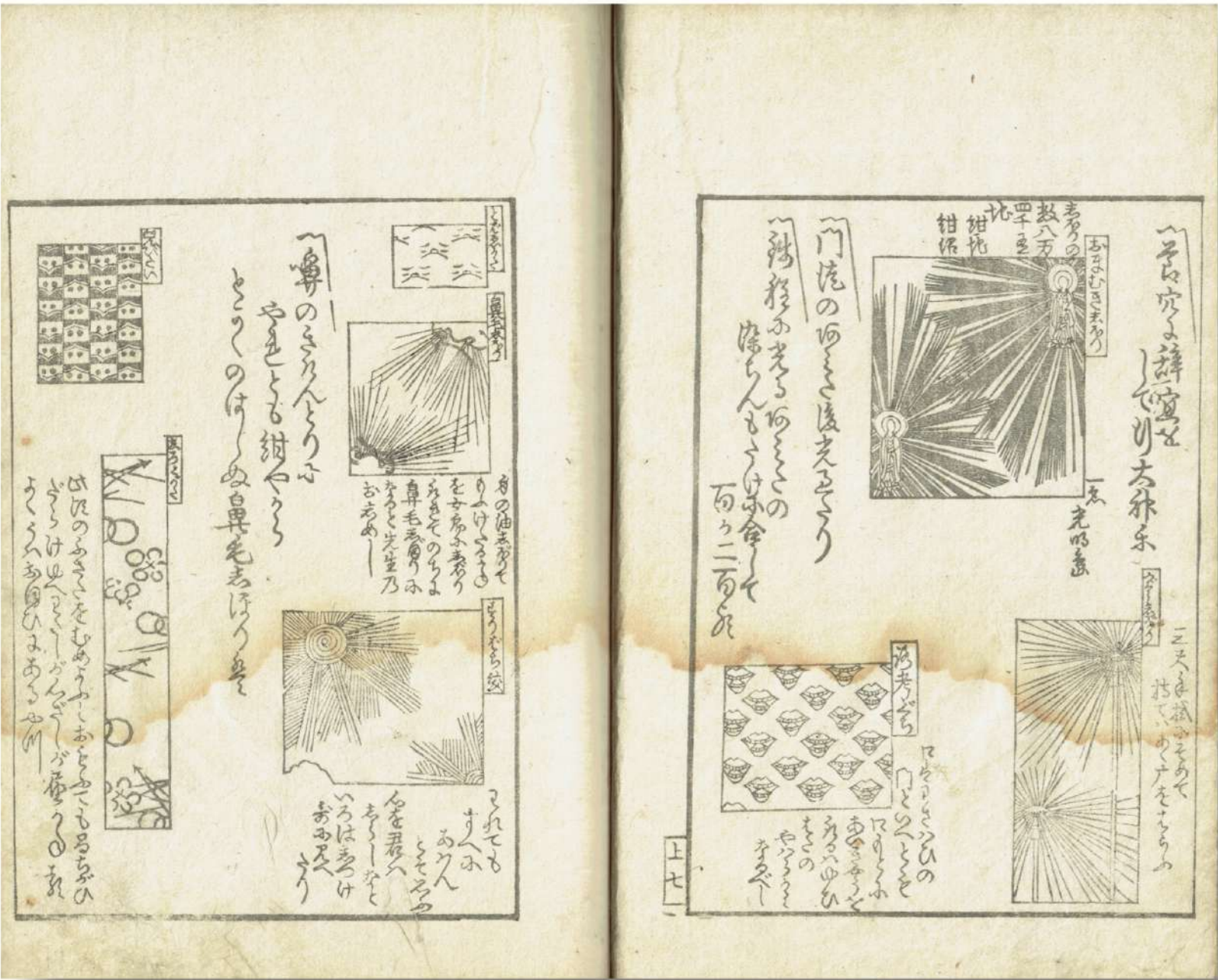
\$2200



No. 03 - Santō Kyōden's humorous patterns for textiles



No. 03 - Santō Kyōden's humorous patterns for textiles






 此の油をめで
 りしけりて
 を女房ふまう
 らまてのちよ
 鼻毛をうりふ
 かねと先生乃
 おちめ




 これても
 すへふ
 めりん
 かねを
 ちりて
 へはちけ
 赤西天
 たり






 光の意



 上七



No. 03 - Santō Kyōden's humorous patterns for textiles

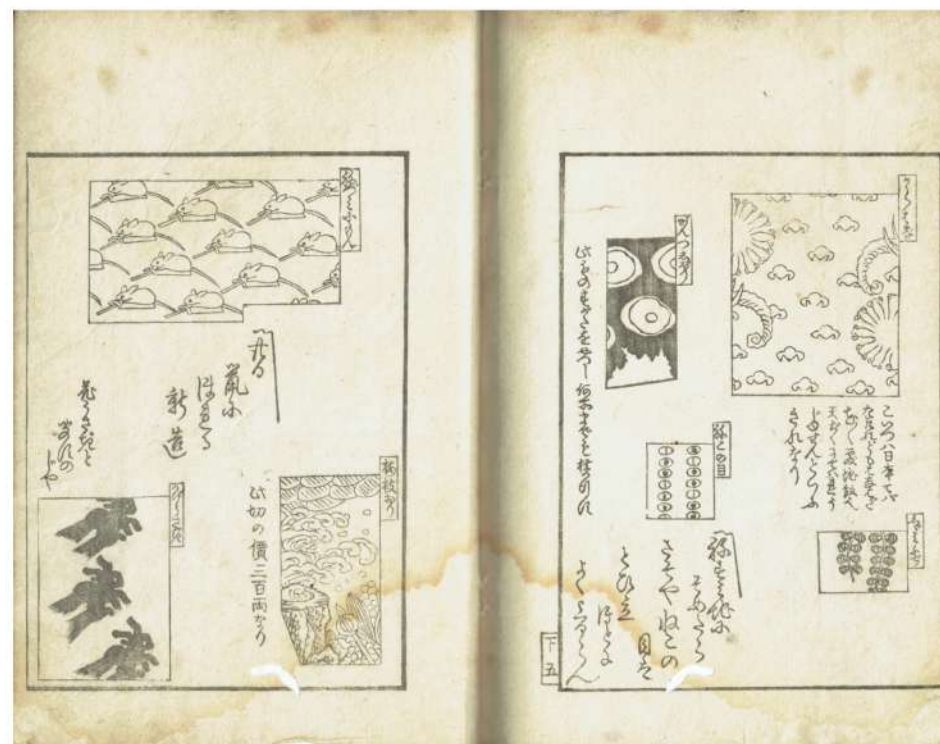
03

Santō Kyōden's humorous patterns for textiles

Kokkei manga ["Humorous
sketches"]

Akatsuki, Kanenari [preface by];
[Santō, Kyōden (illustrated by)].

Ōsaka: Shioya Kisuke, Bunsei 6
[1823].



A re-carved, re-titled, and re-arranged edition of Santō Kyōden's *Komon gawa* (1790) featuring a new frontispiece and fifteen additional illustrations. Akatsuki no Kanenari I (1793-1860), the artist/author who wrote the preface and presumably added the new illustrations, appears to take credit for the work, failing to mention Kyōden and *Komon gawa* in the book. Kanenari does not simply reproduce *Komon gawa*, however, but re-arranges some of the pages and alters the accompanying captions and text in places, perhaps to include references to current affairs or bring the sense of humour up to date. An advertisement appears in the back for a second

series, which it seems was never published. The Edo and Nagoya publishers of the work, Kakumaruya Kansuke and Eirakuya Tōshirō respectively, were publishers of *Hokusai manga* (1814-1878). It is unclear whether Hokusai was aware of this work produced by his publishers, but it is interesting to note that his *Shingata komonchō*, a collection of patterns and crests, some playful, was published one year after *Kokkei manga*, albeit by a different publisher. This enlarged edition, featuring 173 patterns, represents not only the enduring popularity of Kyōden's designs but also the eagerness of artists of later generations to contribute to the alluring theme.

Three parts in one four-hole-bound (*yotsumetaji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Wrappers presumed original, worn and slightly stained, with non-original mounted *daisen* title slip. Ex-ownership stamps and inscriptions to upper pastedown and first text leaf. Soiling to upper margin of most leaves. Internal thumbing, one large but reasonably faint continuous stain, occasional wormholes, ink stains, and small marks. 9, 1, 9, 7 leaves. 22.8 x 15.7 cm.

\$2800

えもとくいま



まのくま
むのくま
ありのくま
ありのくま

一名まのくま
ついでに
ひとここのこと
かまゆりし
ゆかりあるは
今いまだこれなり



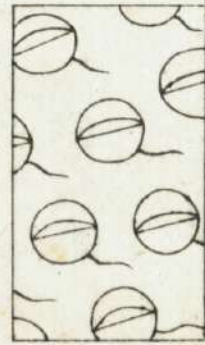
あまづくし

つらぬくは



一名つらぬく
地あまはま
あまはま
あまはま

地ねぞま
あまはま



あまはま

あまはま
市川あま
あまはま
あまはま
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あまはま

あまはま



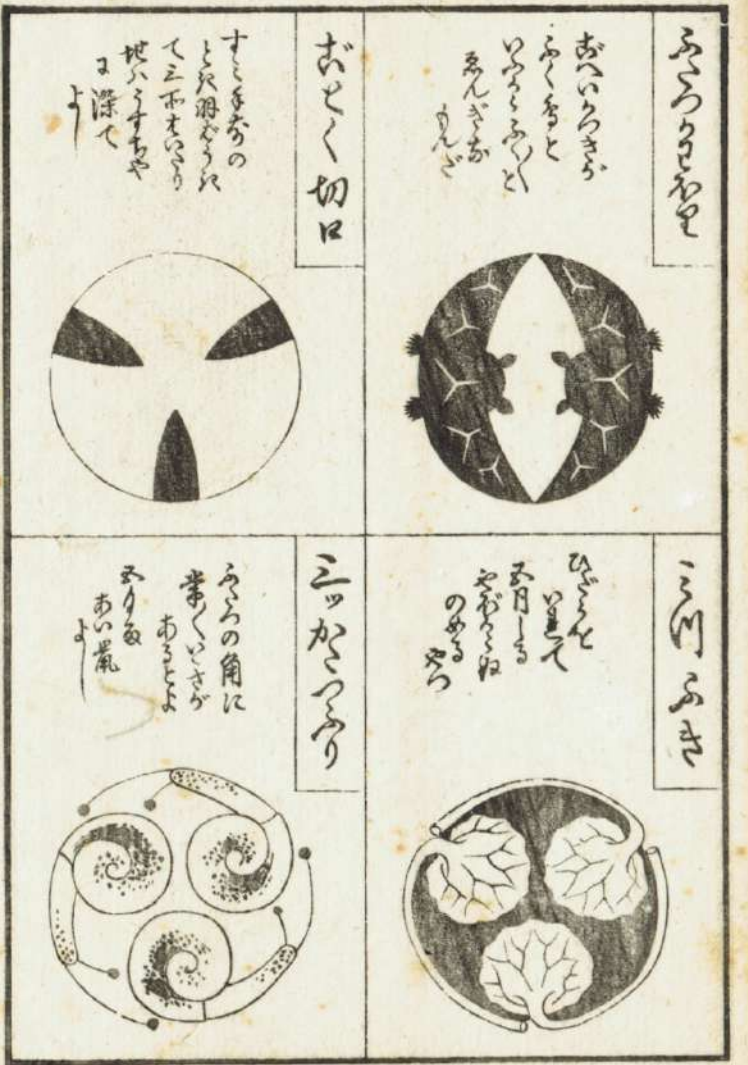
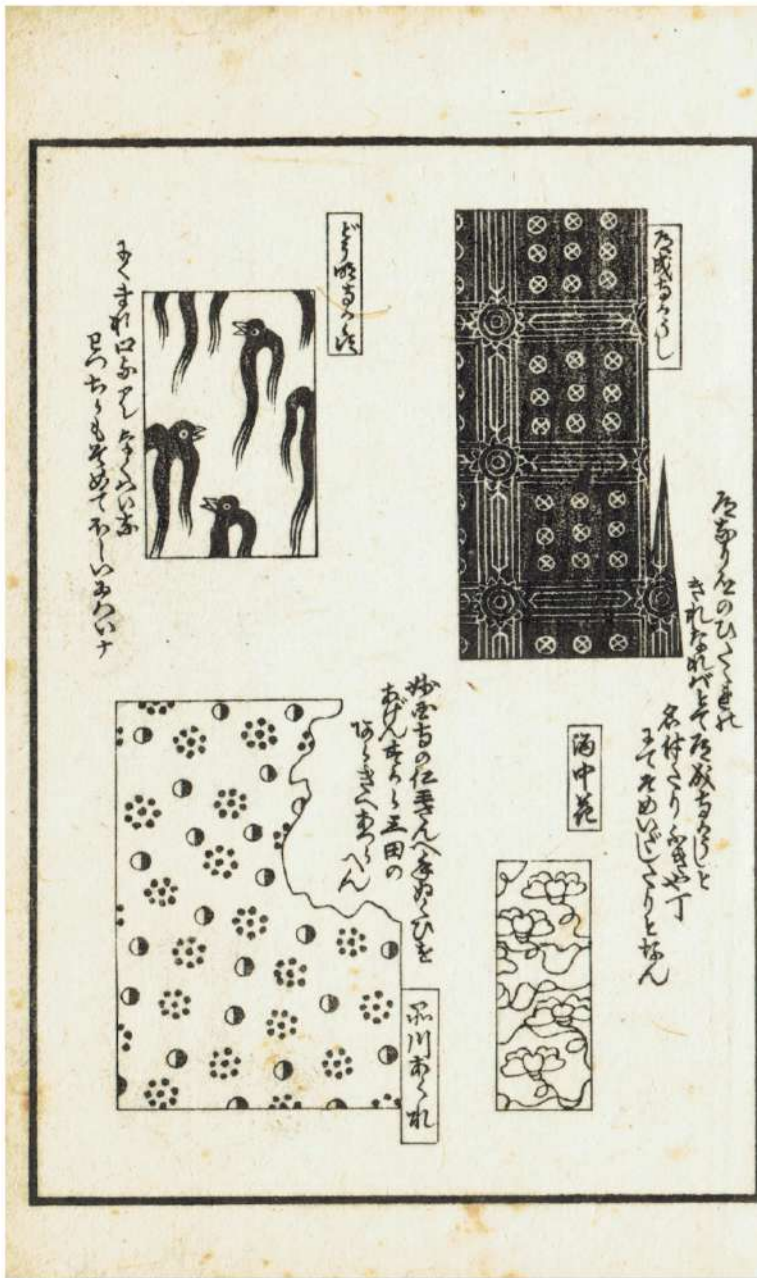
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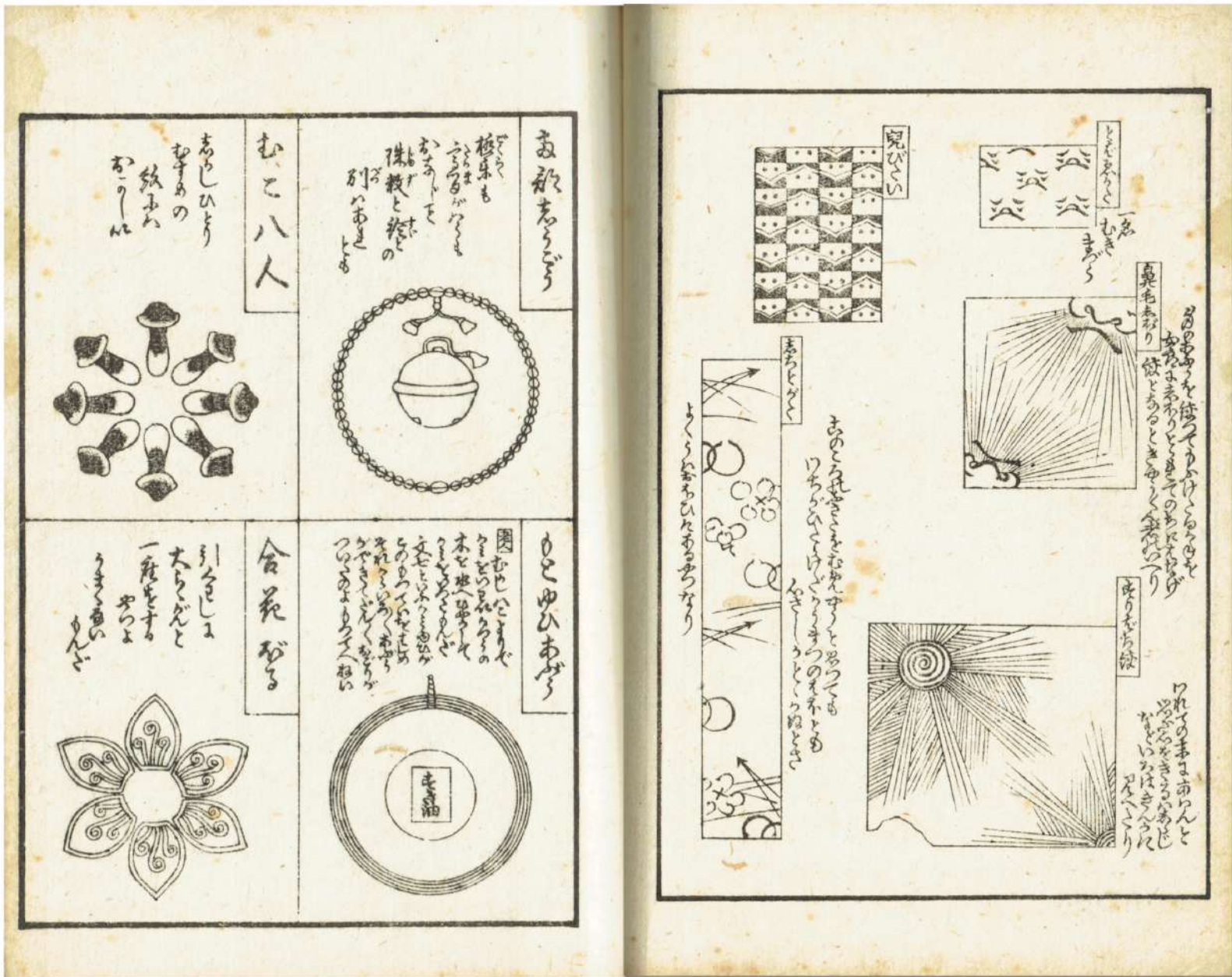
あまはま

あまはま

No. 04 - Kyōden's amusing patterns, with humorous crests by Teisai Senchō



No. 04 - Kyōden's amusing patterns, with humorous crests by Teisai Senchō



No. 04 - Kyoden's amusing patterns, with humorous crests by Teisai Senchō

04

Kyōden's amusing patterns, with humorous crests by Teisai Senchō

Shingata konna monchō: Santō Kyōden zuan ["Collection of newly-designed motifs for dyeing: designs by Santō Kyōden"]

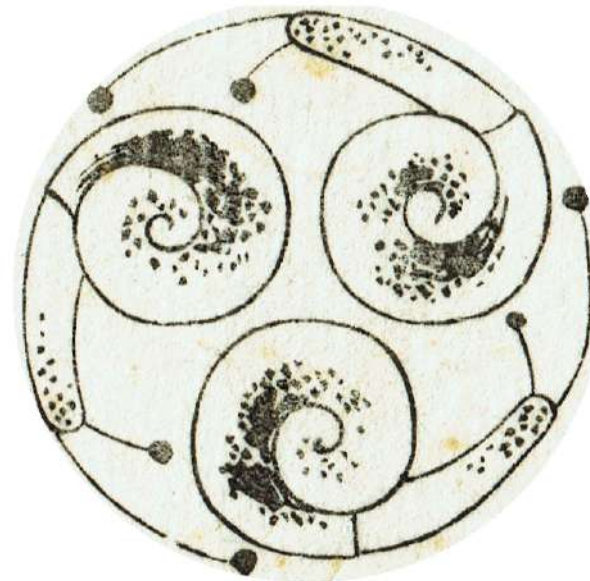
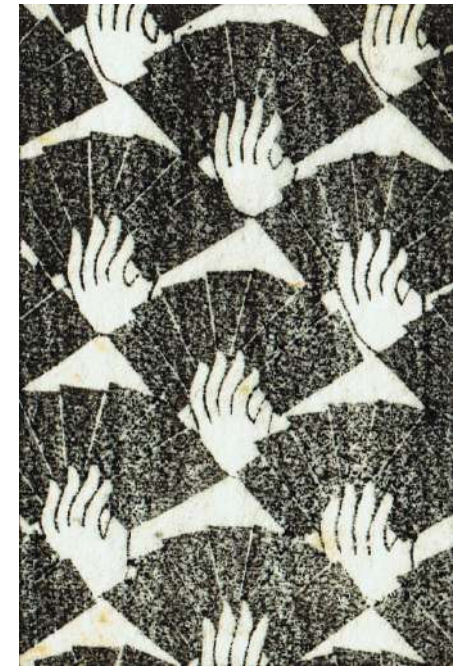
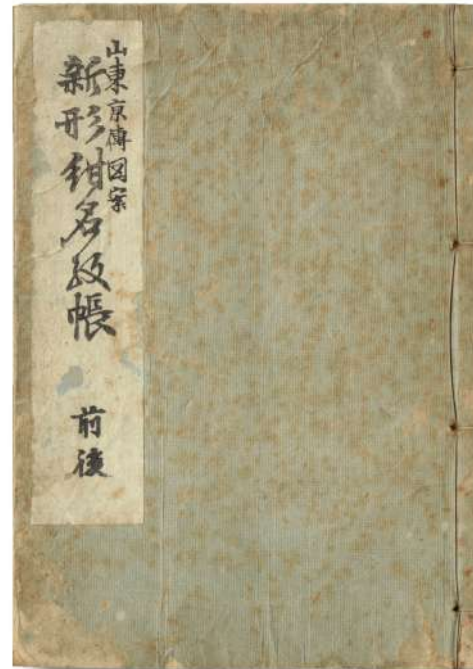
[Kinokuzubō (Teisai, Senchō) (preface and illustrations by); Santō, Kyōden (illustrations by)].

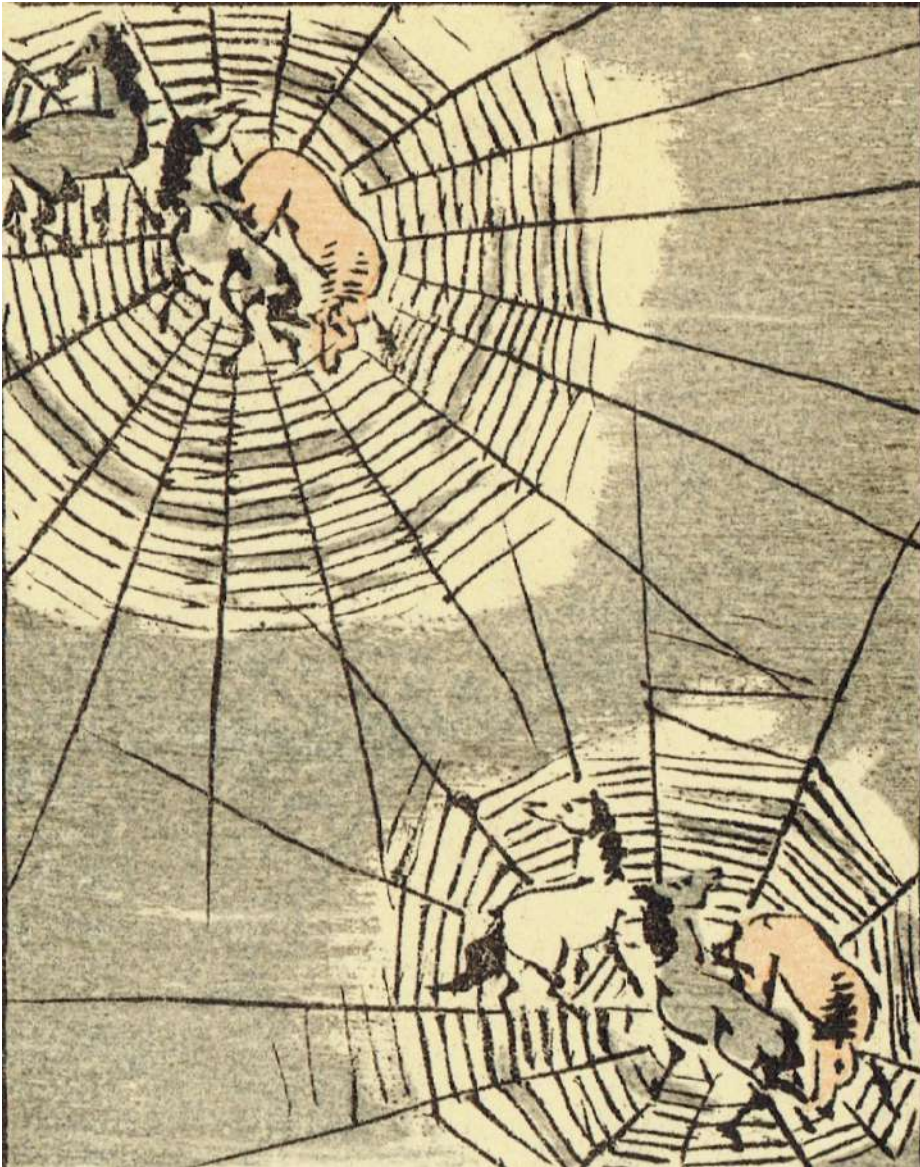
Tokyo: Ōshimaya Takeda Den'emon, [ca. mid-Meiji period (1880-90s)?].

A collection of patterns from Santō Kyōden's works (predominantly *Komogawa* (1790)) together with humorous *kyōgen hakama* crests compiled by the author of the preface, Kinokuzubō (probably the *ukiyo-e* artist Teisai Senchō (1812-?), a pupil of Keisai Eisen (1791-1848)). The title seems to be a play on words: *konna monchō* ("a famous-crests-for-dyeing collection") can also be read *konnamon chō* ("a that's-just-how-it-is collection"). The title also uses the term *Shingata* ("new-shape"), perhaps capitalising on the popularity of Hokusai's *Shingata komonchō* (1824). An earlier edition of *Shingata konna monchō* solely featuring Kinokuzubō's crests is held by the National Diet Library. This enlarged edition, featuring an impressive total of 289 designs, appears to be the first to couple Kyōden's classics with Kinokuzubō's crests.

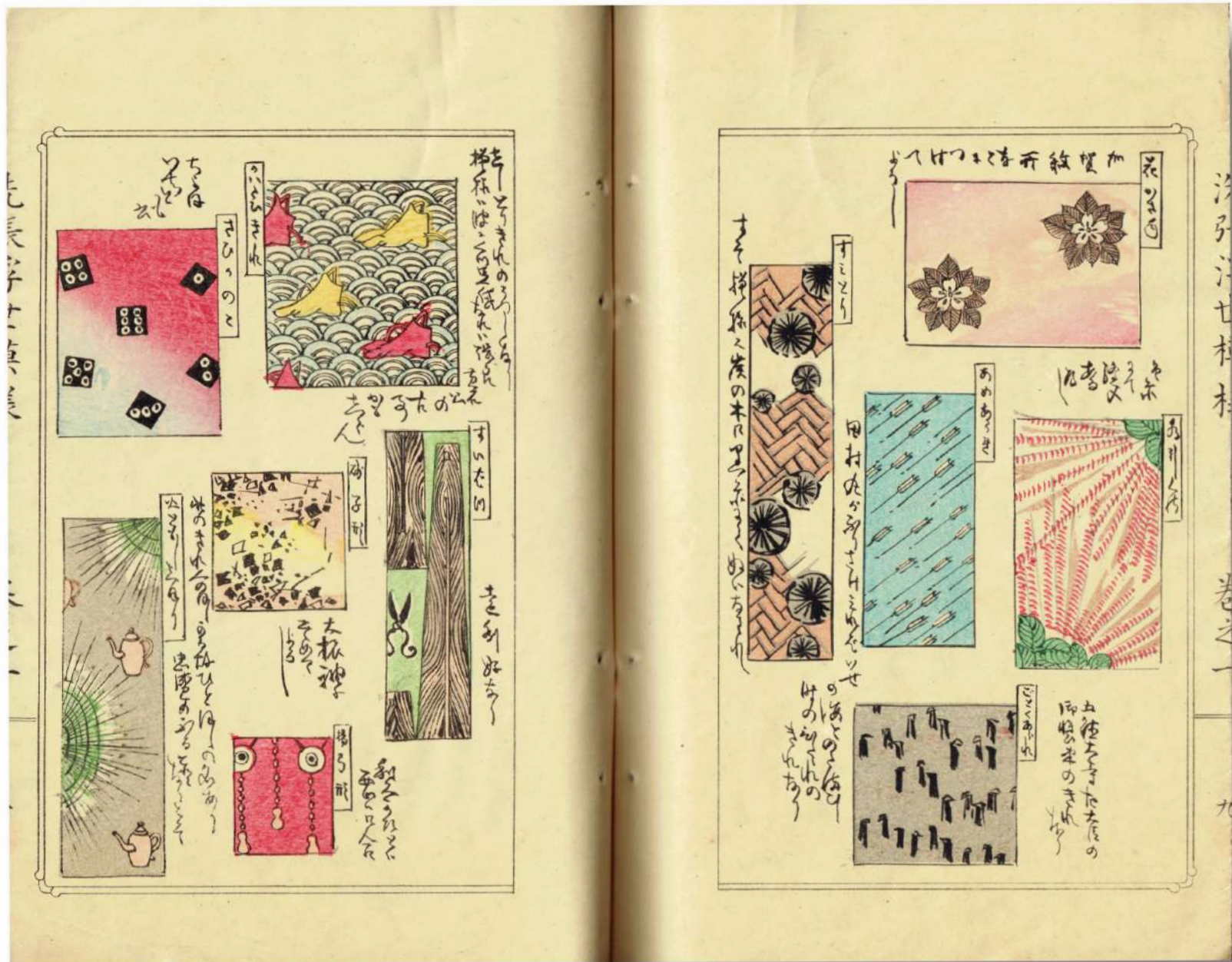
One four-hole-bound (*yotsumetaji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original wrappers, foxed, with creases, light stains, chips, and small losses, upper faded. Original mounted *daisen* title panel present, with small losses. Tear and small losses to preface leaf and upper pastedown. Occasional foxing, small wormholes, stains, and marks internally. Considerable foxing and browning to four leaves. [40 unnumbered leaves]. 18.5 x 13.1 cm.

\$1600

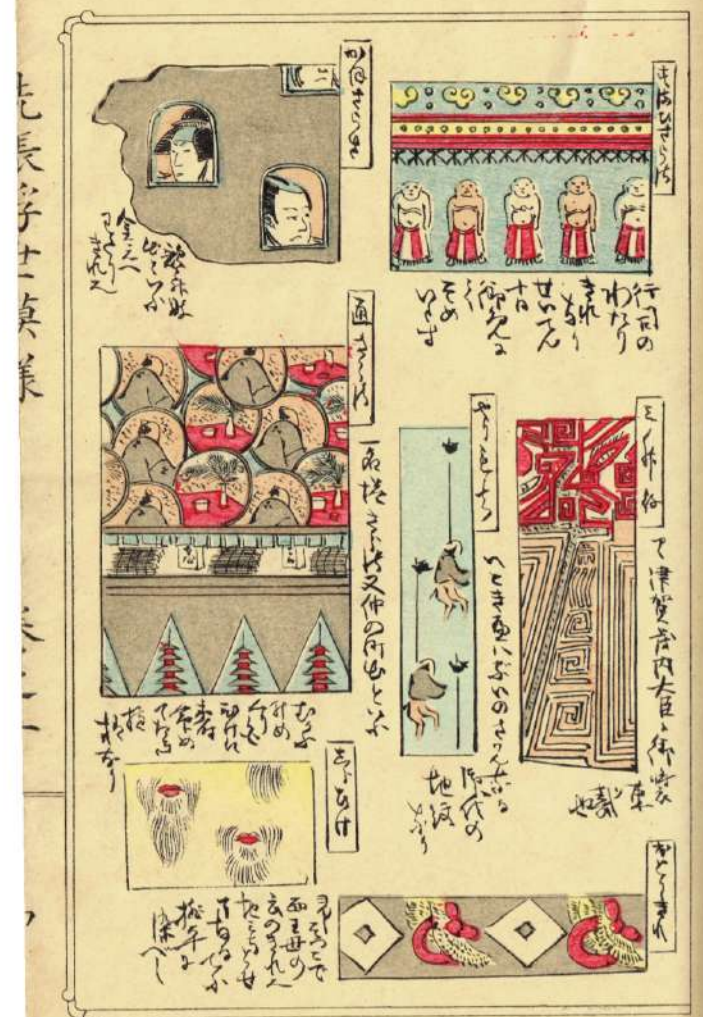
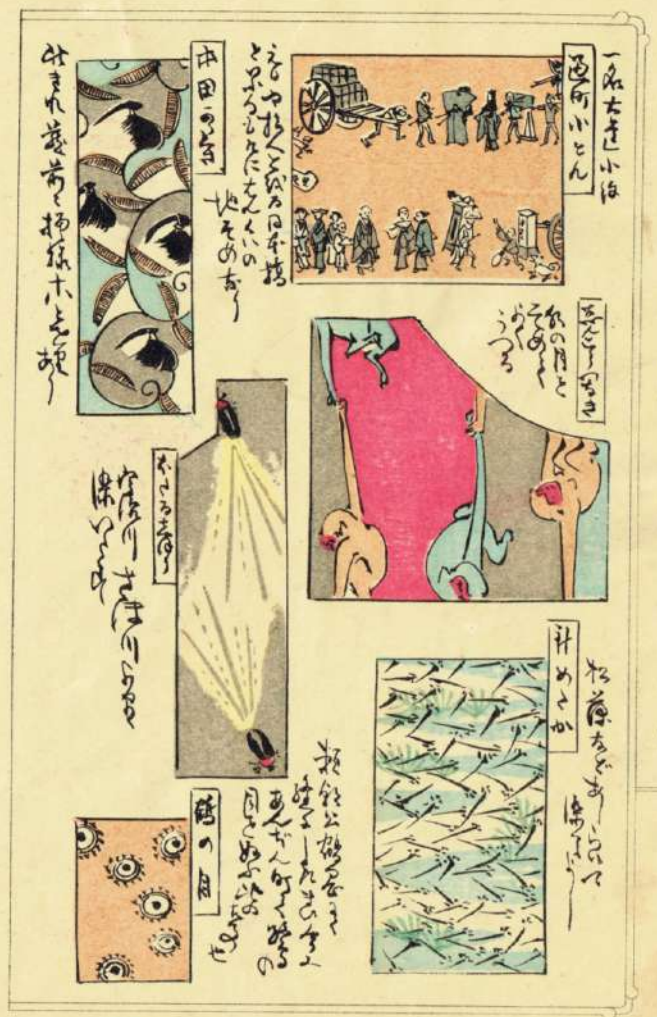




No. 05 - Playful patterns by Kyōden, edited by Kubota Beisen



No. 05 - Playful patterns by Kyōden, edited by Kubota Beisen



No. 05 - Playful patterns by Kyōden, edited by Kubota Beisen

蜘蛛の巣 (Kumo no Su) - Spider's web

蝶々 (Tōtō) - Butterflies

鳥の群 (Tori no Gun) - Flock of birds

猫の顔 (Neko no Kō) - Cat's face

草花 (Kusabana) - Grass flowers

葉の群 (Hae no Gun) - Foliage

鳥の群 (Tori no Gun) - Flock of birds

蜘蛛の巣 (Kumo no Su) - Spider's web

蝶々 (Tōtō) - Butterflies

鳥の群 (Tori no Gun) - Flock of birds

猫の顔 (Neko no Kō) - Cat's face

草花 (Kusabana) - Grass flowers

葉の群 (Hae no Gun) - Foliage

鳥の群 (Tori no Gun) - Flock of birds

魚の群 (Ishi no Gun) - Flock of fish

蟹と鳥 (Kani to Tori) - Crab and birds

花の群 (Hana no Gun) - Flock of flowers

鳥の群 (Tori no Gun) - Flock of birds

猫の顔 (Neko no Kō) - Cat's face

猫の顔 (Neko no Kō) - Cat's face

鳥の群 (Tori no Gun) - Flock of birds

魚の群 (Ishi no Gun) - Flock of fish

蟹と鳥 (Kani to Tori) - Crab and birds

花の群 (Hana no Gun) - Flock of flowers

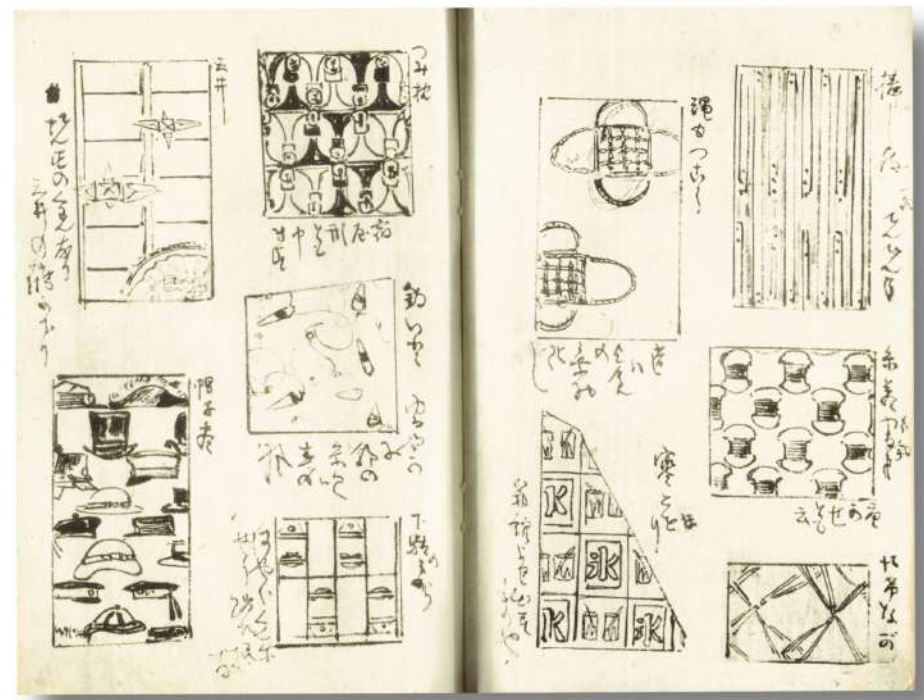
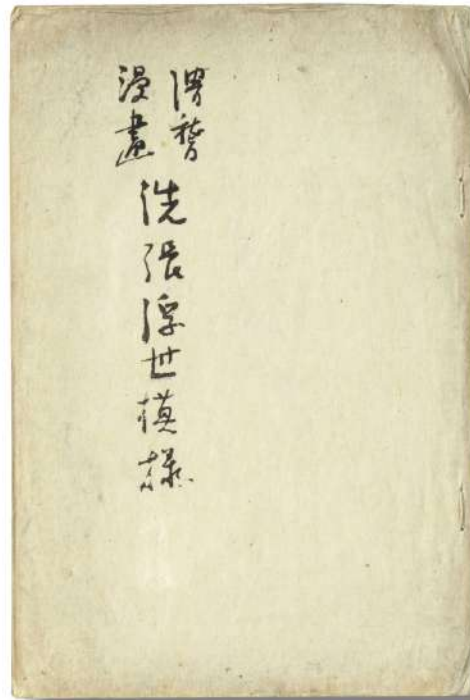
鳥の群 (Tori no Gun) - Flock of birds

猫の顔 (Neko no Kō) - Cat's face

猫の顔 (Neko no Kō) - Cat's face

鳥の群 (Tori no Gun) - Flock of birds

No. 05 - Playful patterns by Kyōden, edited by Kubota Beisen



05

Playful patterns by Kyōden, edited by Kubota Beisen

Araihari ukiyo moyō ["Floating world patterns stretched out to dry"]

Santō, Kyōden [original work by]; Kubota, Beisen [edited by].

Kyōto: Hakuseisha, Meiji 22 [1889].

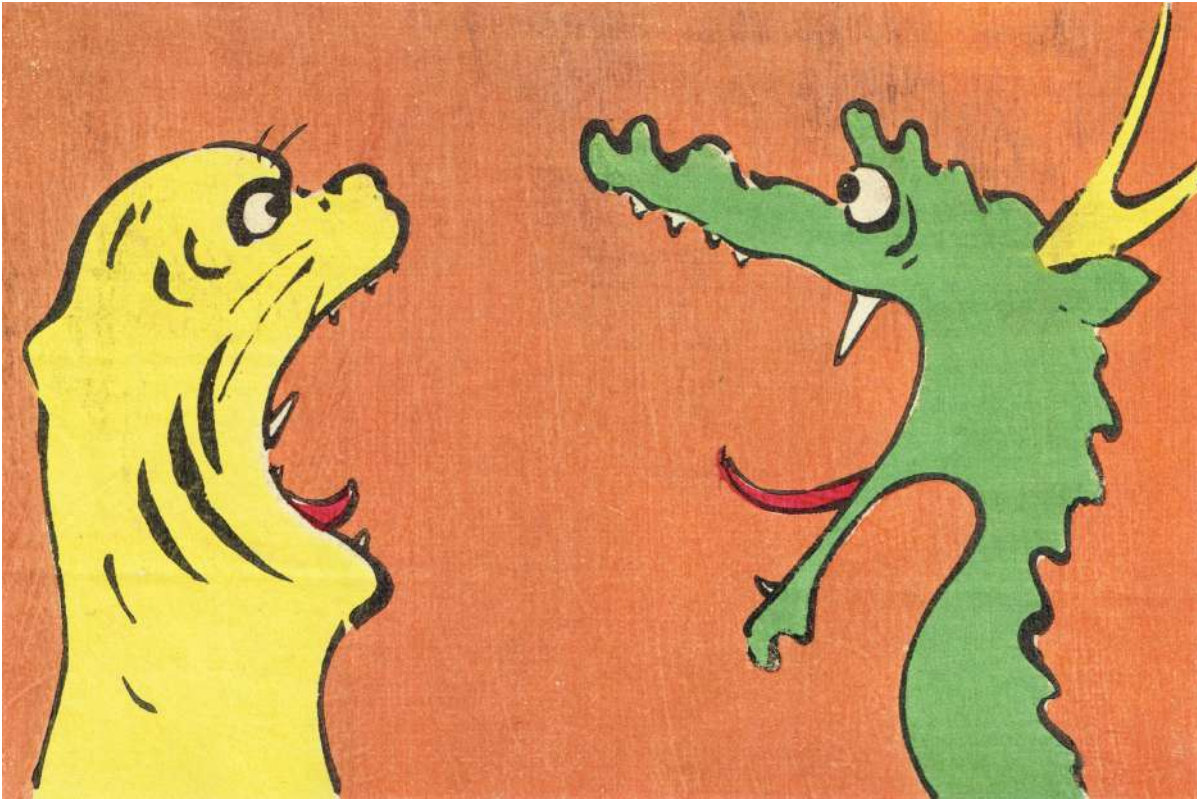
A collection of 128 textile patterns from Santō Kyōden's *Komon shinpō* (1786), rearranged and coloured by the artist Kubota Beisen (1852-1906). While the upper wrapper notes

the book is the "first part of the first volume"; it seems that no other parts or volumes were published in Beisen's lifetime. A collotype reproduction of Beisen's unfinished draft for the second part of the work was published posthumously as *Araihari ukiyo moyō: kokkei manga* in Taishō 10 [1921] by Beizandō in Tokyo. This reproduction was published in a limited edition of 300 copies; copy 254 is included here. This second part features over two hundred of Beisen's own patterns and designs, many of which depict goods imported from foreign countries. Beisen was evidently very fond of Kyōden's patterns; his adaptations from *Araihari* also feature on the wrappers of issues of *Bijutsu hōko*, a woodblock-printed magazine Beisen edited in the 1890s. A scarce partial

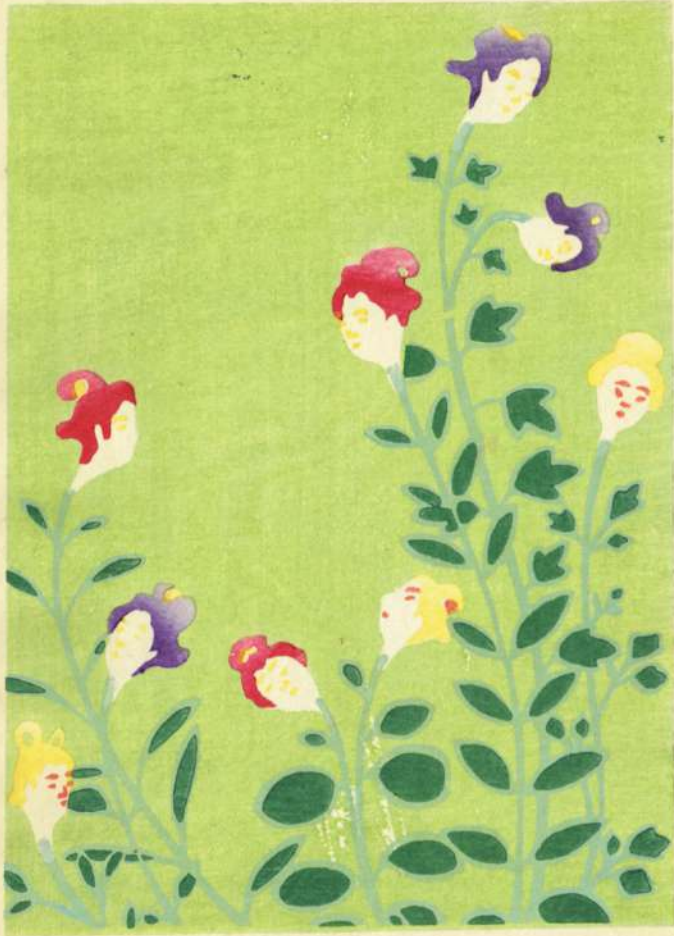
reproduction of Kyōden's lesser-known *Komon shinpō*.

Two stab-bound (*musubitoji*) volumes, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original wrappers of the Meiji period edition discoloured, with several small holes and creases, corner versos reinforced. A few small holes to preface and last leaf. Ex-ownership marks to colophon and last leaf. Internal browning. Taishō edition in original wrappers, lightly worn. 1, 11 leaves (Meiji edition); 20 leaves (Taishō edition). 24.8 x 16.5 cm (Meiji edition); 25.1 x 16.9 cm (Taishō edition).

\$430



No. 06 - Humorous designs by Kamisaka Sekka



美人草

好男子の肩裏に道草

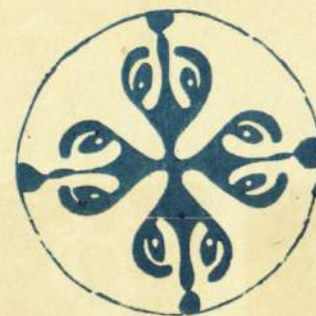


背向美人

女学生用袴のとき

鼻車

茶子粒の介ふ正味を
奥き方の大の人あつ
され八田ふへいす

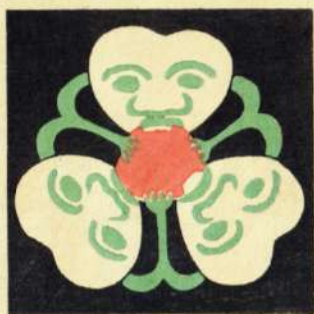


伊右利之モサイク



きーるひ
ははてしなく
ももまやのいやくは作を
アミリヤ時代の模様

かど喰之飯



形よまへに
まわりのたよ

けくふ
まわりのたよ

形よまへに
まわりのたよ



銀
莊

No. 06 - Humorous designs by Kamisaka Sekka

Kokkei ZUAN,
collection of humorous designs,
by Sekka Kamisaka,
the author of "Kairo".

YAMADA UNSODO,
Kyoto, Japan.

月の夕、花のあした、そゝろありきも面倒なりと、四疊半にねはらば
ひて、いたづら書したる、繪畫ももつかず、圖案ももつかざるもの、
去迎屑屋に拂へばすき紙の料を爲つて、乞食のふんどしと同じ白にて
春かれん、夫れもくやし、よしよし斯うして取て置けば、万一叡山が
破裂して京都がうづもつて後千年、ボンペー市の如く掘出されたるあ
かつき、化石を爲つてあれば、是が京都時代の繪畫なり、此時代の繪
畫も太古の埃及、コロボクルと左程進歩の形跡なし杯と、美術家先生
の鼻を高くらしむる事もあらん、其時奈落の底から哄笑して、其聲天
に戻らしめん、アナ面白や、と秘し居りたる甲斐もなく、書肆に勘付
かれて隠謀こゝに露見して、しらなくも滑稽圖案を銘切て賣出さ
るゝ事を爲りぬ、これもまた何かの因縁なるべしや

明治卅六年四月

著 者 識



06

Humorous designs by Kamisaka Sekka

Kokkei zuan ["Humorous designs"]

Kamisaka, Sekka [illustrated by].

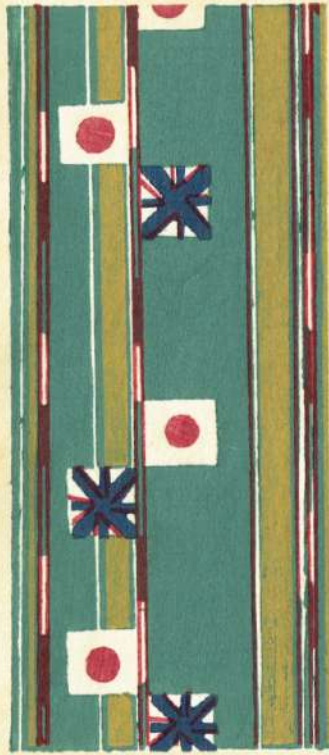
Kyōto: Yamada Naosaburō, Yamada Unsōdō, Meiji 36 [1903].

An album of amusing patterns and illustrations by the famous designer and Neo-Rinpa artist Kamisaka Sekka (1866-1942). *Kokkei zuan* was published two years after Sekka was sent by the Japanese government to Glasgow as part of Japan's modernisation scheme, and shows a synthesis of Japanese and Art Nouveau styles. This copy lacks the frontispiece of a windmill, but nevertheless brilliantly showcases Sekka's versatility as an artist in 46 playful designs over 30 colour woodblock-printed pages. Sekka does not reference the similarly-themed works of Santō Kyōden in his preface, and it is unclear if he even knew of the great author's textile-related books. The title is, however, suggestive of Akatsuki no Kanenari's *Kokkei manga* (1823, see item 03). While it can be argued that Kyōden's works were at least partially designed with dyeing in mind, the focus of Sekka's *Kokkei zuan* is clearly art for art's sake, or perhaps humour for humour's sake. An important work that represents the timeless popularity of humorous design in Japan, by one of the Meiji period's most acclaimed artists.

One concertina-bound (*orijō*) volume, lacking or printed without the windmill frontispiece. Original upper board soiled, with light stains and losses to woodblock-printed paper. Lower board non-original, English title bound as upper pastedown. Occasional small tears and repairs to gutter versos and leaf extremities. Light internal browning, waves, and marks. Faint stain to upper margin of colophon. [16 unnumbered leaves including colophon and preface]. 25 x 18.2 cm.

\$3200

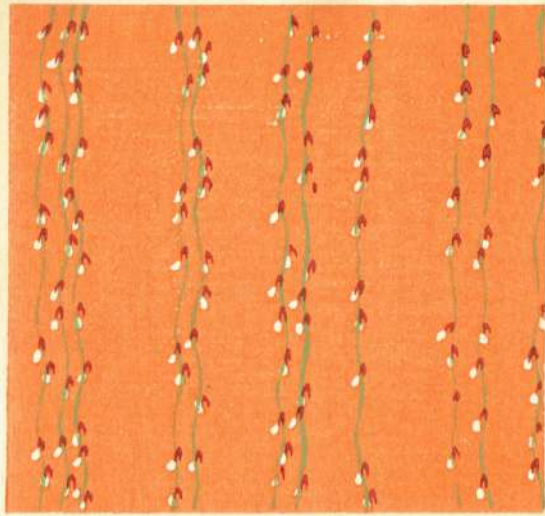
月 日



柳



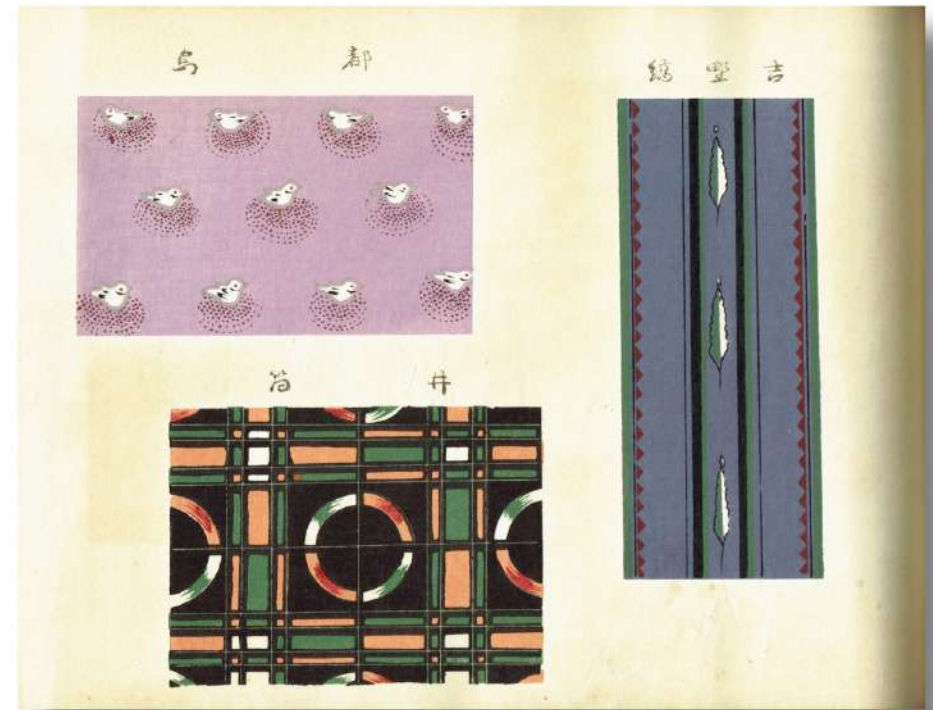
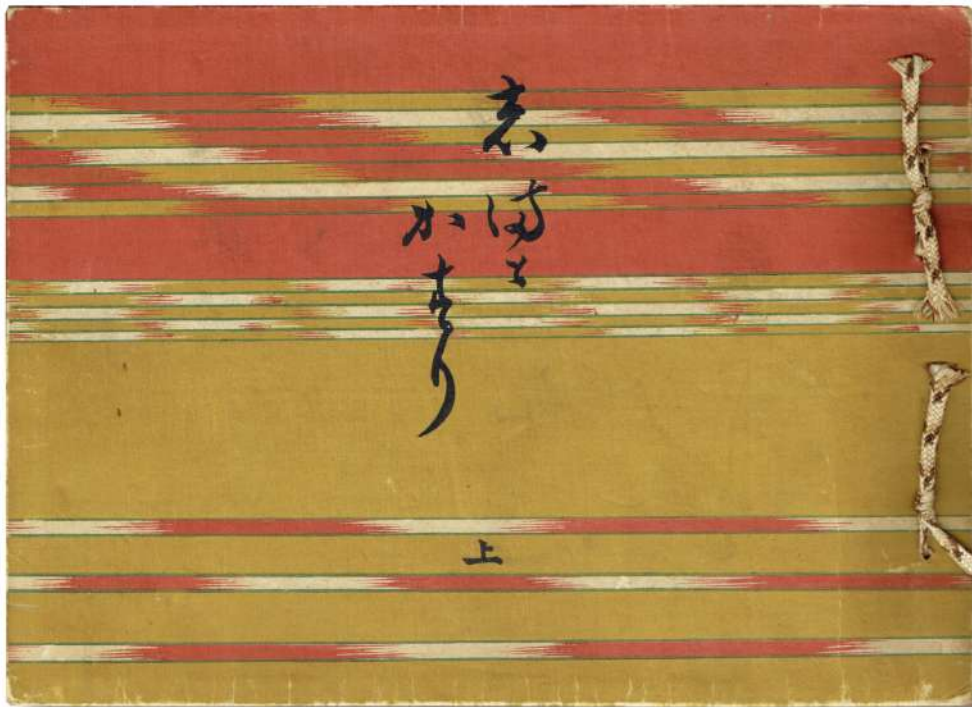
川



落



No. 07 - Stripes and splashes by Furuya Setsuzan



07

Stripes and splashes by Furuya Setsuzan

Shima to kasuri ["Stripe and splash patterns"]

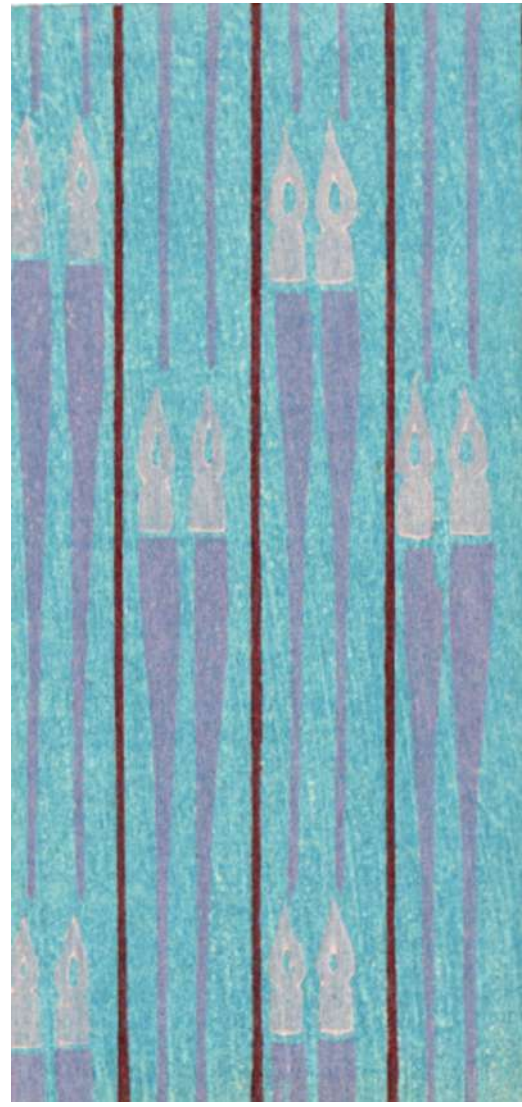
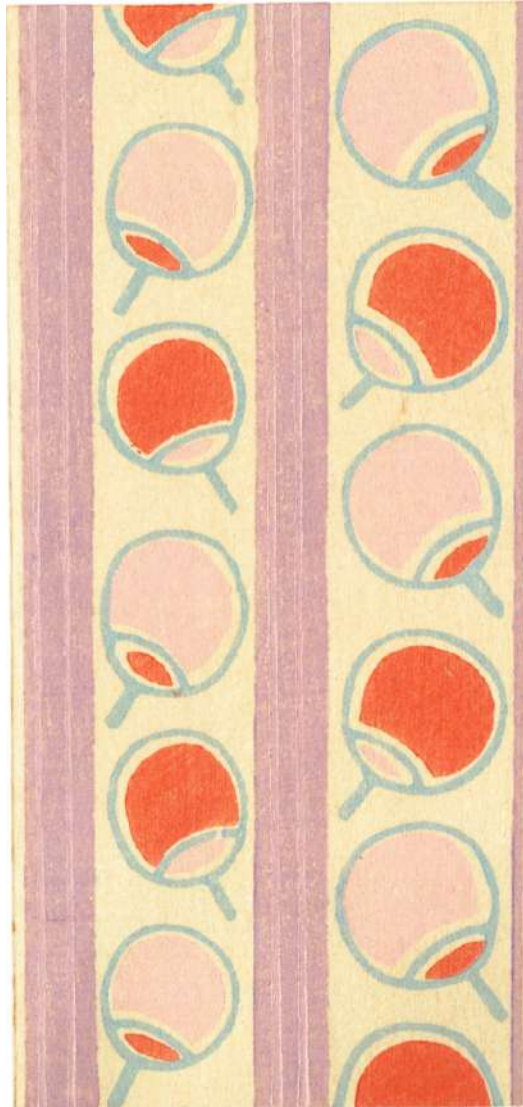
Furuya, Setsuzan [illustrated by].

Kyōto: Yamada Naosaburō, Yamada Unsōdō, Meiji 38 [1905].

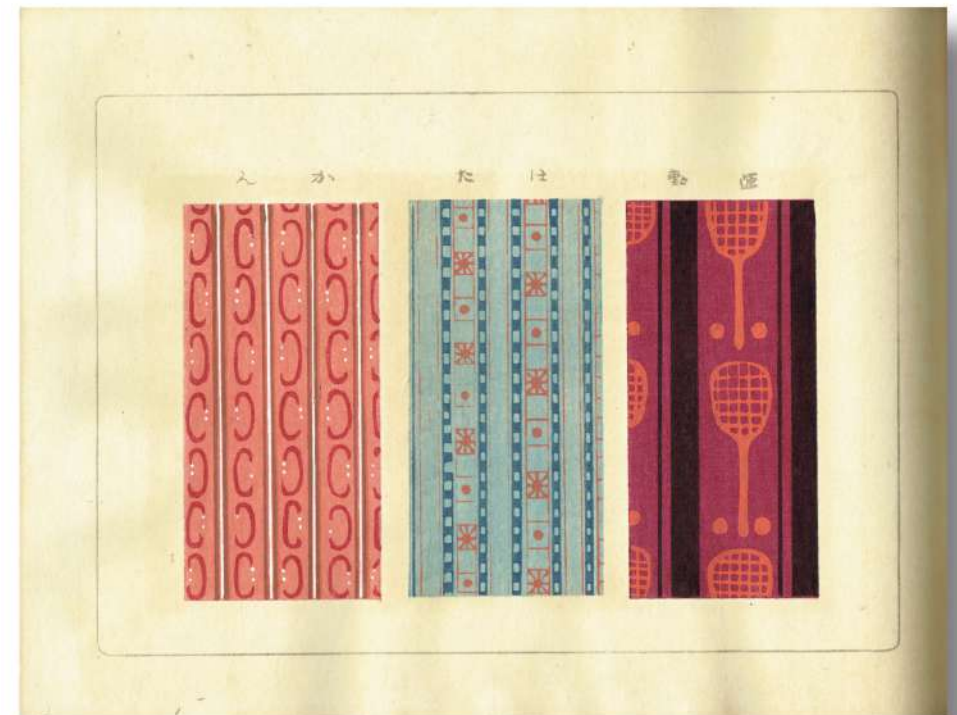
The first ('upper') volume of the first series of *Shima to kasuri*, illustrated by Furuya Setsuzan (active 1905-6). The work was published in two series, with two volumes in each series. This first part was illustrated by the little-known artist Furuya Setsuzan, while the second was illustrated by Asano Kokō (see item 08). This 'upper' volume features a total of 88 patterns of trees, plants, waves, insects, birds, flags, boats, and so on, for *shima* - weaved stripe patterns, and *kasuri* - a fabric woven with dyed fibers or threads, like in Indonesian ikat weaving. The upper wrapper has been woodblock-printed with a motif presumably designed by Setsuzan.

First volume only of the first series. One stab-bound (*musubitoji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original wrappers, extremities rubbed, lower slightly soiled and with a few marks. Pastedowns a little foxed. Preliminary tissue guard removed. First and last few leaves browned. Occasional light stains, marks, and browning to leaves. Tear to margin of one leaf, not affecting illustrations. [25 unnumbered leaves]. 18.2 x 25.1 cm.

\$480



No. 08 - Unusual designs by Asano Kokō



08

Unusual designs by Asano Kokō

Shima to kasuri ["Stripe and splash patterns"]

Asano, Kokō [illustrated by].

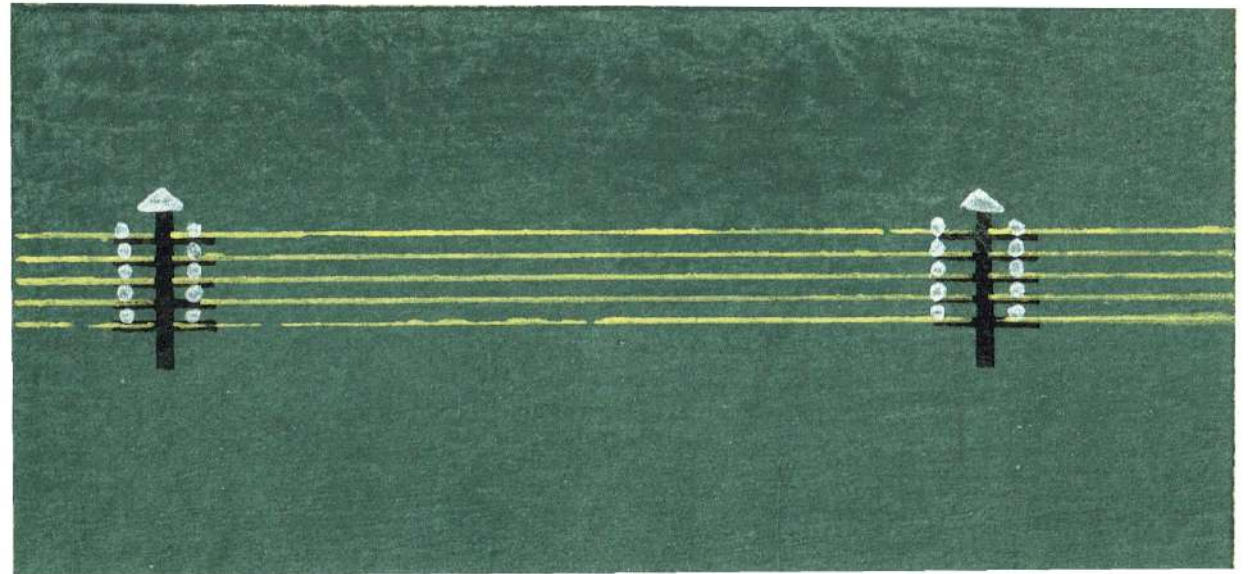
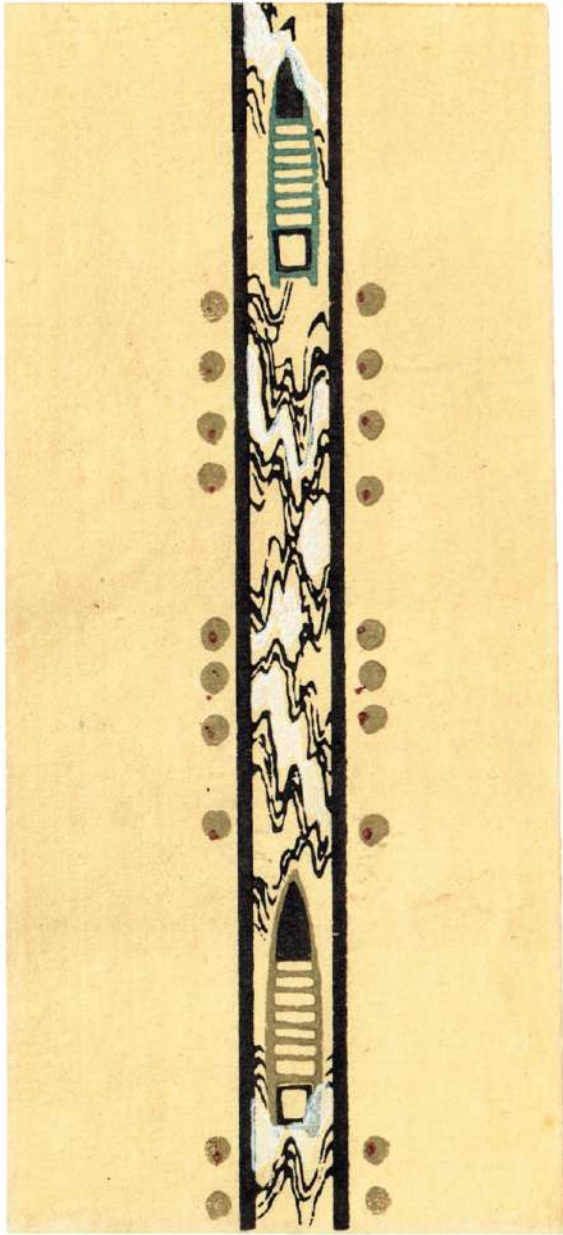
Kyōto: Yamada Naosaburō, Yamada Unsōdō, Meiji 38 [1905].

The first ('upper') volume of the second series of *Shima to kasuri*, featuring 56 creative patterns of flags, boats, vegetables, brushes, tennis racquets, dragonflies, fans, billiard balls and cues, rulers, beans, pens, and other unusual objects, captioned with names. *Shima* are weaved stripe patterns, while *kasuri* are fabrics woven with dyed fibers or threads, like in Indonesian ikat weaving. The upper wrapper has been woodblock-printed with a motif presumably by Asano Kokō (1881-1913), who illustrated this second series (see item 07 for a volume from the first series illustrated by Furuya Setsuzan). The Asano Kokō volumes

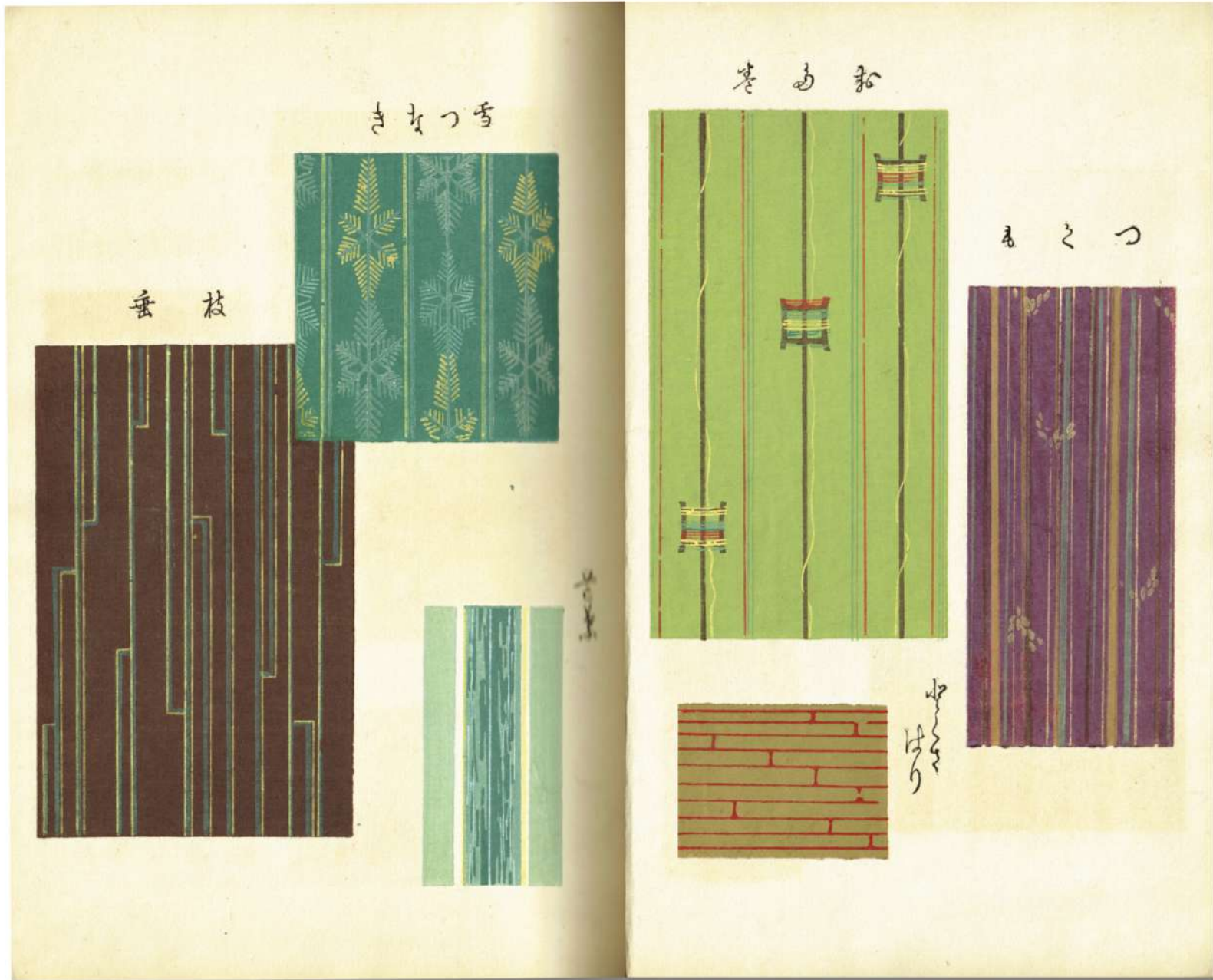
are significantly more difficult to find than the Setsuzan volumes. No copies traced in OCLC.

First volume only of the second series. One stab-bound (*musubitoji*) volume, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Original wrappers slightly scraped and soiled. Occasional light foxing, browning, stains, and marks internally. First and last pages browned. [25 unnumbered leaves]. 18.1 x 25.1 cm.

\$480

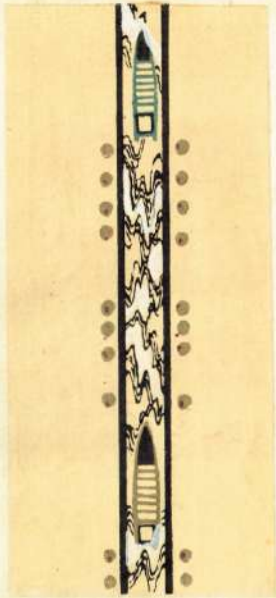


No. 09 - Subtly playful stripes by Kōrin



No. 09 - Subtly playful stripes by Kōrin

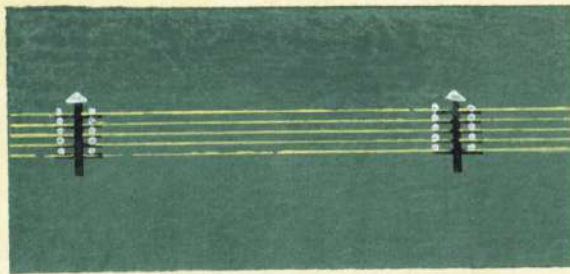
高 潔



く さ ら



ねつとね



折 方

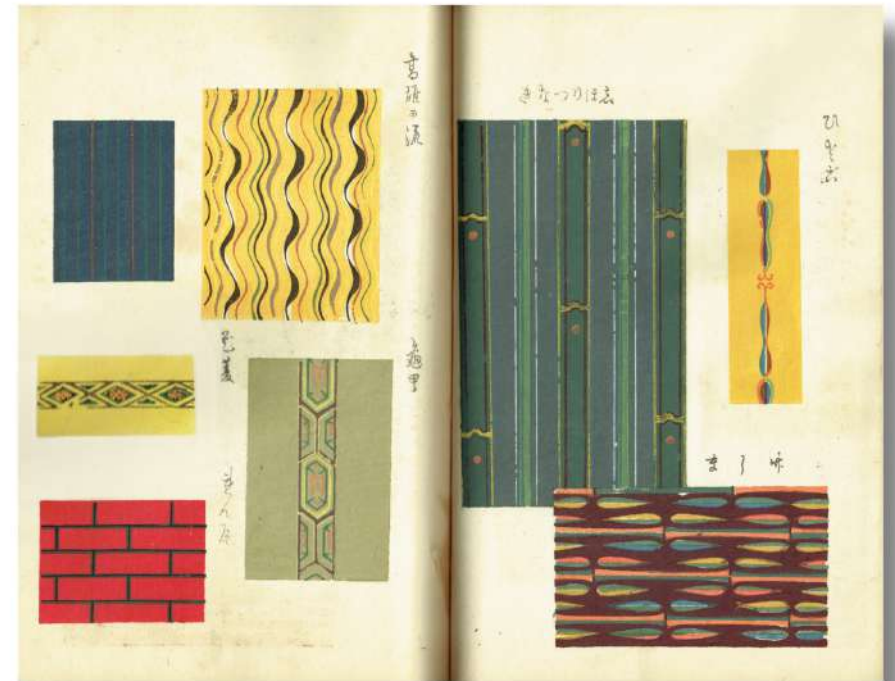


梅障子



んけんか





09

Subtly playful stripes by Furuya Kōrin

Shimashima ["Stripe patterns"]

Furuya, Kōrin [illustrated by].

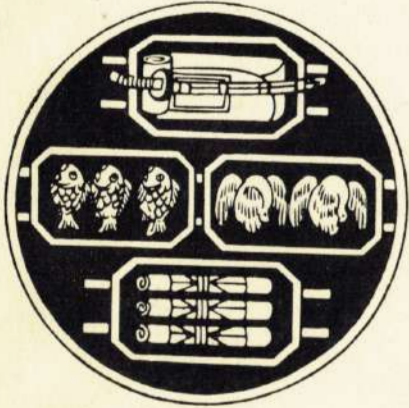
Kyōto: Yamada Naosaburō, Gōmei Gaisha Unsōdō,
Meiji 39 [1906].

A complete set of over two hundred stripe-based patterns by the artist Furuya Kōrin (1875-1910), a student of Kamisaka Sekka (1866-1942, the designer of *Kokkei zuan* (see item 06)). While at first glance the patterns seem less playful than others in this catalogue, on closer inspection they present an impressive array of highly creative motifs featuring tortoiseshells, gameboards, snowflakes, spools of thread, electric wires, and more. The first edition was published two years before this one, in 1904. A collection of subtly playful patterns for textiles by a well-known artist.

Two stab-bound (*musubitoji*) volumes, complete, on double leaves, traditional East Asian binding style (*fukurotoji*). Lacking one binding string, textblock holding well. Original wrappers, a little worn and scraped, original mounted *daisen* title slips present, lightly stained. Ex-ownership stamps to lower wrappers. Very occasional small marks, stains, browning, and offsetting internally. [1, 20; 20 unnumbered leaves]. Each volume measures 25.3 x 18.2 cm.

\$950

のこみほ



あびるうと



めがらくふ



はきんふりやま



くろどくだ



うぞぜんさ

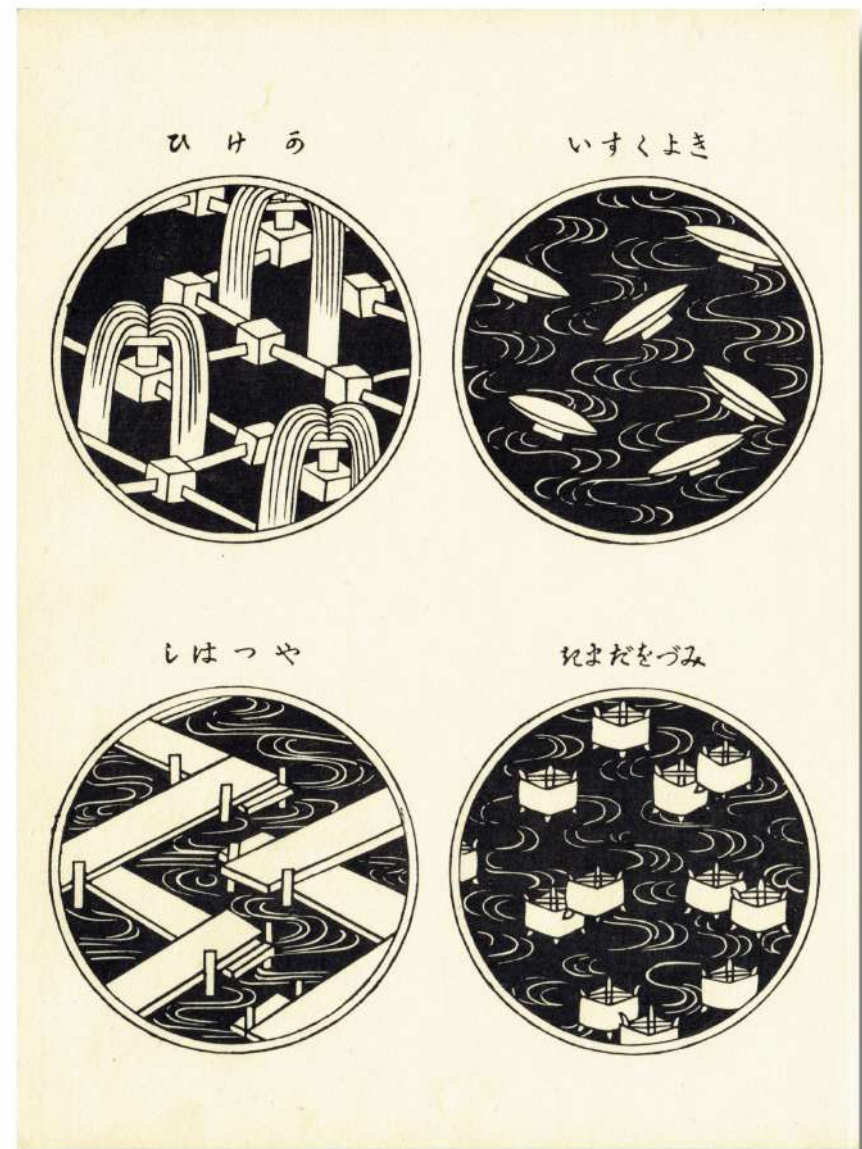
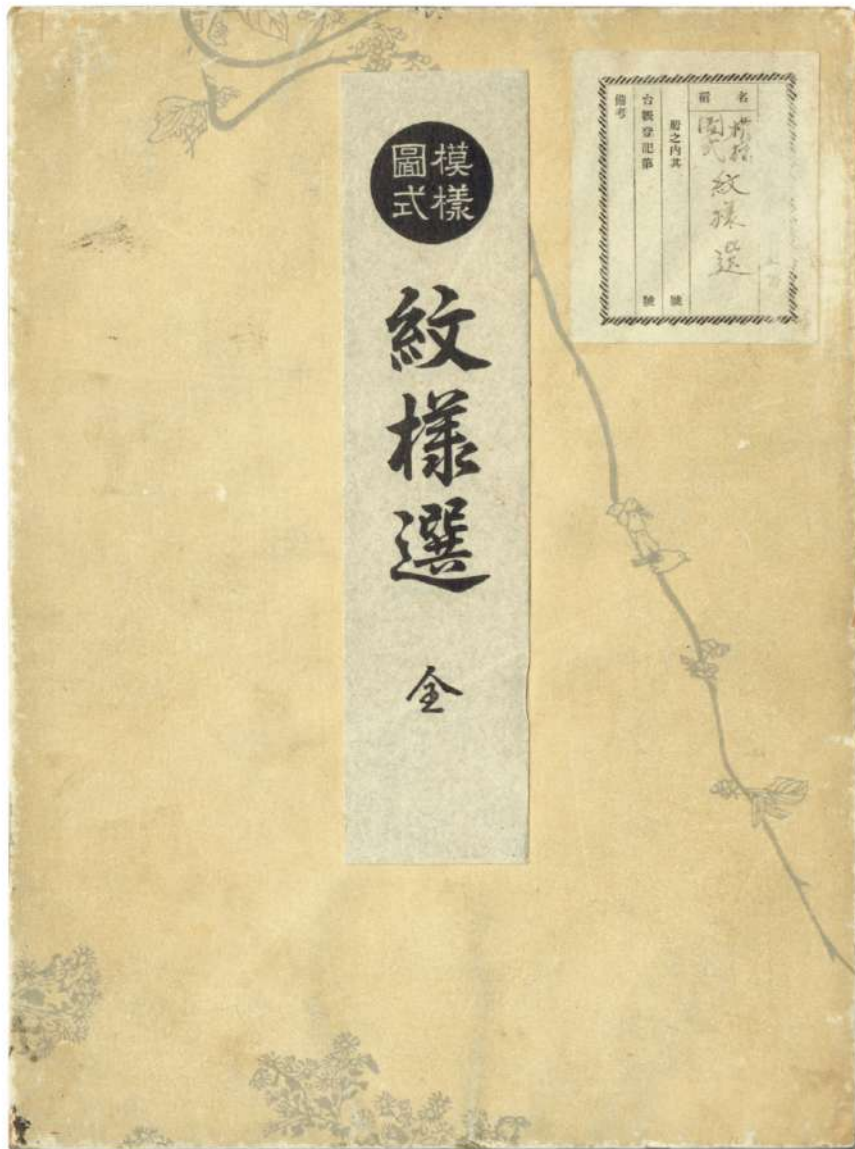


おるくづみ



ぐうどうの





No. 10 - Circular motifs by the great masters



10

Circular motifs by the great masters

Monyō-sen: moyō zushiki ["Selected designs: pattern-illustrations"]

Mori, Kyokurei [edited by].

Kyōto: Okugami Shoshi, Shōwa 5 [1930].

A collection of eighty woodblock-printed designs featuring animals, plants, insects, waves, books, and less conventional objects. The album may also have been published under the title *Moyō hyakusen*. According to the preface, the circular motifs showcase ideas from great artists including Ogata Kōrin (1658-1716), Hishikawa Moronobu (1618-1694), Tawaraya Sōtatsu (c. 1570-c. 1640), Sakai Hōitsu (1761-1829), and Hanabusa Itchō (1652-1724). The motifs, the preface continues, have been rearranged by the editor, Mori Kyokurei (or Kyokuhō), to be easily applicable to products. A forgotten book of playful black and white designs from acclaimed historical artists, reformatted for commercial use.

One concertina-bound (*orijō*) volume, complete. Original boards, a little soiled and scraped, original mounted *daisen* title slip to centre, ex-library sticker to upper right. A few tears to lower free endpaper gutter. Occasional ink marks to leaves and textblock edges, not affecting illustrations. [80 designs in 20 unnumbered leaves]. 25 x 18.5 cm.

\$800





Hōzuki Books

www.hozukibooks.com info@hozukibooks.com

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