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EHON

What follows is a list of traditional Japanese ehon 絵本. Simply put, ehon are “picture books.” The term embraces many different approaches to book illustration, from those works that are primarily textual and simply enlivened by plates, to works that are really printed gachō 画帳 or gafu 画譜.

In gafu, or albums of illustrations, the arrangement of images is a matter of creation, rather than serendipity. An effort not to have the pictures elucidate an explicit or implicit narrative, like a comic book or graphic novel with or without text, but rather to touch the aesthetic and emotional in such a way as to listen to the images talking to each other as you move through the book. Think of a gafu or the like as being similar to a contemporary photobook. Not so much a question of narrative as of something much deeper, a shared bond between the artist and viewer.

In this list we have put together a group of works that are largely from early modern Japan. During that period of a burgeoning economy, the primacy of the woodblock print was such that an enormous body of skillfully drawn, carved and printed works flooded the marketplace. The reason we call Edo Japan (1603-1868) the “early modern era” is that the seeds of the cultural and economic revolution of the late 19th century, that continues to the present, were sown quite early on in the 17th century.

It is no accident that the evolution of class structure, culture, and mores in the 17th century was accompanied by the rise of a new aesthetic of artistic reproduction, where high and low culture mingled. The handpainted story books, known as Nara ehon 奈良絵本, so popular with the old nobility and the rising military class, were supplemented by the printed ehon. At first the printed ehon imitated earlier, more highbrow works, (as for example the early 17th century deluxe, printed and illustrated editions of the iconic TALES OF ISE) Soon, however, books were down in the trenches - in the demi-monde and the quotidian realities of big city life, as engraved on wood by hundreds of publisher/printers. Common folk, poor and some increasingly wealthy, wanted to see themselves within the pages; to read about their own daily exploits. They wanted to learn and share the 1000 year old culture they inherited, and often they wanted to satirise it, as well.

So these are picture books, some are text with pictures, some pictures with a bit of text or even no text at all. Some are commercially published, others were created to showcase the work of a whole group of artists and litterateurs, including poetry contests, and the like. Then there were “meishoki” 名所記: early guidebooks dedicated to local history and views, for those with an interest in travel in a world where travel was unusual. There were albums of paintings rendered in woodblock, etiquette guides, erotica; nothing that could be expressed was safe from illustration.

So jump right in, please, and take a look around. There are lots of pictures beyond the thumbnail images. Enjoy!

CV

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90128. [KYOKA] BAIKO Hakuensai, KOAMI Hokkyô (artist). E-IRI KYOKA MITSUNOURA 1 volume, complete. Shioya Saburobei, Osaka, Anei 6 [1777]. 22.5 x 16.3 cm. String-bound, Japanese-style, fukurô toji. Baikô (1737-1805) was a kyôka poet based in Osaka. His father, Setsuensai Ikkô, was the owner of a bookshop in Osaka and studied kyôka poetry under Nagata Teiryû. Baikô wrote and compiled many books of kyôka, with a focus on poems in the "naniwa (Osaka) kyôka" style. He turned to publishing in 1800, becoming the proprietor of the firm "Shioya Saburobei" in Osaka. The print artist and poet Yoshikuni (active 1813-1832) is believed to have been his son. This volume contains 18 single-page illustrations of people and landscapes, accompanied by kyôka poems, by Yasumura Kôami (1700- 1775?). Kôami, belonging to the 'hokkyô' rank of artist, often painted under the artist's name "Hokkyô Kôami".

He was later awarded the rank of 'hogen', thus becoming "Hogen Kôami", the name under which he is currently better known. He was an active member of the Osaka artists' circle of the mid-Edo period and belonged to the Kano School of painting. He studied under the notable ukiyo-e artist and painter Ooka Shunboku (1680-1763), possibly alongside Jakuchu, who is also believed to have studied under Shunboku. If this is the case, Kôami would have been Jakuchu's senior. An interesting piece of recent research by art scholar Okudaira Shunroku notes in direct reference to Kôami that "it is impossible that Jakuchû would have been indifferent to such artists" (2013). Original binding and printed paper title slip, somewhat worn and with moderate abrasion. Unobtrusive wormholing to text, but otherwise in remarkably nice condition for age. Comes in a custom- made clasped chitsu case. A highly-illustrated collection of naniwa kyôka skillfully done by a contemporary and possible classmate of Jakuchû.

\$950.00

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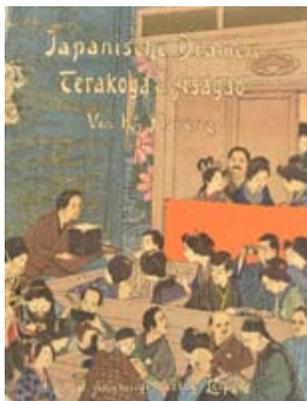
90130. [HAIKAI] RINRAI Katsurayama. **SHIJIMI KAGO-SHU** 1 volume, complete. N.p., n.p., Bunsei 13 [1830]. 22.8 x 15.8 cm. String-bound, Japanese-style, fukurô toji. Little is known of the editor of this haiku compilation, Rinrai, other than that he was a haiku poet and monk of the late Edo period who also wrote under the name "Busson". He is known to have edited only one other book, "Kokon Hyaku Kidan" (1831), which, like "Shijimi Kago-shu", was printed without a publisher's name or place of publication. This strongly suggests that Rinrai's books were privately published, which would explain their scarcity in Japanese databases. The Union Catalogue of Early Japanese Books database shows one copy of this work published under a slightly different title by Gyokumeidô in Sakata, but with an identical preface date, suggesting that Rinrai may have been based in Yamagata. A second

volume of "Shijimi Kago-shu" is also believed to have been published in Tenpô 2 (1831), without a publisher or place of publication recorded. Our copy contains 2 double-page illustrations of landscapes,

3 single-page illustrations (including one by the editor himself), and one page of decorative calligraphy. Original binding with minor abrasion to extremities, ex-ownership signatures in brush and ink (two partially erased) and minor wormholing to both wrappers. Also comes with original printed paper title slip in nice condition. A few wormholes and light marginal stains to text, but otherwise in very good condition overall. This particular copy was printed with one text leaf more than the copy digitised by the Koku-bungaku Kenkyû Shiryôkan, and is in infinitely better condition. Comes in a custom-made clasped chitsu case. An interesting example of a privately-published collection of haiku which may benefit from further research.

\$650.00

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90295. [CREPE PAPER BOOK] FLORENZ, K. **Japanische Dramen TERAOKOYA u. ASAGAO**. Leipzig: C.F. Amelangs Verlag (Hasegawa, Yotsuya Hommura, Tokyo, Meiji 33 [1900]) Large format (19.6 X 15.4 cm) creped paper book, illustrated with color woodcuts. This is the "Dritte Auflage". Near fine in a clasped wraparound that shows but the lightest wear and unusual thus. One of Hasegawa's loveliest productions.

\$485.00

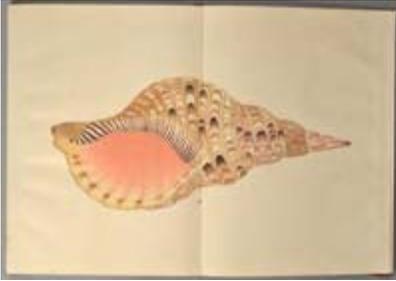
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89209. [DRAWING GUIDE] TAKEUCHI Jirô, artist. **HÔGACHÔ 2, 3, 4**. Kyôto, Yamada Unsôdô, Meiji 34 [1901]. Printed paper covers, oblong albums, tassel-bound. 17.9 x 25.1 cm. Volume two and volume three contains 17 prints each and volume four 15, thus there are a total of 49 color woodblock prints bound in as a guide for drawing using a traditional brush, most probably to be used in schools. The drawings have a decidedly "Nihonga" feel to them. In very good condition overall, the printing quality is very good, as well.

\$450.00

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88027. [EHON - Conchology] HIRASE Yoichirô. **KAI SENSHÛ 買千種**. Kyoto: Unsôdô, Taishô 3-11 [1914-22]. 24.8 X 17.8 cm. 4 vols., complete. Printed paper title labels, silk over boards. Orihon folding books of color woodcuts of shells. Each volume contains 20 double page prints. Though the English title would be "One Thousand Shells", there are only 400 illustrated in the set, supporting the theory that the work was originally planned for 10 volumes and never finished. The first three volumes are scarce (our volume one is dated 1914, volume two and three are dated 1915) but volume four, here the issue printed in 1922, is

very hard to find. Thus a complete set, particularly in the clean condition this one is in, is, quite simply, rare.

The preface is in Japanese, and the plate lists in bilingual Japanese and Latin. Hirase had a museum of shells and originally commissioned this lovely work from the master printers at Unsôdô to commemorate its first anniversary. Very good, the covers are a bit worn, a bit of offsetting here and there. The printing was so exquisite and the expense of production so large, as to make it one of the jewels of 20th century woodblock production.

\$7,850.00

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90198. [EHON - HORSES] Hirasawa Kyokuzan & Suzuki Fuyô, artist. **KAYÔ HISÔ 2vols**. Edo, Suharaya Mohei, Kansei 1 [1789]. Ôhon, string-bound, Japanese-style, fukuro-toji. 26.0 x 18.5 cm. 2 vols. Original title labels, original covers. Wonderful pictorial treatise on horses, handcolored images of horses in all their habits. Considered an important classic of equestrian literature. In very good, original condition. These two volumes are all the illustrated volumes. There was also a text volume, the **KAYÔ HISÔ GENKÔ**, which was published as a separate volume and is not included here. Copies located at Berkeley and the



Library of Congress in North America.

\$1,850.00

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43918. [EHON - KANAZÔSHI]. **KAMPAKU MONOGATARI**. Also known as the **JURAKU MONOGATARI**. An early Edo-era kanazôshi genre story, here based on the bloody history of the Regent. Bound three volumes in one, 17 sheets; 22 sheets; 14 sheets. 26.8 x 18.5 cm., with one original printed title label tipped on to the inner pastedown of the front cover. String-bound Japanese-style, fukuro-toji. A slip from the Japanese bookseller (1950's?) indicates this edition (a "new printing", i.e., shimpan) was done about 1687. The original edition is a great rarity, being done in moveable type in the 1620's. In any case there are six double page and twelve single page woodcuts in the vigorous style of the Yoshida Hambei school, though without his characteristic spikey foliage. Approximately one third of the book (including several illustrations) is supplied in manuscript - the original printed version being gone. One may assume that the

manuscript portion was done early on, and would seem to have been done by one Kôdô Tokuchi. The work is signed and sealed by him. As such, this is a noble fragment, an interesting example. Sold with all faults.....

\$650.00

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55780. [EHON - SHUNGA] Anonymous. **SHUNSHOKU KOI NO SHIKIRI**. N.P. [Tokyo?] N.D. [late Meiji?] Orihon bound in silk brocade with printed paper title label. With ten double-page color woodcuts of couples in the act, as well as a double page illustration of various implements of pleasure by way of prologue and two double pages of elegantly calligraphed afterword. As is usual with the genre, there is no colophon or attribution of the art, but the style, dialogue and the faces and poses are very reminiscent of the Utamaro school.



The couples are elegant, well-posed and surrounded by the printed text of their intercourse, verbal and otherwise. A few repaired folds, and one print has internal repairs, nevertheless very good, in very good impression and colors.

\$2,400.00

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89864. [EHON - TOBA-E]. **TOBA-E AKUBI-DOME**. [Osaka], Kawachiya Kihei & Kawachiya Einosuke. 25.2 x 17.8 cm., String-bound Japanese-style fukuro toji. Charcoal grey original covers with printed paper title labels. 3 vols Black & white woodblock comic caricatures of people. By Takahara Shunchōsai. There is a one page introduction. Mitchell claims a publication date of 1788, but the KSSM locates only the 1793 edition, as is the copy in the British Museum. Though we have all seen the Kajita Kansuke Meiji-era reprints, the early editions of these delightful TOBA-E genre books are rare, indeed. In a custom clasped chitsu case. With a bit of marginal staining and the occasional marginal inkspot, but good condition and printing overall, in a custom clasped chitsu case..

\$1,850.00

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89955. [EHON - UKIYOZŌSHI] Hayashi RAZAN, author. **Eari KAIDAN ZENSHO 5 volumes**. Edo & Kyōto, Genroku 11 [1698]. 25.1 x 17.6 cm. String-bound, Japanese-style, fukuro-toji. Hayashi Razan was the Confucian tutor of the third Tokugawa shogun and translated the KAIDAN ZENSHO from Chinese sources in 1627, adding some Japanese legendary material and domesticating the tales in general. It circulated in manuscript for most of the 17th century as a very influential literary genre source. It appears to have first been printed in Kyōto



and Edo as this set was, in Genroku 11. It is the seminal work of the "spooky story" genre in Japan. Illustrated with b+w woodblock in the tradition of the ukiyo zōshi. Our copy is a bit thumbed, but in a nice impression, with the original worn covers and printed paper title labels. All in a custom clasped chitsu case.

\$3,500.00

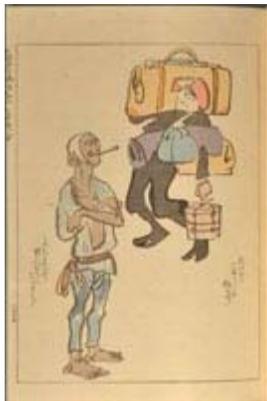
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83254. (EHON) KAWAMURA Bumpō. **KANGA SHINAN NIHEN**. Kyoto: Hishiya Magobei, n.d. 3 vols. Though the afterword is dated 1810, this copy does not have the 1811 colophon listing several other booksellers besides the principal publisher, Hishiya Magobei. Rather the colophon lists Hishiya Magobei, alone. Our assumption from the colors and the colophon is that this is a somewhat later edition. A very clean and pleasant copy. 26 x 17.5 cm. String-bound, Japanese style in yellow covers with paper labels. This "second series" of the KANGA SHINAN [Manual of Chinese-style Painting] was the only one illustrated by

Bumpō and was published over thirty years after the first series, so it obviously stands on its own as an independent work. The simple designs are in sumi and light colors. The condition of the three volumes is very good (one title slip missing) in fair to good impression. One of the scarcer of Bumpō's works. [Mitchell p.335, Ryerson 385, Brown 104] Complete, as issued:

\$985.00

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88038. [EHON] Asai Chû, artist. **TOSEI FUZOKU GOJU-BAN UTA-AWASE**. [Modern Customs in a Comparison of 50 Pairs of Poems]. Tokyo: Yoshikawa Hanshichi, Meiji 40 [1907] 2 vols., 24.7 x 18.4 cm. 50 pairs of caricatures, with accompanying poems, all in color woodcut. This is a copy of the first edition, which preceded the Unsôdô of Kyoto reprint from the original blocks. It includes the original fukuro dustwrapper and the original printed publisher's box, all in a later protective chitsu clasped case. Asai Chû (1856-1907) was one of the two (with Kuroda Seiki) most important oil painters of late Meiji era Japan. This work is in his "Haiga" literati mode and represents his most important foray into book illustration. Ref: Mitchell, p.534. a perfect copy of this important book, as issued. Complete.

\$2,850.00

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83431. [EHON] Fujiwara Masaomi, author; Kita Busei, artist. **KASEN KASHÔ**. n.p., preface dated Bunka 7 [1810]. 19.7 x 29.3 cm., string-bound Japanese-style, fukuro toji, original covers with original printed title label. See Ryerson 396 for a defective copy. Our copy is complete with 3 preliminary sheets and 20 sheets of color woodblock illustrations of the 36 poets. Interesting colors, well-printed. In very good condition with slight soiling but very pleasing effect overall. By no means common either in Japan or abroad. In a clasped chitsu case.

\$6,250.00

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88526. [EHON] Hatta KOSHU, artist. **KOSHU GAFU**. Kyoto: Yoshidaya Shimbei, Bunsei 7 [1824]. String bound Japanese-style, fukuro toji with original blue-grey covers embossed with interlocking octagons, title slip printed in black on buff. 33 sheets, 5 pp. preface with 30 sheets of color illustrations in Shijô style. This is the second issue of the work, printed



important Shijō school book by a direct disciple of Maruyama Okyo, himself. [See Mitchell, p. 378; Hillier, Vol.2 pp. 711-2; Hillier/Ravicz, p. 42; Holloway, p. 100.]

\$1,750.00

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88765. [EHON] Hishikawa MORONOBU, artist. **Hishikawa SHOSHOKU EHON KAGAMI** 諸職系ほんかがみ. Jōkyō 2 [1685]. 2 vols. Ohon, large b+w illustrated book of occupations, done by Moronobu at the height of his powers and one of his best known creations. The copy at hand is bound in two volumes within the original covers (some are found in three volumes, as well) It would appear that, at some point, in rebinding from three volumes to two, one illustration, mounted on the inner back cover of a volume was "lost in translation" so that this copy, despite its very good condition (there are a very few attempts at crude coloring), original covers and title labels and printing which ranges from fair to very good, indeed, is rendered thus incomplete and is priced accordingly. Sometimes known by the title WAKOKU SHOSHOKU E-ZUKUSHI. For comparison, see the copy at the Metropolitan in New York, illustrated at:

<http://www.metmuseum.org/collection/the-collection-online/search/78688>

\$6,500.00

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89946. [EHON] I-Fukyu & Ike no Taiga. **I-FUKYU IKE NO TAIGA GAFU. 2 volumes.** Kyōto & Edo: Maruya Gempachiro & Suharaya Mōhei. Kyōwa 3 [1803]. 27.2 x 18.2 cm. Blue paper covers, string-bound Japanese-style, fukuro-toji. A bit of one original printed paper title label remains. Follows the copy at Mitchell 307, save that the ordering of the prefatory and final materials seems to follow the order of the copy at Odin 143. Some staining, especially in the Taiga volume. Still a more than serviceable copy of this lovely book. The famous Nanga artist Ike no Taiga has a volume to himself, accompanying the volume dedicated to the Chinese artist I-Fukyū. To my eye, Taiga's wonderful

whimsy and pictorial variety carry the day. Printed in black and white throughout. The book deserves a wider audience than it has received to date.

\$1,200.00

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83027. [EHON] Ichiyōsai Toyokuni. **TOYOKUNI TOSHIDAMA HITSU [FUDE?]** Owari [Nagoya], Minoya Iroku & Minoya Bunjirō. n.d. [1830's or 40's?] Dark grey-green covers, string-bound Japanerse-style, fukuro toji. Printed paper title label. This book may be found described bibliographically in Forrer's EIRAKUYA TOSHIRO at pp.243-4. Our copy differs a bit from the copies described in Forrer, but is a fresh clean copy in good colors and fair to good impression. Color printed throughout, an unusual title.

\$385.00

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89941. [EHON] Kaioku, Baiitsu, Baioku, etc., artists. **SHOGA RUISEN.** Kyōto, Ōsaka & Edo, Kaei 5 [1852]. Orihon folding album in wooden covers with a worn title label. The sumi-e and color prints are lovely in this small format album. 18.1 x 11.4 cm. The artists, all bunjinga masters, have done a wonderful job of creating small scale landscapes, etc. with wonderful composition. In addition, the printing is superb. Complete, the wooden covers a hallmark of late Edo literati works. All in a custom clasped chitsu case. Very good condition overall. See Mitchell's copy at p.485.

\$2,400.00

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89883. [EHON] Kameda BOSAI, artist. **KYOCHUZAN**. Yellowish-green covers with a geometric lacquer pattern. Title label printed in brown on creme. This copy differs enough from the Mitchell choices at pp. 383-4 that it makes little sense to compare too closely. String-bound Japanese-style, fukuro toji. 28.0 x 18.4 cm; the pages are all unnumbered; the seals are printed in red, there is a colophon on the inside of the back cover citing 6 publishers in Edo, Osaka & Kyoto and the publication date as the ninth month of Bunka 13 [1816]. Thus, another variant is added to the long list surrounding this wonderful work.

Though many articles have been written and differences between variants catalogued, there is surely more that needs to be said on the subject.

Besides the bibliographic niceties involved, this copy captures perfectly the artistry and fun of the "MOUNTAINS OF THE HEART", perhaps the most famous of all Nanga school ehon. A very nice printing with lovely colors on the creamy paper of the better editions. Near fine example in a custom clasped chitsu case.

\$3,750.00

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87686. [EHON] Kameda BOSAI, artist. **KYOCHUZAN**. Tôto, 26.6 x 18.1 cm. Blue-green karazuri figured covers and printed paper label. String-bound Japanese-style, fukuro toji. The collation follows example "A" at Mitchell 383-4, save for the following: all sheets are unnumbered; there is a colophon on the inside of the back cover citing Suharaya Shimbei of Edo as the publisher and the publication date as the fifth month of Bunka 6 [1809], though all other internal evidence, i.e. prefaces, closing notes, etc., are dated by the zodiacal date corresponding to 1816. Resembles copy II of the three copies noted by Dr. Pulverer in his article on the bibliography of the book in ANDON magazine #50. As he mentioned, the paper and printing are quite good, though not quite up to the standard of the version I, though much better than his copy III (Mitchell's "C" - which is an obvious small format recut on relatively poor paper.) He describes the book as a "second edition". It is by far the most common version found in the marketplace

and most dealers and collectors have thought it a version from relatively early on after the first. The final complication is that this copy is the first I have seen of this version where the inner backing to the title page is a layer of late Edo/early Meiji typeset printing! So, is this copy unique, bound up from earlier sheets with (perhaps) that early spurious 1809 colophon pasted to the inner rear cover sometime between 1850 and 1875? Or are all the versions which resemble Pulverer's II version done at that late date, though probably with sheets from a much earlier printing? I am simply not sure.

What is sure is that this is a very nice printing in very good condition with lovely colors and creamy paper and that this version has always been thought to be one of the "good" ones.

\$2,850.00

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89950. [EHON] Kameda BÔSAI, artist. **KYÔCHÛZAN**. Original covers with chipped printed paper label. String-bound Japanese-style, fukuro toji. 27.1 x 18.4 cm; there is a colophon on the inside of the back cover with a Bunka 13 date [1816] listing 6 publishers, including Suwaraya Ihachi and Suwaraya Mohei of Edo. There is a notice of the books Hô-itsu Shônin Gafu and Bunchô Sensei Gafu. Distinguished by the fact it used the keyblock from an illustration to embellish the cover with a simple nanga-style image. This is the large size rendition of states "A" & "B", not the recut, considerably smaller reissue. The collation and state of the blocks largely follows Mitchell's "B" state, though the colophon

and cover demonstrates it is yet another variant of this cornerstone work. Another bibliographical perplexity is added to the long list surrounding this wonderful book.

Quite a nice printing of this variant. A bit of cover wear, as described, else a very good, pleasant copy of this important Nanga- style ehon.

\$4,250.00

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87497. [EHON] **KANGA SOGAKU**. Osaka: Maekawa Zembei, Meiji 13 [1880]. 4 volumes. String-bound fukuro-toji style, with chipped printed paper labels. 12.1 x 19.7 cm. A "QUICK STUDY" [SOGAKU] guide to "CHINESE-STYLE PAINTING" [KANGA] with woodcut illustrations and text in Japanese and Kambun Chinese. Our copy resembles the one exhaustively described at Mitchell p. 336. Very good impressions and condition in the original worn blue cloth chitsu clasped case with printed paper title label. The first series, complete.

\$325.00

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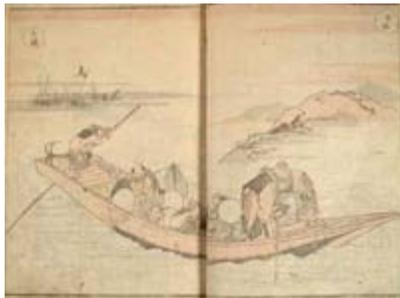
81156. [EHON] **KANGA SÔGAKU**. Osaka, Maekawa Zembei, Meiji 13 [1880]. 4 volumes. String-bound fukuro-toji style, without the printed paper labels. Each volume is 12.1 x 19.7 cm. A "QUICK STUDY" [SÔGAKU] guide to "CHINESE-STYLE PAINTING" [KANGA] with woodcut illustrations and text in Japanese and Kambun Chinese. Our copy resembles the one exhaustively described at Mitchell p. 336. Very good impressions and condition in the original worn blue cloth chitsu clasped



[one clasp missing] case with printed paper title label. The first series, complete:

\$275.00

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47248. [EHON] Katsushika HOKUSAI, artist. **DOCHU GAFU, Zen.** Kōgetsudō Bunsuke, Nagoya, 1835 [sic]. 22.6 x 15.8 cm. Orange covers, printed paper title label. 34 sheets of double page illustrations, covering views on the Tōkaidō road. As Matthi Forrer devotes an entire chapter to the publishing history of this book in his EIRAKUYA TOSHIRO, it should be sufficient to state that this is the variant Kōgetsudō issue, with only part of the banner present at Kawasaki. Hence it probably dates from the 1850's or 60's. The colors throughout are very light. Though the book is complete in its original covers, it is quite worn and thumbed.

Despite the poor condition, it still shows why this is one of the loveliest of Hokusai's books.

\$650.00

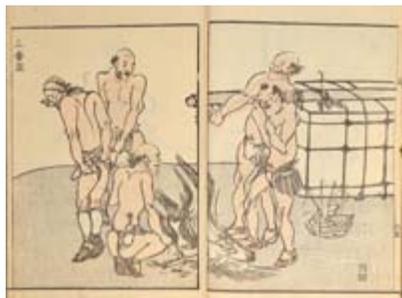
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89337. Kawabata GYOKUSHŌ, artist. **[NŌ KYŌGEN GASHŪ].** Fukuendō, Meiji 15 [1882], the title slip is missing. An orihon folding album, 17.6 x 12.1 cm, bound in cloth. There are 19 double page color woodblock printed images of scenes from Nō and Kyōgen drama. Each scene is identified. Early Meiji era printing in saturated colors, an early work by Gyokushō. Overall very good condition.

\$650.00

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88590. [EHON] Kawamura BUMPO & Watanabe NANGAKU. **KAIDO KYÔKA AWASE** . Naniwa [Osaka]: Kawachiya Kihei & Teito [Kyôto]: Yoshidaya Shimbei, Bunka 8 [1811]. 25.9 x 17.8 cm. yellow-brown covers, string-bound, fukuro-toji, printed paper title label. See Mitchell 324-5 for more on this bibliographically complex book. Resembles his "B" example in one volume. Hard to establish a chronology of the various issues as they all have the same colophon. There is a 4 page Yoshidaya Shimbei catalogue bound into the back of the book. Very good impressions, lovely delicate colors. A wonderful collaboration from these two great artists, alternating their designs in succession. Quite an unusual book. In a custom tied case.

\$1,750.00

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88450. [EHON] Kawamura BUMPO & Watanabe NANGAKU. **Nangaku Bumpô TEKURABE GAFU**. Naniwa [Osaka]: Kawachiya Kihei & Teito [Kyôto]: Fukui Genjirô, Bunka 8 [1811]. 26.0 x 17.8 cm. Yellow covers, string-bound, fukuro-toji, printed paper title label. See Mitchell 324-5 for more on this bibliographically complex book. Resembles his "B" example in one volume with alternative title of the KAIDO KYOKA AWASE, with which it is pictorially identical, save that this variant issue is printed with the key blocks only, black and white. Hard to establish a chronology of the various issues as they all have the same colophon, but one would think this to be a

later issue. There is a subsidiary colophon glued to the inner back cover, listing not only Fukui Genjirô of Kyôto but also Fukui Kônosuke and the Fukui publishing house in Dôshin, Ise. Fair to good impressions. A wonderful collaboration from these two great artists, alternating their designs in succession. Quite an unusual book. The b+w printing and change of printer/publishers points up the enormous complexity of Japanese bibliography. Overall good original condition.

\$ 850.00

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88591. [EHON] Kawamura BUMPO, artist. **BUMPO GAFU Zen**. Osaka & Kyoto: Yanagihara Kihi and Yoshida Shimbei, Zodiacally dated Bunka 4 [1807]. 31 sheets, 30 double page illustrations, most with light colors. Original blue-grey covers with octagon design, bound Japanese-style, fukuro toji, with a printed paper title label. 26.0 x 18.0 cm. The first series of a continuing work originally projected for ten volumes, which



advertisement bound in at the back which indicates a somewhat later date of issue for this printing [after 1813].

was completed in three. Good or better impressions, good colors, and good condition, save that the back cover is somewhat "skinned" and the covers and label are worn and soiled. With a four page Yoshida Shimbei

\$950.00

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87443. [EHON] Kawamura BUMPO, artist. **KIMPAEN GAFU**. Kyoto: Hishiya Magobei, Bunka [zodiacal date corresponding to 1820]. 25 x 17.4 cm. Green covers stamped with octagonal patterning (replaced?), without the title slip. The bibliographical details of this copy correspond to the copy at Mitchell p. 362-3, save for the color of the covers. Sealed as the Mitchell copy throughout. There is occasional mild worming, otherwise the condition is good. The color and printing quality is excellent. A book which suffers as a later printing, this copy is unusually early overall - a nice printing.

\$1,600.00

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89968. [EHON] KAWAMURA Bumpô. **KANGA SHINAN NIHEN**. Kyoto: Hishiya Magobei, et al., Bunka 8 [1811]. String-bound Japanese style in the original covers with paper title labels. 26.1 x 17.2 cm. This "second series" of the KANGA SHINAN [Manual of Chinese-style Painting] was the only one illustrated by Bumpô and was published over thirty years after the first series; so it obviously stands on its own as an independent work. The simple designs are printed in sumi and light colors in very good impression. The condition of the three volumes is very good with only minor internal soiling and some exterior wear and soiling. A very nice example of an early printing. (Mitchell p. 335, Ryerson 385, Brown 104). Complete, as issued.

\$1,500.00

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87539. [EHON] Kawamura BUMPÔ, artist. **BUMPÔ GAFU Sampen**. Osaka & Kyoto: Kawachiya Kihei & Yoshida Shimbei, Bunka 10 [1813]. (Replaced?) blue-green covers, no title label, bound Japanese-style fukuro toji. 25.8 x 17.7 cm. 1 preliminary and 35 paginated sheets, 4 sheets of Yoshida Shimbei ads. Illustrations with light colors. The third series of a continuing work originally projected for ten volumes, which was completed in three. Good or better impressions, good colors, good internal condition, covers a bit soiled and worn.

\$750.00

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87524. [EHON] Kawamura Kihô, artist. **KIHO GAFU**. Kyoto: Yoshida Shimbei, Bunsei 7, [1824]. 1 volume, complete. 5 pp. prelims., 30 double-page color woodblock prints, 1 p. final, [pseudo]-colophon. The covers are green with a blind-stamped vegetal pattern, with a title label printed in brown on buff paper. 17.8 x 25.1 cm. The covers are fairly clean, the contents very good.

This copy is a bit anomalous: It differs from Mitchell's examples "A" and "B" but is more like "B" than "A". Its colors are a bit later, the keyblocks are printed darkly. There is a printed title-page on the inner front cover, on yellow paper. There is no final colophon, but rather a final undated page [pseudo-colophon] listing four bookshops. The last and lead shop is Fukui Genjirô. Sealed throughout like Mitchell's "A" example. (Mitchell pp. 360,1; Brown p. 105; Ryerson p. 388; Kerlen #839).

Kihô was the adopted son of Bumpô and his work rivals Bumpô's in freshness and simplicity. Bibliographically, a very interesting example of this lovely book.

\$1,250.00

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89901. [EHON] Kawamura KIHÔ, artist. **KAFUKU NIMPITSU**. Osaka & Kyoto, Bunka 6 [1809]. 17.9 x 26.0 cm. 25 double page lightly colored illustrations. For all intents and purposes identical to the copy at Mitchell 322-3, save that the covers are darker brown with a blindstamping of geometric patterns and chrysanthemum mon. The afterword is dated winter 1808 and the colophon spring 1809, so a very early copy indeed. Very clean with the printed paper title slip. String-bound Japanese-style, fukuro toji. Internally a very good printing in good or better condition. An uncommon title by this important artist. See Hillier's compendium for

more on this work which he and many others have enjoyed through the years. A cornerstone of Shijō art illustration in book form.

\$4,250.00

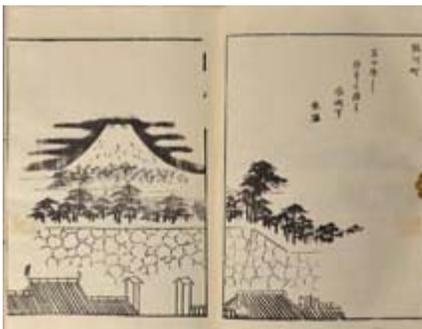
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88541. [EHON] Kawamura MINSETSU, artist. **HYAKU FUJI**. Kyôto, Ôsaka & Edo, Meiwa 8 [1771]. 17.3 x 27.1 cm. String-bound, Japanese-style, fukuro-toji. The original edition in four volumes with blue-grey covers and printed horizontal lines and original printed title labels. A bit of thumbing to the covers. Clean inside, with a few very faint stains, good impressions. A lovely sketchbook on the theme of Fuji, and an inspiration for Hokusai's great FUGAKU HYAKKEI, [Kerlen 591; Ryerson 399] The collation matches the example in Kerlen exactly, and each mountain scene is identified and has a verse.

\$7,500.00

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87675. [EHON] Kawamura MINSETSU, artist. **Tanyû HYAKU FUJI**. Tôkyô, Shôeidô [N.D., late Meiji?] 18.0 x 25.2 cm. Stringbound, Japanese-style, fukuro-toji. The original edition of 1771 is here reprinted [from the original blocks?] in four volumes with cream blindstamped covers and original printed title labels. A bit of soiling to the covers. Clean inside, fair to good late impressions. A lovely sketchbook on the theme of Fuji, and an inspiration for Hokusai's great FUGAKU HYAKKEI, [Kerlen 591; Ryerson 399]

\$750.00

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87180. [EHON] Kawanabe GYÔSAI, Artist. **Tsuuzokû ISOPPU MONOGATARI**. Tokyo: Inada Sahei, Meiji 8 [1875] (Meiji 5-8). 6 volumes. Hanshibon, 22.5 x 15 cm. Blindstamped patterned yellow paper covers, string-bound Japanese-style, fukuro-toji. The interesting and now very scarce translation of Aesop's Fables into Japanese from the English version of Thomas James. Illustrated throughout in b+w (without the grey block) woodcuts by the famed artist Kawanabe Gyôsai, the illustrations based on the English original. (For more on this work, see Scott Johnson's article, "The Illustrations for a Victorian Aesop and a Meiji Isoppu", 1983, Kansai University). Good impressions, very good condition. Enclosed in a modern clasped chitsu case, complete:

\$2,850.00

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88740. Kawanabe Kyôsai [Gyôsai]. **KYÔSAI GADAN**. Tokyo: Iwamoto Shun, Meiji 20 [1887]. 25.4 x 17.6 cm. 4 volumes, string-bound Japanese-style in printed covers with paper labels. All in the original folding clasped "chitsu" box with a colorful woodblock printed label. Black and white and color illustrations throughout. This famous artist's autobiography and copybook provides a remarkable insight into the world of the traditional arts in mid-Meiji Japan by their foremost practitioner. Though this work is not uncommon, the quality of the impressions and the general condition render it a desirable copy. Very good and complete.

\$1,400.00

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86290. [EHON] Keisai Kitao Masayoshi, artist. **[JIMBUTSU] RYAKUGASHIKI**. Published in Edo by Suharaya Ichibei, Kansei 7 [1795]. Complete, as described at Mitchell p.453 with 60 illustrations,

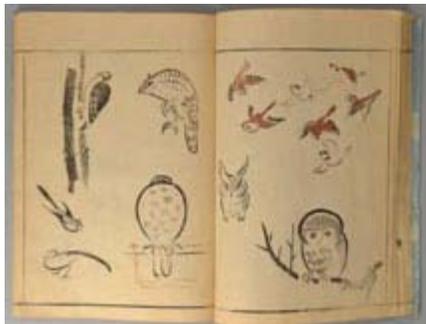


b+w & color. With the original light peach-colored cover. No printed title label. An interesting early issue with soft paper and mild rich colors. However, the condition is less than perfect. Though complete, this copy has some soiling and edgewear, the occasional spot of ink and some worming. Its original humor and skill are still there, but it is priced

according to its lesser condition.

\$850.00

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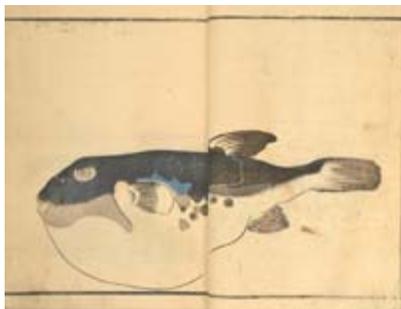
87525. [EHON] KEISAI Masayoshi, artist. **CHOJU RYAKUGASHIKI**. Edo, Kyoto, Nagoya & Osaka. Originally published in Edo by Suharaya Ichibei in 1797, this more darkly colored undated version may well be from the mid-19th century. The undated rear inside cover pseudo-colophon lists 10 bookshops as sales agents, 4 in Edo, 3 each in Kyoto and Osaka. Light blue kara-zuri decorated covers, string-bound Japanese style, fukuro-toji, with a printed paper title label. 24.9 x 17.6 cm. Overall this later printing is helped by the fact that the designs are bold and simple - the printings remain crisp. Elephants, frogs and falcons; bugs, fish and mythological beasties -

they are depicted with economy and humor. Perhaps the most unusual and creative of all Masayoshi's RYAKUGASHIKI (simple drawing books). The covers are a bit soiled. The contents are in very good condition, fair to good impression. Great fun! For a complete copy online, see the NYPL copy at:

http://digitalgallery.nypl.org/nypldigital/dgkeysearchresult.cfm?parent_id=743601&word=

\$850.00

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89936. [EHON] Keisai Masayoshi, artist. **GYOKAI RYAKUGASHIKI**. Osaka: Fukusada Tōbei, 1813. 1 volume, complete, brown covers with chipped title label, 25.7 X 17.5 cm, string-bound Japanese-style, fukuro toji. See Mitchell p.517 for a concise explanation of the complex bibliography concerning this work, originally published in 1802 as TATSU NO MIYA TSUKO, complete with haiku verses, here eliminated. [Also see Hillier, vol.1, pp.478-9] There are 30 double page color woodcuts of fish and shellfish. A classic naturalistic work reminiscent of Ryūsui's UMI NO SACHI. Our copy is quite well- printed, restored with good colors. Without the mica highlights found in some copies.

Important and unusual work. Complete as issued, in a chitsu clasped case.

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39308.[EHON] KEISAI Masayoshi, artist. **KEISAI RYAKUGASHIKI Nihen**. Tôto: Yamashiroya, Kaei 4 [1851]. Small format string-bound collection of images, printed in color woodcut and bound fukuro toji style. 17.8 x 11.8 cm. 20 sheets of prints with a one sheet preface and a title page on the inside of the front cover. Orange covers with the original printed title slip. The second in a series of three volumes, complete in itself, after the famous ryaku-ga designs of Keisai, which were originally done in the late 18th century. Nicely printed and colored. The book is quite worn, with some page folds split and a bit of worming. Still an acceptable copy of this unusual edition, which is not in Mitchell or Ryerson. (Though see Ryerson 215 for what may be a related item.)

\$250.00

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88608. Keisai Masayoshi [Artist] **SANSUI RYAKUGA SHIKI**. Edo: Suwaraya Ichibei. Kansei 12 [1800]. 26.2 x 18.2 cm. Faded and soiled [original?] light blue covers. Replaced brushed cover label. Complete in 1 volume. 29 single page and 15 double page color illustrations. Ref. Brown p.124; Mitchell p.460,1; 93,4; Ryerson p.213; Hillier pp. 477,8, 480. This copy is much handled and has stains and spots internally; but the delicate colors have not entirely faded away, as is common with this work, and the printing is early. Complete:

\$1,500.00

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89862. [EHON] [Ki Baitei, artist]. **KYŪRO GAFU. 1 volume.** Kōto [Kyōto], N.D. [Bunsei?]. 26.2 x 18.6 cm String-bound Japanese style fukuro-toji. Resembles the copy "c" in Mitchell at p. 403 for the presence of 64 single page images in sumi, (a greater number of images than the first edition with poems, the poems being omitted and images added in all subsequent editions, including this one) the 2 pp. preface and Ryuga afterword with the date of 1797, but there is no colophon. It has the same covers as the "c" example, yellow covers (soiled) with a medallion pattern and with a printed paper title label. Mitchell noted that the page numbers in his version "c" did not seem integral to the blocks and, indeed, they are not present in this copy. Also, there are 8 pages of advertisements from Yoshida Shimbei bound in at the back of the book. So, an interesting variant edition. In very good condition and good printing overall. In a custom slipcase.

Baitei [1734-1810] was one of the most eminent of Buson's students and this book is probably his finest - dynamic, fresh and understated all at the same time. An unusual book in the marketplace nowadays.

\$3,750.00

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86379. [EHON] Kitao SHIGEMASA [attributed to]. **ONNA BŌKUN OSHIE GUSA Zen.** n.p., n.d. [Edo: Maekawa Rikuzaemon, Kansei 2 (1790)] Original dark blue covers with printed paper title labels. 26.7 X 18.2 cm. A practical guide to woman's etiquette, with furigana included to allow easier reading. Includes an interesting section on the marriage ceremony. Profusely illustrated in an ukiyo-e style in black and white woodcut. Overall good condition in worn covers, fair to good impressions. [Attributions, etc., courtesy of R. Sawers] Not in Ryerson, Brown, Mitchell or Hillier. Not found, at least not under this title, in KSSM. Obviously unusual.

\$985.00

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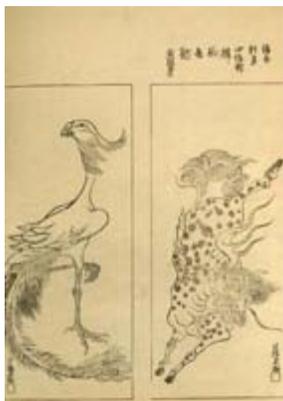


86292. [EHON] Kitao SHIGEMASA. **EHON KAGAMI GUSA 2 vols.** 21.5 x 15.4 cm. Original flower-printed covers with original printed title labels. N.D., printed by Nishimura Genroku. A book with the same title (but written with different kanji) is cited in KSSM as published in Meiwa 5 [1768] but from a different publisher and in three volumes. The Nishimura Genroku catalogue at the end of our volume 2 lists the current book EHON KAGAMI GUSA (with the proper kanji) as complete in 2 volumes. One can assume that this work is actually a different work from the one which appears in the KSSM with the same (pronunciation

of the) title by Shigemasa, as another work advertised by Genroku in the book catalogue at the end of our volumes as "to be printed soon" actually appeared in the late 1780s. So, I would date this volume as appearing in the late 1780s, when Shigemasa was in his 40s, rather than the 1768 work from the KSSM. A lovely book on a small scale populated with historical and contemporary figures with an innocence and a "look" reminiscent of Sukenobu. Slight internal soiling, good sumie impressions throughout. Internally complete collation. Obviously very scarce and interesting, especially as this is the Bing collection copy:

\$2,250.00

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52591. [EHON] **KORIN SHINSEN HYAKUZU**. Kyoto: Hosokawa. 2 vols., patterned paper covers, string-bound Japanese style, fukuro toji. In an edgeworn and splitting chitsu folding box with clasps missing. Printed paper title labels. 25 x 18.4 cm. Illustrated throughout in b+w woodcut, with designs by Suzuki Koson after Ogata Kōrin. See Mitchell, p. 377 for more on the original edition of 1864. About very good condition, fair to good impressions. Complete:

\$275.00

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89925. [EHON] Maruyama OKYO. **ÔKYO GAFU [EN-OO GAFU] 2 vols.** n.d., n.p., String-bound Japanese-style, fukuro-toji. With light colors and very good impressions. The original edition was published by Yoshida Shimbei in 1837. This copy, however, has neither title page nor colophon. The covers, with a subtle blindstamped vegetal pattern, are yellow and the title labels are printed in brown/purple on white. Resembles the copy "B", printed in 1860, at Mitchell 251,2 save that it has no colophon and is published by Hishiya Magobei of Kyôto. This copy overall captures the visual impact of this scarce and important work. Enclosed in a custom clasped chitsu case.

\$1,400.00

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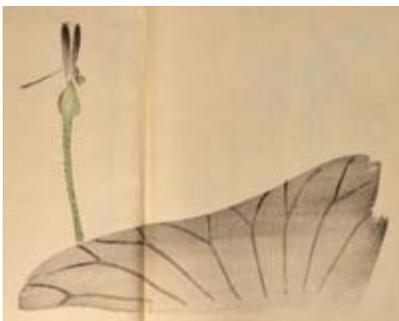


37861. [EHON] Matsumura GOSHUN, artist. **NIHON MEIGA KAGAMI** Tokugawa Jidai. Tokyo: Tôyôdô Branch Shop, Kanda, Meiji 31 [1898]. Stamped in red on the title slip "Goshun-Ôeyama". Large, 25 cm x 18 cm orihon folding album. In embossed stiff creme paper covers. There are 12 double page color printed images. A pleasing Meiji rendition of Goshun's inimitable style. Particularly interesting as the images are freighted with bits and pieces of the whole 19th century development in the Shijô school: Suiseki, Chinnen, etc. A by no means

common work, identical to the copy at Mitchell 434, (see also Ryerson 378). The covers are soiled and a bit stained, internally vg. The impressions and colors are very good. Complete.

\$575.00

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89226. [EHON] Matsumura KEIBUN, artist. **KEIBUN KACHÔ KINKACHÔ Zen**. Kyôto, Nagoya, Tôkyô and Ôsaka. Based on the Kinkadô/Unsôdô 1898 Kyôto issue of the 1830 original version, here published by Yamamoto Renzô. Like the original 1830 issue, this has 19 double page plates (the 1898 issue had an extra plate not found in the original). A large folding orihon album, printed on fine thin paper, 31.3 x 21.3 cm. The images unfold to oban size. There is a bit of internal browning, but overall in good condition in the original stiff covers with printed paper title label. A reference to this work may be found at Mitchell p.351 and Bartlett and Shiohara, item 101.

\$950.00

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87541. [EHON] Matsumura KEIBUN. **KEIBUN KACHÔ GAFU** *Zuhen*. NP, ND [Aoki Shuzandô, Meiji 25 {1892} c. 1890's] 25.2 x 18.6 cm. Orihon folding album, bound into cloth over board covers, no title label. This is volume two (of two?), consisting of 12 color woodblock prints after bird and flower designs by Keibun [1779-1843]. See Mitchell 350 for the first series, in a horizontal format. Covers a bit worn, else very good.

\$375.00

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84341. [EHON] Mikuma Katen, artist. **KINSEI KIJIN-DEN, 5 vols.** Kyoto, Edo & Osaka. n.d. [1860's?]: String-bound Japanese-style fukuro toji, in textured blue-grey covers with printed paper title labels. 40 single page and 2 double page b+w woodcuts, largely depicting the subject matter of the title: *TALES OF ECCENTRICS FROM RECENT YEARS*. Originally printed in 1790, this is a deservedly famous and oft-reprinted work in Japan. The KIJIN-DEN catalogues the eccentricities and eccentrics of the late 18th Century - a time of florescence of the

"bunjin" literati ideal in Japan. The bunjin created an esthetically pure environment in the midst of the bustle (and corruption) of everyday life. The initial exemplars were those scholars and artists who withdrew from public life in China after the fall of the Ming Dynasty to the alien Manchus in the mid-17th Century. The KIJIN-DEN represents one of the efforts by the Japanese to domesticate a Chinese cultural import and find native representatives of the literati ideal.

The KIJIN-DEN is interesting for its exploration of the art world in Japan - for example, there is a domestic scene of the painters Ikeno Taiga and wife Gyokuran, among others. Indeed, there are many women depicted in the KIJIN-DEN. (See *JAPANESE WOMEN ARTISTS 1600-1900*) Also see Ryerson 416, Mitchell 364, Hillier/Ravicz 22. The condition is very good over all, the printings are late (this edition being some 60-70 years after the original printing by Hayashi Bunkindô). There was a second series done some few years later, but this first series is complete as issued in 5 volumes.

\$975.00

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90056. [EHON] Mori GENKŌSAI [1807-86]. **INRŌFU, Ichi no kan, 2 vols.** 27.4 x 18.3 cm. No colophon, originally published in 1830, but probably early Meiji era. [Original?] blue grey covers, no title labels. String-bound Japanese style, fukuro-toji. Rich, detailed and beautiful b+w and color woodblock prints. Genkōsai was a sculptor, painter, designer, etc. Here he has contributed a wonderful collection of designs for inrō. A well-known and sought-after work, as here, it was reprinted into the Meiji period. This copy is very well printed and internally in very good condition overall with very slight worn traces on a few pages. Not in Mitchell. In a custom clasped chitsu case.

\$850.00

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87928. [EHON] Nagayama KOIN, artist. Tani SEIKO, printer. **NAMPO-JO.** N.P., N.D., [Osaka, Bunsei 7 {1824}]. 25.4 x 18 cm. This copy, string-bound, Japanese-style, fukuro-toji, has the original printed title label. Almost certainly a later impression of a book which first appeared under the title SEIKO JO, it is a memorial volume in honor of Shokusanjin [Ota Nampō] who died a bit before this book was created. Seikō, a close friend, assembled a volume of Ota's verse and calligraphy, had Kōin create the lovely Shijō style illustrations and cut and printed the book himself. One of the more elusive of the ehon of its time and a lovely one. This copy is missing the first and final sheets, thus the preface and colophon. It is only a noble

fragment. The covers are worn and spotted, the impressions and colors good. See Keyes catalog of the Ehon collection at the NYPL, #49. Mitchell 465-6.

\$1,250.00

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88684. [EHON] Nakabayashi CHIKUTO, artist. **YUSAI GAFU.** Kyoto: Hishiya Magobei, Kōka 3 [1846]. 25.6 x 16.4 cm. Orihon folding album in stiff covers with printed paper title label. Interesting edition of this book of delicately printed designs after Chikutō [1776-1853]. Approved in Tempō 12 for publication, it originally appeared, as here, in 1846, printed by Hishiya Magobei. [Mitchell 559-60]. It has the same collation as that version, with seals on the preface and the pictures. The impressions are quite lovely. A wonderful "Chinese-style" ehon of the late Tokugawa period. In a custom clasped chitsu case.

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87821. [EHON] Nakabayashi CHIKUTÔ. **CHIKUTÔ GAKÔ, 2 vols.** Kyôto & Nagoya, Bunka 9 [1812]. 18.2 x 26.2 cm., string-bound, Japanese-style fukuro-toji. Resembles the copy at Mitchell p. 237, save that it has a green title page on the front inner pastedown and an 11 page Hishiya Magobei advertisement for books, dated the first year of Bunsei [1818]. Good b+w and sumi-shaded bunjin style images by Chikutô [1776-1853]. Good condition in clasped chitsu case. By no means a common book.

\$1,600.00

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89994. [EHON] Nakamura Fusetsu, artist. **FUSETSU HAIGA.** Tokyo: Kôkadô, Meiji 43 [1910]. 2 volumes, 27.9 x 16.4 cm., Green paper covers with printed paper labels, string-bound Japanese style, fukuro-toji. In a modern clasped chitsu case. This is the "saihan" printing of April 1910, the same month as the first printing. There is a seven page introduction by Natsume Sôseki, the famed novelist and friend of Fusetsu, on the theory of haiga art.

Each volume consists of 20 color haiga prints, in addition the first volume has the Sôseki preface reproducing his handwriting and the second volume has a one page print in stone-rubbing style and a color frontispiece. There are typeset explanations of the plates at the end of each volume.

See Hillier, Vol.2 pp. 999, 1001; Mitchell pp.258-9; Ryerson pp.404-5.

This copy is very clean and unusual thus. By no means a common book and an important one, as the collaborators Sôeki, Kyôshi, Hekigotô, and Fusetsu, himself, were among the most influential poets, artists, authors and literary critics of their day. They were the backbone of the important haiku magazine HOTOTOGISU.

\$850.00

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88562. [EHON] Nishimura NANTEI. **NANTEI GAFU KÔHEN**. Kôto [Kyoto]: Bunchôdô, Zodiacal Bunsei date of 1826. 25.4 x 17.9 cm. Pink covers with a medallion decoration, string bound Japanese style, cover label. Our copy is complete and, for all intents and purposes, identical to the copy catalogued in Mitchell, p.432. [See also Ryerson 375 for alternative titling of this work.] The covers of our copy are a bit rubbed and worn, the title label is chipped and there is a bit of thumbing internally, with extensive repaired worming which is primarily marginal, but the impressions and colors are good and the overall effect of the work is lovely. Hillier, in his *ART OF THE JAPANESE BOOK* [pp. 705-7] calls this book "one of the high points of the Japanese colour-printed gafu". Ours is one of the "well-printed, unfaded" copies Hillier specifies for that distinction of excellence. At one time, not a particularly rare book, it has become unusual in the marketplace. Its quality makes it a popular work.

\$1,850.00

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88563. [EHON] Nishimura NANTEI. **NANTEI GAFU**. Kyoto, Kyôwa 4, [1804]. Three volumes, in blue-green covers with printed paper title labels. 25.8 x 18.2 cm. The covers are soiled. Good printing with slight, repaired, worming. Overall a good copy of this classic Shijô work. See Mitchell 432 for a description of this book. Our version is printed without the kyôka poems and has the addition of a fifth Kyôto publisher, Chôjiya Genjirô, on the colophon page. Complete. In a tied chitsu case.

\$1,850.00

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87252. [EHON] NISHIMURA Tomonari. **KAKEMONO ZUKAGAMI**. NP, Bunka 3 [1806]. 26.6 x 19 cm. String-bound, Japanese-style, fukuro-



toji. Interesting collection of 19 color printed images of "kakemono" fragrant curative talismans. See the copy at Waseda University for more on [this book:](http://www.wul.waseda.ac.jp/kotenseki/html/wo06/wo06_03147/index.html) http://www.wul.waseda.ac.jp/kotenseki/html/wo06/wo06_03147/index.html Our copy is missing the title page which had been pasted on the inner front cover. The covers are replaced. Brushed title label. Some staining, a bit of worming, good impressions. [KSSM II, 101-2]

\$850.00

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87352. [EHON] Nishiyama KAN'EI, artist. **KAN'EI GAFU**. Osaka: Maekawa Zenbei, Meiji 19 [1886]. 28.6 x 18.3 cm. Orihon in brocade covers with 25 double-page color woodcut prints of birds, flowers, etc. Wonderfully well printed, a very early impression, with the brocade covered boards and printed title label. The finest color and printing of this work we have handled. See Mitchell 334. Complete:

\$1,750.00

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87925. [EHON] Niwa KAGEN, artist. **FUKUZENSAI GAFU 5 volumes**. Tall, slender orihon folding volumes in original brownish yellow covers, with original printed title labels. 28.0 x 15.2 cm. There are a total of 40 delicately printed color double-page woodblock prints. Done with subtlety and much use of bokashi, though a few of the prints are a bit out of register. This copy collates exactly the same as Mitchell's Example "B" at pp. 255-6.

The FUKUZENSAI GAFU is an interesting book, as, according to the book's preface, it was ostensibly created by Kagen in the early 1780s and here the original blocks, with color blocks added, were used in 1811 to print a full edition. I can see no reference save that of the preface of the book itself which indicates that the original edition was ever printed in any form. This is a

work which, when seen, is usually quite tired. It appeared on various types of paper and the slightly heavier washi used here has stood up quite well to the years, without much browning of the lovely colors. The harder tōshi paper sometimes used is often quite browned and fragile, the folds splitting. So, this is a quite unusually whole and lovely version of the book. Complete.

\$2850.00

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88856. [EHON] Ōishi MATORA. **HARIKAE ANDŌ** [Owari: Eirakuya Tōshirō, n.d. {c.1870s} 22.7 x 15.7, fukuro toji, string-bound Japanese style. 23 sheets of colored woodblock illustrations, many double-page in format. A gappon, 2 volume in one edition of the SŌGA HYAKUBUTSU, which originally appeared in 1832. Printed in color throughout, in the orange Eirakuya covers and their ads G-60, according to Forrer's system, which dates this copy as a later issue, done in the 1870s. The colors and impressions are good. The covers and contents are in very good condition. Not a common book and a delightful group of images, even in this later version.

\$450.00

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88523. [EHON] Onishi CHINNEN, artist. **SONAN GAFU 楚南画譜**.. Edo, Kobayashi Shimbei, Osakaya Genbei, Tempō 5 [1834]. 10 9/16" x 7 1/4" Original blue- green round vegetal patterns on yellow covers. Worn title label. Identical to the Mitchell copy at p. 500. Slight soiling, very good overall condition. The lovely colors and impressions with delicate bokashi of an early printing. A cornerstone work of the Shijō school of illustration. Its famous print of mountain pines forms the cover illustration of Hillier's massive work on ehon. Complete, in a custom clasped chitsu case.

\$7,500.00

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88528. [EHON] Ooka Shumboku, artist. **MINCHO SHIKEN**. n.p., n.d., 3 vols., 27.6 x 17.7 cm., string-bound Japanese-style fukuro toji. Yellow paper covers with printed paper title labels. A reprint of the rare MINCHO SEIDO GAEN of 1746. This edition does not have its colophon, but is almost certainly later than the Hishiya Magobei edition of 1813, though it does have the final "authentication" seal of the Bunka edition [see Mitchell example "B" at p.416] According to Hillier [Vol.1 pp.206-7], the original outline blocks were employed with new color blocks. Though Hillier and Mitchell point out the diminished printing quality of later editions compared to the original, it should be noted that the

original edition, one of the first color printed Japanese books, is a work of great rarity and beauty. The true Bunka edition that we have seen, usually dated to 1813 is still a lovely book with the use of bokashi, etc. The edition at hand here is further diminished, but, that said, it is still a lovely book. See Brown, pp.70-1. Also, it should be noted that the original edition only consisted of two volumes (the planned third volume did not appear then.) The Bunka edition and later ones, like this, add that series of lovely images in a third volume, completing the original conception of the artist.

The printing and colors are fairly good. Overall, good to very good condition, in a worn blue cloth chitsu clasped case [clasps missing] with the remains of a printed title slip matching those on the books themselves. Complete.

\$3,500.00

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87493. [EHON] Ôishi MATORA, artist. **HYAKUNIN ISSHÛ HITOYO GATARI 9vols**. Naniwa [Osaka]: Tsurugaya Kyûbei, Tempô 4 [1833] The text is by Ozaki Masayoshi. Figured blue and white covers, string-bound, Japanese-style, fukuro-toji. Printed paper title labels. Mitchell 305-6. Very good condition, fair to good impressions, throughout. Complete.

\$850.00

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88475. [EHON] Ôishi Matora, artist. **SOGA HYAKUBUTSU Jô Ge.** 2 vols 22.3 x 16 cm, String-bound, Japanese-style, fukuro-toji. In original blue and white patterned covers, printed paper title label. Osaka: Bunkaidô, Tsurugaya Kuhei, Tempô 3 [1832]. [Brown, p.110; Ryerson, 391] The Mitchell copy at p.496 was bound in two volumes, as is this copy. In any event, our copy is complete with the inner front cover preface sheet, all the illustrations and the colophon. Hillier appreciates this little-known work (THE ART.... p.794) and so do we.... from beginning to end a wonderful collection of free and vibrant genre scenes. With the original title labels and covers. The lower half of the outside printed cover overlay is torn away, else very good condition, and printing. Ôishi Matora is an underappreciated artist, a master of many styles.

\$1,500.00

[Click for more images](#)

88721. [EHON] Ôishi Shûga, artist [& Hokusai?]. **SAN-Ô SHINKEI.** Bunsei 5 [1822] N.P. 17.1 x 24.7 cm. Orihon folding album in the original blind-patterned covers with a brushed paper title label. 3 page preface, signed Shunyô Yûjin Môhitsu, who appears to have been the editor. The first illustration of Fuji is signed Ôishi Shûga hitsu and Katsushika Hokusai

hitsu. Our version has 34 double page images of Fuji. This interesting book of views of Fuji throughout the seasons exists in many varieties. Most have but 31 or 32 images, some have no postscript, others a two page preface signed by Kobayashi Chôshû. Mitchell lists a volume with the same title, but different content. Kerlen lists two different variations at page 573. The Ravicz copy described at Hillier 872 appears to be incomplete with only 15 views. The copy at hand here, however, is a very lightly printed version which credits Hokusai, as well as Ôishi Shûga, although our opinion is that Hokusai was not involved in the production in any way. It is a bit ruffled and a few pages are marred with a few small ink spots but overall the condition is good, by no means a common book.

\$2,250.00

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89867. [EHON] Ôkubo SHIBUTSU, editor. **[Shibutsu Rôjin jô ITSUMEI] SHOGACHÔ [Bunsei Nenkan Eto Shika.]** [Edo, Tempô 1 {1830} 24.3 x 16.8 cm. Orihon folding album mottled light blue covers (probably the same covers as the Mitchell copy at page 481) Hillier was quite taken with this book, illustrating it in his 2 volume set on Ehon, and discussing its importance, as well. There is a copy at the Freer and one at the British Museum. Mitchell had catalogued the Hillier



copy. The copy at hand has no title label. Missing the 2 page afterword, but with the preface and all prints, delicately rendered. A wonderful work. In a custom clasped chitsu case.

\$2,750.00

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89912. [EHON] Ôoka Shumboku. **Wakan Meihitsu GAHIN 3 volumes**. Ôsaka and Edo, Hôreki 11 [1761]. 26.3 x 18.2 cm. Original covers and worn printed paper title labels. A collection of images in black and white woodcut that capture the important influence of Chinese tradition on Japanese aesthetics. A good printing with occasional ink stains. Overall, a good copy of this set. In a custom clasped chitsu case.

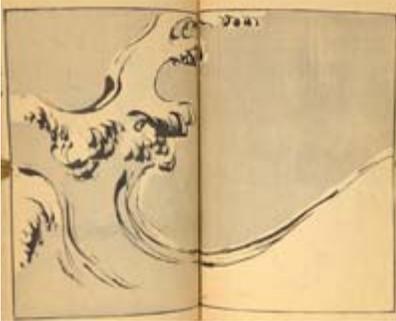
\$850.00

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88598. [EHON] Saitô Shûho, artist. **KAKUCHU ENPU**. N.P.,N.D. Orihon, 9 3/4 x 6 5/8 inches, in worn green silk covers with the original title label. 12 double page images from Shûho's masterpiece of humor, his kyôka anthology **KISHI ENPU**, are here reproduced from the original 3 volume set published in 1803, This version was most probably printed about the turn of the century in late Meiji, reproducing the preface, but not the poems. In color woodblock. Nicely done, albeit only a faint shadow of the original work, it captures some of its infectious good fun. Very good condition.

\$650.00

[Click for more images](#)

88734. [EHON] Sakai Hoitsu (1761-1828) **ŌSON GAFU**, N.P., N.D. One volume, replaced white covers, no colophon. The preface is complete but out of order. String-bound, Japanese-style, fukuro-toji. 25.5 x 18.0. A landmark of Rimpa school ehon, for more on this book see Mitchell p.443, Hillier pp.661-665. Probably not a copy of the Izumiya edition, perhaps a later version of Eirakuya's production from the mid 19th century. The colors are nice, but the printing is later. Repaired, a worthy entry "placeholder" in a collection for this very important book. Still lovely despite its diminished state.

\$750.00

[Click for more images](#)

89557. [EHON] SHIBATA ZESHIN, artist. **Zeshin Iboku TAIRYŪKYO GAFU**. 25.7 x 18.2 cm. Tōkyō, Meiji 40 [1907]. Folding orihon album, in the original covers with a printed paper title label. 12 double page color woodblock prints based on designs by Zeshin, the noted painter and lacquer artist, who had died a number of years earlier. He had contributed to several print collections during his lifetime but this posthumous collection is all based on his work. Very good condition, in a clasped chitsu case.

\$1,600.00

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89908. [EHON] Shijō School Anthology. **TAMA HIROI**. Kyoto: Omiya



Matashichi. [c.1861]. 2 vols., String-bound Japanese style [fukurô toji], 25.7 x 16.8 cm. Identical to Mitchell's "Example A", the Omiya issue in two volumes, complete, save that the "5th preface" is not included present. All the prints, poems, finals, etc. are the same as the Mitchell copy. This variant issue is an excellent printing in good colors.

TAMA HIROI is an important anthology, providing exclamatory punctuation to the development of Edo Shijô book illustration. The quality of the technique would not be approached again until the heyday

of Meiji color printing thirty years later when the aesthetic had been irrevocably transformed. Therefore, in our opinion, TAMA HIROI is a cornerstone piece in any Edo ehon collection. [Re: Mitchell p. 512,3; Brown 127; Ravicz 45; Hillier Vol.2]

Our copy has the original covers and title labels. It is a clean and well-printed copy of this important work. It also includes a publisher's wraparound case with a printed paper title label, that reads MIYAKO MEISHO KUNGYOKU SHÛ, one of its alternative titles. In a custom clasped chitsu case. Complete.

\$3,500.00

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89140. [EHON] Shikitei Samba, author & Utagawa Toyokuni,. **EHON IMAYO SUGATA 2 vols.** Tôto, Izumiya Ichibei, Kyôwa 2 [1802]. 21.6 x 15.5 cm. One of the finest and most famous collaborative efforts from the turn of the 19th century. The wonderful comic author Samba here provides the text for Toyokuni I's well-illustrated guide to the female costumes and customs of the day: one volume covers the everyday life of women from the various social classes, the second volume includes the women of the demi-monde. This is a well-worn copy of the second version of this book, with the women's names in the cartouches on the page next to them erased from the block, which was done soon after

the first printing appeared. With the original title labels and replaced covers. With collector's labels from a European collection. An "example" only of a very important and beautiful book.

\$1,850.00

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89978. [EHON] SHIOJI YOSHIKI [YABU KAKUDÔ] artist. **KAKUDÔ GAFU.** A lovely printing of this wonderful album of color woodblock images in the Maruyama-Shijô^ idiom. 25.7 x 18.6 cm. This is the 1835 edition (Tempô 6), as at Mitchell 330, but with only 7 of the original 25 double fold prints in delicate color woodblock. In the original covers, orihon folding album, in a clasped chitsu case. Very unusual. Possibly a [binder?]'s abridged copy made up of sheets at hand or a restorer's rescue of undamaged prints. In any event, a fragment and priced

accordingly.

\$1,600.00

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89935. [EHON] SÔ SHISEKI, artist. **[KOKON] GASÛ KÔHASSHU SHITAIFU**. [An'ei 8 - 1779]. Perhaps the scarcest and finest of all Sô Shiseki's works, this final sequel to the series was published in 8 volumes in Edo and Kyôto. This copy is a later printing, with the date removed from the colophon page, but it is still quite well printed - the delicate lines and occasional color prints are expertly carried off in a truly elegant style. A wonderful corrective to some of the rather slipshod copies of Sô Shiseki's works that make the rounds. With the original covers and title labels, bound in 5 volumes and enclosed in a custom clasped chitsu case. Mitchell was frankly puzzled by the iterations of So

Shiseki's works, but we have handled one other copy of this work and this copy is identical in content and complete in 5 volumes..

\$4,750.00

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88863. [EHON] Suzuki Fuyô, artist. **HI KANGEN SANSUI GASHIKI 3 vols.** Edo, Kyôto & Ôsaka, Genji Gannen [1864]. Suwaraya môhei, et al. Blue-grey blind-patterned covers with printed paper title labels, string-bound Japanese-style, fukuro-toji. 24.9 x 17.5 cm. The original edition of this interesting book was published by the same publisher back in Kansei 1 [1789], so a late reprint, indeed. Yet the simple b+w blocks had worn but little and the book faithfully captures the spirit of the Chinese-influenced original, exploring the landscape techniques of Hi Kangen (Fei Han-yuan), a Chinese merchant and artist who lived in Japan during the mid-18th century and became a popular teacher of nanga painting. See Mitchell, p. 295. Virtually identical to the copy in the British Museum. Very unusual work complete.

\$750.00

[Click for more images](#)



87623. [EHON] TAGAWA Shundo, edit. & KURATA Tôgaku, artist. **GAIBAN YOBO ZUGA**. [Edo], Tôshundô Rôjin, Kaei 7 [1854]. String-bound Japanese- style, fukuro-toji, with period [replaced] covers and no title labels, 2 vols., complete. 15.0 X 18.1 cm. The original edition. One double page woodcut color printed hemispherical map of the world, and all 44 full page color prints of people from all over the world - portrayed in somewhat fanciful native costume, largely in pairs, male and female. Each portrait has explanatory text on the facing page. Fascinating and unusual Japanese view of the human race at the time of Perry's arrival. [Kerlen 422 for 1854 edition; KSSM II 41-3] Very good impressions and colors, with some light staining, nicely restored. In custom clasped chitsu folding case.

\$4,250.00

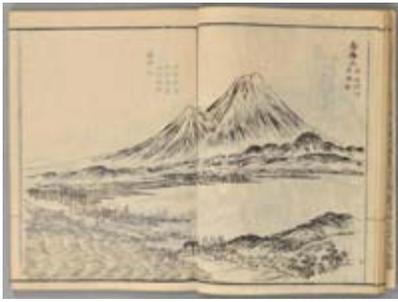
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88665. [EHON] Takai Ranzan, editor. **TOSHISEN EHON [T'ANG POETRY] Complete 35 volume set**. Edo, originally published from the Temmei into the Tempô era [1790s to 1830s]. In 7 sets of 5 volumes each. Though all the sets are profusely illustrated, the most famous and sought after are the two 5 volume sets illustrated by Hokusai in the 1830s, his 5 syllable and 7 syllable T'ang Poetry compilations, with some of the most interesting and compelling images from his "Chinese style" - still unmistakably his own. The volumes are all in very good condition with some cover rubbing. Impressions ranging from good to very good, original title labels, etc. The blocks were cut by Sugita Kinnoy, the publisher was Kobayashi Shimbei. With all the colophons (several sets have ads, as well) - from the printings a mid 19th century edition or a bit earlier. Complete, in a contemporary late Edo wooden case with calligraphed title.

\$4,850.00

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87844. [EHON] Tani BUNCHÔ, artist. **NIHON MEISAN ZUE 3 vols.** Kyôto, Osaka, Edo, [n.d, c. 1807]. 25.7 x 18.7 cm. String-bound, fukuro-toji, original printed paper title labels, b+w woodblock depictions of the "Famous Mountains of Japan." A work justly famed for its accurate representation of the mountains in question. According to Mitchell, this is the second printing, done in Bunka 4 [1807], identical to the copy from his own collection which he catalogued at p. 435. Printed with great skill and subtlety, and in very good impression, it retains the freshness and vigor of line for which the book is known. The covers are a bit worn, and there are 10 pp. with slight worming near the end of volume 3 affecting both illustrations and text, but its condition is very good overall.

\$2,500.00

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89932. [EHON] Tani BUNCHO, artist. **SHAZANRO GAHON.** Edo; Izumiya Tōjiro, Bunka 14 [1817]. Original grey/brown embossed covers, worn printed paper title label. 27.4 X 18.7 cm. Seems to follow (with minor differences) the collation of the 1817 edition, which Mitchell had in his collection. He did not see the 1816 edition. [Mitchell, p.470], an incomplete copy of which appears in the KSSM and a complete copy in the Freer. A two page preface, wonderful sumi-e and color prints, mostly double page, sealed, then a one page afterword by Bunchô and a one page colophon by Izumiya. With the exception of some marginal damage to the colophon about as nice a copy of this book as one could

ever hope to find. We have actually handled a Bunsei era version of this book [1826], also published by Izumiya, who was also one of the publishers of the 1816 edition. The variations illustrate yet again the profound complexity of Japanese bibliography. The printing is very early and lovely, the colors appropriate, the overall condition very good or better. In Bunchô's inimitable style reminiscent of his work for the MEIKA GAFU.

\$6,500.00

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85315. [EHON] Taniguchi Gesso, artist. **HAIKAI HYAKU GASAN 2 vols.** 26.6 x 19.5 cm. Ribbon-bound, Japanese-style, fukuro-toji, Decorated paper covers, printed paper title labels. Nicely printed in sumi and colors, after designs by Gesso (1774-1865) with 100 lovely little Shijô style vignettes as counterpoint to a series of haikai and 3 additional color woodcuts of the editor and the poets. This is a Meiji reprint of the edition found at pp. 279-80 of Mitchell. Done in Wakayama, as was the original, it is a very uncommon work. Very nice copy. Complete.

\$950.00



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88611. [EHON] Taniguchi Gessô, artist. **HAIKAI HYAKU GASAN 2 vols.** Kyôto and Wakayama, Bunka 13 [1816]. 26.5 x 19.0 cm. String-bound, Japanese-style, fukuro-toji. Without a title label, (replaced) covers. See the example cataloged at Mitchell p. 279-8. B+W and sumi shading blocks employed to print the haiga images, along with the poetry collection. Two facing pages have sumi scribble across them. Else good in a good impression. Even in a diminished state a very scarce and important work.

\$1,600.00

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88972. [EHON] TANOMURA Chokunyû, editor and artist. **KYÛKO SANSEN 2 vols.**.. Ôsaka, Meiji 23 [1890]. 2 vols. Original covers, chitsu and printed paper title labels. Includes prefatory material inscribing calligraphy by such famous artists as Tomioka Tessai, among others. Tanomura Chokunyû, the heir of Tanomura Chikuden, was a master in his own right, a late but brilliant practitioner of the literati style of painting. Here he has copied the work of a number of literati painters from the past, both Chinese and Japanese. There are brief biographical notes on the artists and the b+w sumi woodblock prints are quite lovely. An unusual book which matches the extensive description of a copy in Mitchell's collection, Mitchell page 402. Complete. A bit of worming at

the end of vol. 1, otherwise very good.

\$750.00

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87661. [EHON] Tatebayashi KAGEI. **KÔRIN MANGA, Zen.** [NAGOYA], Tôheki-dô [Eirakuya Tôshiro]. 22.8 x 15.8 cm. String-bound Japanese-style, fukuro-toji. Sumi, b+w woodblock illustrations throughout, in the spirit of Ôgata Kôrin. This modest but lovely Rimpa work first appeared in 1817. This is a reprint, done by the house of Tôheki-dô, with Forrer's ads G47, hence, probably published in the 1870s. Bound in the publisher's standard orange patterned covers with a printed paper title label. Very good condition, good impressions.

\$185.00

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89905. [EHON]. **TOBA-E SANGOKU-SHI. 3 Vols.**, Osaka, Kawachiya Kihei and Kawachiya Eisuke, Kansei 5 [1793]. 25.8 x 18.5 cm. Original dark blue covers, string-bound Japanese style, fukuro toji, with the pink printed paper title labels. A nice 18th century edition of this work in good impression. Originally published in the 1720's. Though the artist is unnamed, several candidates have been mentioned, including Ôoka Shumboku. 18th century editions of Toba-e books are becoming increasingly uncommon. In a custom clasped chitsu case. The covers are

worn, but overall a good copy of this book. An excellent example of the somewhat madcap humor of the Toba-e genre. With a bookseller's advertisement at the end which indicates this edition of the book was part of a series of Toba-e hon brought out by the same publisher - SANGOKUSHI, ÔGI NO MATO and TÔBA GURUMA.

\$1,500.00

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89951. [EHON]. **TOBA-E SANGOKU-SHI. 3 Vols.**, Osaka, Terada Shazaemon, Kyôhō 5 [1720]. 25.6 x 16.8 cm. Original covers with printed paper title labels. The covers are soiled. String-bound Japanese style, fukuro toji. An early 18th century edition of this work in good impression. Possibly illustrated by Jichôsei, though the artist is unnamed. Several other candidates have been mentioned, including Ôoka Shumboku. Early 18th century editions of Toba-e books are very uncommon. In a custom clasped chitsu case. The covers are worn, but overall a good copy of this book. An excellent example of the somewhat madcap humor of the Toba-e genre.

\$2,400.00

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82051. [EHON] **TOKYO RAKUJI.** n.p., n.d. [Tokyo, c. 1869] 7 3/4" X 5 1/4". As per the copies catalogued in Mitchell, p.532, our copy appears to be bound similarly and without a printed title slip. Illustrated in b+w woodcut by various artists. Very good printing and condition. Interesting view of the new Japan immediately after the Restoration.

\$875.00

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83282. [EHON] Tsukioka Settei. **EHON SAGASHIGUSA [ONNA BUYU YOSO-OI KURABE]**. Edo: Suharaya Mohei & Osaka: Ono Kihei, Meiwa 3 [1766]. 3 vols in one, string-bound Japanese-style in later covers with brushed title label. 26.8 X 18.4 cm, appears to be complete as gappon.

Settei here signs himself Tsukioka Masanobu. One of the finest and most



copies are located in KSSM.

powerful of the mid-18th century ukiyo-e masters. The line is virile, the compositions daring - a thoroughly satisfying work - BUT, though it has been repaired, many of the illustrations (at least a fifth of them) have been irremediably damaged. The first printing was issued in Hōreki 6 [1757], but this issue is also every well printed. Very scarce work - few

\$975.00

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good. Very unusual book.

88941. [EHON] Tsukioka Tange [SETTEI], artist. **EHON TATSUTAYAMA**. Ōsaka & Edo, Hōreki 3 [1753]. According to the British Museum, the TATSUTAYAMA is Settei's earliest dated work of book illustration. His ladies are graceful and supple though a bit less willowy than Harunobu's, his line delicate and composition effective. Settei's works, though popular in his day, have not survived in great numbers. This copy is bound three volumes in one in the original covers, with a brushed title directly on the front cover. The condition overall is good, the impressions

\$2,400.00

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90320. [EHON] TSURUNOYA Osamaru, editor. **KYŌKA KANYŪSHŪ 興歌喚友集**. [Tempō 11 {1840}] Ōsaka, carved by Shihosan Kiyū. A compilation of comical tanka, with illustrations in stunning colors by Kitagawa Horonobu and Matsukawa Hanzan (1815-1882).

While little is known about the former artist, Matsukawa Hanzan is known to have studied art under ukiyo-e painter Suga Shoho (1790-1851) from an early age, after which he studied the styles of Niwa Tokei and Okada Gyokuzan and became skillful at painting landscape scenes. Horonobu and Hanzan's illustrations in this book depict poets in small groups, composing. The double page frontispiece of a beautifully-dressed noblewoman gazing out into the distance from her home, a small spider descending from the roof into her line of

sight, is particularly striking.

A beautiful and scarce volume, with only one copy located in OCLC. Original wrappers bound in a fukuro-toji style, a little worn and with a few ink stains to upper wrapper. Original printed title slip present. Some worming to text and illustrations, repaired. Continuous light stain to the foot of the text pages, not affecting illustrations. Staining to the gutter of the last two (unnumbered) pages of text. Overall in very good condition. On the lower pastedown the words (in Japanese) 'Naniwa: Owned by Tsurunoya', have been printed, with a kao signature underneath, suggesting that this book may have been privately printed by the author.

Includes 11 double-page color woodblock-printed illustrations, two single-page color woodblock-printed illustrations, and 7 pages of text with delicate color woodblock-printed decorations in the background. The rest of the pages are woodblock-printed in black and white. Very good.

1 v., complete. 17, 26, [2] leaves. 22 x 15.9 cm. Text in Japanese.

\$1,600.00

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87534. [EHON] UNSÔDÔ, Publisher. **Kinsei Meika SANSUI GAFU Kôhen**. Kyoto: Taishô 2 [1913]. 24.1 x 32.2 cm, Oblong tassel-bound paper covers. 12 fullpage color woodblock prints of master landscape paintings. Very good.

\$225.00

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87533. [EHON] UNSÔDÔ, Publisher. **KYÔTO MEISHO GAFU Kôhen**. Kyoto: Taishô 2 [1913]. 24.1 x 32.2 cm, Oblong tassel-bound paper covers. 12 fullpage color woodblock prints of famous scenic spots in Kyoto. Very good.

\$225.00



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88911. [EHON] Wang Kai, et al. **KAISHIEN GADEN**. Kyoto, 1753. 5 vols., 27.1 x 18.2 cm., original printed title labels and blindstamped patterned blue-green paper covers, string-bound Japanese-style fukuro toji. These volumes represent the first collection (shû) of the Japanese edition of the Chinese classic of illustrated book publication, the Mustard Seed Garden Manual [Chieh-tzu-yuan Hua-chuan], originally published in China in the mid-17th century. This is the first appearance in Japan of "collection one" of the Mustard Seed Garden Manual, titled as such, following a printing, also in Kyoto, of selections from all three series 5 years earlier. One of the earliest examples of color printing in Japan. This copy is extraordinarily clean throughout. Close comparison of this set to that illustrated online:

[http://digitalgallery.nypl.org/nypldigital/dgkeysearchresult.cfm?](http://digitalgallery.nypl.org/nypldigital/dgkeysearchresult.cfm?parent_id=744245&word=)

[parent_id=744245&word=](http://digitalgallery.nypl.org/nypldigital/dgkeysearchresult.cfm?parent_id=744245&word=)

by the NYPL, detailing the entire contents of their set from the Spencer collection, reveals some differences.....

Our copy has the identical blind-stamped dragon pattern on the grey green covers throughout and the same initial 7 sheets as the NYPL example in volume one, and two page table of contents for volume one. The NYPL version then has the volume two (?) 2 pp contents pages inserted, which ours has in the correct spot in volume two. Again both sets follow along for the following 21 sheets of text but then the NYPL volume is missing sheets 22 through 27. Volume two is identical in the two versions. In volume three, identical. Volumes 4 and 5 have the same contents in both examples. Also, these last two are the volumes with color illustrations and our colors are employed with very little bokashi shading and a much milder palette was used. Not all seals are the same. Overall, the NYPL copy appears to have earlier, better impressions, though ours are quite good overall. Ours does not attribute the booksellers who handled the book. It would seem that Harvard/Yenching library has a single volume of the GARDEN, published by Yoshida Kanbei in Kansei 12 [1800]. I would assume our example was issued some time at the end of the 18th century before the Bunka era editions appeared in

Kyo^to.. It should also be noted that this copy is printed on quite heavy "Japanese-style" paper rather than the usual thin "to^shi" employed when printing Japanese versions of Chinese publications.

A very lovely and important example illustrative of the influence Chinese aesthetics had on Japan in the 18th century, despite the absence of much official contact as Chinese painters and printed painting manuals were absorbed into the Japanese art world.

\$7,500.00

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89945. [EHON] Yamaguchi SOKEN, artist. **SOKEN SANSUI GAFU**. Heian [Kyoto]: Bunka 15 [1818]. 2 volumes, 26.1 x 18.7 cm, hand-painted paper covers, original printed title slips, bound Japanese-style, fukuro toji. See Mitchell, p.499., has Sōken's seal on the colophon page and the publishing information on the inside back cover, as in the Mitchell copy. An early printing. See also Hillier, volume one, pp.537-9. Very good condition overall. A handsome and important book of landscapes printed with great elegance. Soken was one of Maruyama Ōkyō's greatest disciples. 2 vols., complete in a custom clasped chitsu

case..

\$2,500.00

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87495. [EHON] Yamaguchi SOKEN. **SOKEN GAFU Sōka no Bu. 3 volumes**, complete. Dark grey (replaced) covers with original printed title labels. String-bound Japanese-style, fukuro-toji. 25.8 x 17.7 cm. Kyoto: Bunka 3 [1806] Illustrated in b+w and grey woodcut throughout. This is perhaps Sōken's most successful ehon - illustrating a series of plants and grasses quite wonderfully. There is much use of block scraping to produce wonderful printing effects, especially on leaves and stems. The difficulty of the printing techniques means that this book always hovers on the edge of aesthetic disaster - when it is good it is very good, when it doesn't work it dissolves into pictorial chaos. Ours is

very good. As for bibliographic details, our colophon is identical to the Mitchell, etc. copies [Mitchell 498-9], save that in this one the ads on the inside back cover are gone. Good (slightly later) impressions. In good condition overall, the slight worming has been expertly mended. A nice copy of a very scarce and important book. Complete.

\$2,500.00

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89904. [EHON] Yamamoto BAIOKU, artist. **BAIOKU GAFU**. N.P., N.D. No publishing information, but the final note is dated Keiō Gannen [1865]. 27.2 x 20.5 cm. String-bound, Japanese style, fukuro-toji, with the printed paper title label intact. The covers are a bit worn and there are a few internal blemishes, but overall a good copy of this scarce book. The 60 b+w woodblock images, largely of birds, flowers and landscapes seem to capture the age in which the book appeared. The restlessness and chaos of the last years of the old regime are reflected here. Baioku, the adopted son of Yamamoto Baiitsu, was born in 1822.

Like Baiitsu, he was known for his abilities as a Nanga painter. Mitchell catalogues this work on p.216 (the Ryerson copy). The KSSM lists but two copies of this book located in Japan. I find the variety and occasional brilliance of the images an inspiration. The printing quality is indifferent overall, but ehon of this sort from the 1860s are largely unknown, as it was a time of economic and social upheaval. The spirit that informs the book has a revolutionary edge to it - an associate immediately responded to it as resembling something done in the 1960s. In a custom clasped chitsu case. Interesting.

\$1,750.00

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89840. [EHON] Yashima GAKUTEI, artist. **ICHIRO GAFU**. Gasendō, 1823 [zodiacal date]. 22.8 X 16.1 cm. Blind-patterned grey-green covers, dark blue printed paper title label, fukuro toji binding, string-bound Japanese style. Illustrated throughout in color with many single and double page landscapes with figures. [Re: Hillier & Smith #127; Hillier Vol.2 p.854,5; Ryerson 277] An important classic which Hillier explains is a reprint, without the verse, of an earlier two volume privately printed "Kyokabon", entitled "Sansui Kikan Kyōka Shū" by Gakutei. Our copy includes the double page image at sheet 10/11 which

is very frequently missing. Thus there is a total of 24 single page and 8 double page images in delicate colors. The impressions and colors are very good. There is a cigarette burn to the back cover which extends to a few margins in the rear, not effecting the images or text. Priced accordingly. One volume, complete. In a clasped chitsu case.

\$1,750.00

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90047. [EHON] Yorita Kyūhō. **Shinkoku KINSHI GAFU**. Nagoya, Ōsaka, Edo & Kyōto, Tôhekido, et al. Bunka 10 [1813]. 29.6 x 19.3 cm, original covers and printed paper title label. Some staining but a wonderful printing overall. There are copies at Waseda and the Diet Library in Tokyo. Not in Mitchell. The book listed as Kimbo Gafu/Kinshi Gafu by Mitchell, also published in 1813 as a tribute to the deceased Minagawa Kien, does not appear to be the same book. All in a custom clasped chitsu case.

\$850.00

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89553. [EHON] Yoshida Kenkō; Nishikawa Sukenobu. **EHON TSUREZUREGUSA 3 vols.** [Kyōto, Genbun 5 {1740}] With a dated preface but without the final colophon. An ōhon, 26.5 x 18.5 cm. Wonderful visual interpretation of Kenkō's classic essays, bringing the humor and bustle of the Tokugawa era to his "random jottings" about affairs of (a much earlier) day. The covers are replaced but, internally the paper is in good condition and the printing is good, if a bit heavy and thus a bit later. That and the lack of a colophon is reflected in our price for this scarce and important book.

\$1,750.00

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90189. [FUJI] TANAKA Shigetaro. **SHINSHA FUJI HYAKUZU Tōhoku no bu**. Tōkyō, Kyoto and Ōsaka. Meiji 31 [1898] Though this group of 24 single page and 8 double page grey scale woodblock images (with occasional light coloring) is subtitled "northeast section", there were no later parts. Thus complete. Bound orihon style, 22.6 x 25.6 cm. In the original covers, with printed title label, remarkably clean and fresh throughout. Some interesting firms of the Meiji book world were involved in this works production and distribution. Tanaka Jihei, Ōkura Shoten, Unsōdō, Susandō, Tōyōdō, etc. However, we can assume the book did not sell very well - it is nowhere to be found, nor was there a "southwest" section produced.... Interesting example of the Fuji cult (or "meme" -

apologies to Jack Hillier) in late Meiji. All in a clasped chitsu case. Near fine.

\$1,875.00

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88705. (HOKUSAI MANGA) Katsushika I-itsu [**Denshin Kaishu**] **HOKUSAI MANGA San-pen**. Edo: Kadomaruya, Bunka 14 [1817]. 22.6 x 16.0 cm. String-bound Japanese-style, fukuro-toji. Original covers with replaced, brushed title label. Though Nagoya-based Eirakuya Tōshirō editions of the MANGA are quite common, the Edo issues by Kadomaruya are quite unusual. In addition, this is, of course, an early issue of volume three, a book usually seen in late Edo-era, early Meiji versions. With an 8 page Kadomaruya advertisement bound in at the back. There are some badly rubbed spots, but the printing is quite good, at first glance it seems worn but examination under a lens reveals fine detail soon lost in later printings. There is internal and external soiling and rubbing, but, such early issues have utterly disappeared from the marketplace and are highly prized.

\$675.00

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88707. (HOKUSAI MANGA) Katsushika I-itsu [**Denshin Kaishu**] **HOKUSAI MANGA Roppen**. Edo: Kadomaruya, Bunsei 2 [1819]. 22.7 x 15.9 cm. String-bound Japanese-style, fukuro-toji. Original covers with brushed title. Though Nagoya-based Eirakuya Tōshirō editions of the MANGA are quite common, the Edo issues by Kadomaruya are quite unusual. In addition, this is, of course, an early issue of volume six, a book usually seen in late Edo-era, early Meiji versions. With an 8 page Kadomaruya advertisement bound in at the back. The printing is good, at first glance it seems light, even worn but examination under a lens reveals fine detail soon lost in later printings. A bit of internal and

external soiling and rubbing, but, such early issues as this have utterly disappeared from the marketplace and are highly prized.

\$750.00

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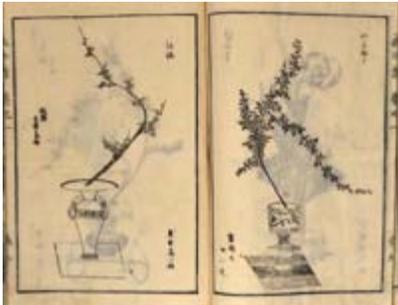


88703. (HOKUSAI MANGA) Katsushika I-itsu **HOKUSAI MANGA Kyû-hen**. Edo: Kadomaruya, Bunsei 2 [1819]. 22.2 x 15.9 cm. String-bound Japanese-style, fukuro-toji. Original covers with replaced, brushed title label. Though Nagoya-based Eirakuya Tôshirô editions of the MANGA are quite common, the Edo issues by Kadomaruya are quite unusual. In addition, this is, of course, an early issue of volume nine, a book usually seen in late Edo-era, early Meiji versions. With an 8 page Kadomaruya advertisement bound in at the back. With one small round wormhole piercing many pages, the printing is good, at first glance it seems worn

but examination under a lens reveals fine detail soon lost in later printings. A bit of internal and external soiling and rubbing, but, such early issues have utterly disappeared from the marketplace and are highly prized.

\$750.00

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89200. [IKEBANA] Teishôsai Ichiba. **SÔKA KOROMO NO KA 4 volumes**. Edo, Seiundô, n.d. [c.1800]. Original blue-green covers with printed paper title labels, string-bound, Japanese-style, fukuro-toji. 22.2 x 15.0 cm. Illustrated with b+w illustrations of flower arrangements. Waseda University has a very similar copy in printing quality that has a colophon dated 1801. The preface has a date of 1799, so our guess for this undated copy is about 1800 or a bit after. The overall condition is good with worn covers, the impressions are fair to good. Complete.

\$375.00

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89772. [ISHIZURI]. **KANCHU HAKKEI [EIGHT VIEWS OF GUANZHONG]**. 20th Century stone printed style album of eight views and poems of sights near the ancient capital of Chang'an, celebrated through history for their beauty. This "stone printing" is based on a stele, commissioned in the 19th year of the K'ang Hsi Emperor [1680], inscribing in stone those famous scenes in painting and calligraphy of famous artists of the period. The stele still exists and may be seen online. In a beautiful brocade cover. with a printed title label laid down

on the cover. Very clean, near fine condition.

\$650.00

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88942. KAIBARA Ekiken. **WASHU YOSHINOYAMA SHOKEIZU**. Kyoto, the preface is dated 1713. 30.8 x 16.9 cm. This visual and literary view of the Yoshino mountain area outside Kyoto, famous for its cherry blossoms, is wonderfully hand-colored. The 16 pages of images are followed by 17 pages of text, describing the history and current conditions of the area. A bit of marginal worming, else very good in its original covers and title slip. In a vintage wooden box. Uncommon.

\$8,750.00

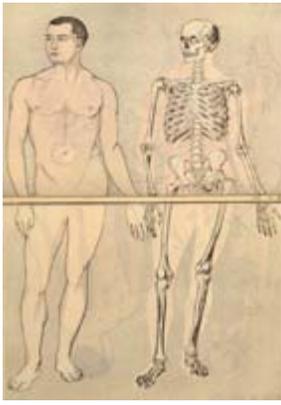
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88614. KAWAMURA Teizan. **BANKOKU TSÛSHIN ÔRAI**. Tōkyō, Ōsaka, etc., Meiji 6 [1873]. Bound Japanese-style, fukuro-toji in the original covers with the remains of the original printed title label. The first few pages are printed in color woodblock, illustrating the treaty ports of the time, including Nagasaki, Kōbe, Yokohama, etc. There are many sumi-e illustrations that follow, following the familiar format of the kashiragaki kinmo-zui style of illustrated encyclopedia that began in Japan in the 17th century. Here the format embraces all things foreign - the top of the page has the illustrations, the captions below. There are ships, products for import, the desired goods for trade, etc. - all very practical.

The covers are worn, the title label abraded, but the contents are quite good. By no means a common book. Interesting as an historical document of early Meiji and an excellent example of the renaissance of woodblock printing at the time.

\$850.00

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88559. Kawanabe Kyoosai [Gyōsai] **GYŌSAI GADAN**. Tokyo: Iwamoto Shun, Meiji 20 [1887]. 25.4 x 17.6 cm. 4 volumes, string-bound Japanese-style in printed covers with paper labels. All in a folding "chitsu" box with a colorful woodblock printed label (clasps missing). Black and white and color illustrations throughout. This famous artist's autobiography and copybook provides a remarkable insight into the world of the traditional arts in mid-Meiji Japan by their foremost practitioner. Though this work is not uncommon, the excellence of the impressions and the general condition render it a desirable copy. There is wear to the box, and a bit of rubbing to the covers, else very good.

\$1,250.00

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85538. KEYES, Roger S. **EHON: THE ARTIST AND THE BOOK IN JAPAN**. Seattle, WA: New York Public Library/University of Washington Press, 2007. Second printing. 320 pp. 4to., red cloth stamped in silver, in a color pictorial dust jacket. Book and jacket fine, as new. Companion to the New York Public Library exhibition, 2006-2007.

\$50.00

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90127. [KYŌKA] BAIKŌ Hakuensai. **KYŌKA SETSUGETSUKA 1 volume, complete**. Shioya Saburobei, Osaka, Kansei 12 [1800]. 22.1 x 15.8 cm. String-bound, Japanese-style, fukurō toji. Baikō (1737-1805) was a kyōka poet based in Osaka. His father, Setsuensai Ikkō, was the owner of a bookshop in Osaka and studied kyōka poetry under Nagata Teiryū. Baikō wrote and compiled many books of kyōka, with a focus on poems in the "naniwa (Osaka) kyōka" style. He turned to publishing in 1800, becoming the proprietor of the firm "Shioya Saburobei" in Osaka. The print artist and poet Yoshikuni (active 1813-1832) is believed to have been his son. This volume contains 1 double-page illustration, 4 single-page illustrations, and 5 vignettes of landscapes. illustrations, and 5



vignettes of landscapes. [Possible original binding (re-sewn) and paper title slip]. Light soiling and edgewear to wrappers and title slip, and one or two small wormholes to text, but otherwise in very good condition. Comes in a custom-made clasped chitsu case. A surprisingly scarce work.

\$1,250.00

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89198. [MEISHO-KI] Akisato Ritô & Takehara Shunchôsei. **MIYAKO MEISHO ZU-E 6 volumes**. 27.2 x 18.7 cm. Kyôto, Yoshinoya Ihachi. String-bound, Japanese-style, fukuro-toji. The colophon lists the original edition as being from 1780 [An'ei 9] and the copy at hand a "recut, reprinted" expanded edition published in 1786 [Temmei 6]. It is complete as such, in the original covers with printed paper title labels. There is final 2 page advertisement for the publisher's other "meishoki" geographical gazetteers. Very useful, and a very interesting guide to the Kyôto area in the late 18th century. There is only a slight bit of worming throughout, the covers are a bit soiled, the printing is good overall, the interior clean. A very acceptable example of the genre.

\$1,850.00

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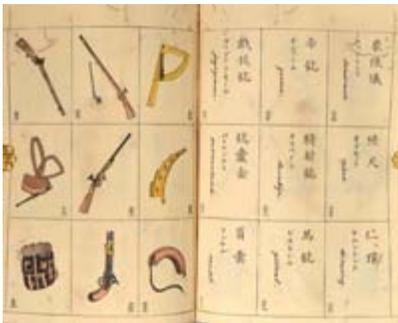
90292. [MEISHOKI]. **NIKKO SANSHI, 5 vols**. Edo, Tempô 8 [1837]. 25.7 x 18.3 cm., With original covers, though they are not the light blue covers called for at Mitchell 436, but rather grey covers with a blind-printed pattern of floral roundels. A fresh and clean copy in good impression (perhaps a bit later than the earliest examples we have seen). Heavily illustrated throughout in both b+w and color woodblock. Historical, anecdotal and naturalistic, it is a guidebook, gazetteer and nature study all in one. The prints run the gamut in style from Tosa



school influenced meishoki, through Shijo and Kano.... a variety of artists provide a variety of images. Interesting and important work which is a highpoint of the genre

\$2,400.00

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88615. [MILITARY] NAKANISHI Ki-ichirô, author. **SEIYÔ HEIGAKU KUNMO Zen**. N.P., Ansei 4 [1857]. 25.8 x 18.2 cm. Stringbound, Japanese- style, fukuro-toji. Printed paper title label, original off-white covers. Done in traditional kinmo-zui style with a page of 9 color printed images of militaria from the West, facing a page with a Sino/Japanese label, a katakana transliteration of the Dutch term for the thing described and the Dutch written in Western script, as well. All told, there are 108 images. There is a colorful and well- printed frontispiece. This little book affords a fascinating look at the state of Western knowledge, especially at a time when the Bakufu goverment still had strict controls

on any publication having to do with the outside world and expecially military matters. The covers are quite wormed and there is repaired worming throughout. Only a handful of copies are located in Japan. Unusual and important. Complete, but the price reflects its diminished condition.

\$950.00

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90197. [ÔRAIMONO] [Kitao MASAYOSHI]. **ONNA BUNSHOU Shikishikagami**. Kyôto, Tôkyô & Ôsaka. String-bound fukuro-toji, Japanese-style in the opriginal printed covers. A scattering of tiny wormholes to the covers but the interior is very good. Surprisingly good printings for such an ephemeral item. The title label is missing. The plentiful illustrations of this etiquette book are attributed to Masayoshi (Kuwagata Keisai), one of the most famous and successful artists of his day. it was originally produced in Temmei 9 [1789] and this copy was printed in Bunka 9 [1812]. Complete and clean. Interesting look at feminine culture in traditional Japan. Complete, as described.



\$850.00

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88548. [TSUTAYA JUZABURŌ] Ishikawa Masamochi, author. **EHON NIJŪSHIKŌ 3 vols.** Edo, Tsutaya Juzaburō, Kansei 9 [1797]. String bound, fukuro toji, original covers and two of the three volumes have their original printed title labels. 22.7 x 16.0 cm. Mogi Hiroshi did the illustrations. This is a fascinating production, when you get under the surface of its origins. As is well-known, publisher and printer Tsutaya Juzaburō was perhaps the most important ukiyo-e figure of his time. By encouraging and publishing prints and ehon by the greatest ukiyoe artists of his day, and by treating their production with the skill they deserved, Tsutaya Juzaburō created a genre of elegance and great beauty. He had the misfortune to be caught up in the severe sumptuary regulations of the Kansei period. Arrested and placed in handcuffs under house arrest for months, he died soon after. This book, the PICTURE BOOK OF TWENTY-FOUR

EXAMPLES OF FILIAL PIETY, appeared mere weeks before he died in May of 1797. One can only imagine this work in b+w woodblock, austere and moral, was meant to ingratiate Tsutaya with the stern Confucian moralists of the Kansei Bakufu censors' office. Really quite a nice production overall and a very sad story embodied in it. Good printing, very good condition. Complete, in a custom clasped chitsu case.

\$2,850.00

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89791. Utagawa TOYOKUNI I, artist. **YAKUSHA EHON [YAKUSHA KONOTEGASHIWA] 2 vols. in 1.** 20.7 x 14.6 cm, string-bound, Japanese-style, fukuro-toji. Brushed paper title label. One of Toyokuni's



early and important books. It is a sought-after "highspot" of the ukiyo-e genre. Here found incomplete. There were two volumes, of which this is the first. The set was published in Edo in 1803. This copy is missing the last sheet of text, but has all 24 images of Kabuki actors called for in the first volume. There were a total of 48 such portraits all together in the set, so this is half. There is a bit of staining but the printing is quite good quality with the slender yet taut line of Toyokuni I's early work. It is obvious, even in this diminished state, why it is a famous work. In a custom clasped chitsu case.

\$3,600.00

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