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EHON pt. 2



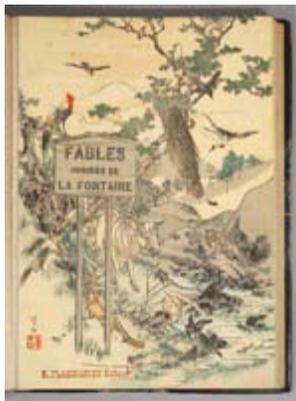
90506.Chō Gessho 張月樵 and Kazaore Yūjo 風折有文, artists. **Zoku Koya Bunko 続姑射文庫, 5 vols.** Nagoya, Kansei 寛政 10 [1798]. 5 volumes 27 X 18cm string-bound, Japanese-style, fukuro-toji. Original format with original covers and title labels, housed in a modern striped chitsu with clasps 27.3 x 19cm. Original monochrome woodblock prints, many double page, with Japanese text. Edited by Bōkō 暮雨巷. A sequel to Koya Bunko 姑射文庫, done in 1768. The "Sequel to the Koya Library," done by principal artist Chō Gessho 張月樵 1765-1832 and Kazaore Yūjo 風折有文, is a remarkable rarity that captures the vibrant world of art and poetry centered on haikai and haiga in Nagoya. It is justly celebrated by critics from Brown to Hillier and was featured in the Library of Congress' major Japanese art exhibition, "The Floating World of Ukiyōe: Shadows, Dreams and Substance." With hundreds of full-page black and white

woodblock images, it is probably the most extensive original example of the Haiga aesthetic in existence. Vol 1 has 52 cho, Vol 2 has 50 cho, Vol 3 has 53 cho, Vol 4 has 53 cho and Vol 5 has 56 cho including colophon. Identical to Volumes held in ARC Koten Seki portal database online (Ritsumeikan University 立命館大学), with the exception of an added modern page to their introduction in Vol 1. In very good condition throughout, worn original covers and title labels, worming on rear wrapper of vol 5, very good impressions. (Mitchell 564)

\$14,000.00

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38944. [EHON - FAIRY TALES] BARBATO, P. **CHOIX DE FABLES DE LA FONTAINE. 2 volumes in 1.** Tokio: MDCCCXCIV. Imprimerie de Tsoukidji Tokio. (Printer: Kimura Tokutarō; First Series, printed September 20th, published September 30th; Second Series, printed October 10th, published October 20th, Meiji 27 [1894]. Large format plain paper book, bound with the original covers into a contemporary Western style half leather binding. The first volume is 20 X 30 cm, with 14 double page color woodcuts by Kanō Tomonobu, Kajita Hanko, Kawanabe Kyōsui, and Okakura Shōsō called for. The "deuxieme



serie" is similarly bound, 20 x 30 cm, with 14 prints by the four previously listed artists, along with Eda Sadashiko. This work, with its French text and literary origins, may be placed in the mainstream of an emerging international style in Japan. Yet it may be still be seen as squarely in the tradition of the Japanese

illustrated book. It shares many of the characteristics of the revival of Japanese picture book printing in general at the end of the 19th century: an emerging Nihonga style which was an amalgam of theme and technique from East and West, skilled printing, increasingly restrained coloration, etc.. An interesting document of East-West cultural and artistic accommodation, which gave rise to such hybrid vigor in world art. The bound-in covers and contents are perfect. However, the leather binding is worn and was rebaked at some point. The two volumes, complete, and bound as one.

\$950.00

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89417.[EHON - MILITARY] Hayashi Izumi no Jô. **ÔU GUNKI**. [Kyôto] Imadegawa, Kanbun 2 [1662]. 4 volumes in 2. 27.6 x 18.1 cm. String-bound, Japanese-style, fukuro-toji. Original title labels. Geometrically patterned green paper covers. Quite a nice version of this interesting "gunki" military tale of the late Heian period in the late 11th century, recording bloody battles in the far north east (Mutsu). With 18 full page b+w illustrations by a very capable unknown artist. The early Edo period of the 17th century, following a century of civil war, was a time of peace, but one obsessed with war and tales of courage. Good condition and printing overall. In a clasped chitsu case.

\$2,850.00

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88352.[EHON] Asai Chû, artist. **TÔSEI FÛZOKU GOJÛ-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. Save some very slight worming, the overall condition, impressions and colors are very good. This is a copy of the first edition, which preceded the Unsôdô of Kyoto reprint from the original blocks. 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 very good copy of an important book, the blind-ptterned covers are a bit soiled.

\$1,850.00

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88582. [EHON] Asai Chû, artist. **TÔSEI FÛZOKU GOJÛ-BAN UTA-AWASE**. [Modern Customs in a Comparison of 50 Pairs of Poems]. Tokyo: Yoshikawa Hanshichi, Meiji 40 [1907] Kyoto: Yamada Unsôdô. 2 vols., 24.7 x 18.4 cm. 50 pairs of caricatures, with accompanying poems, all in color woodcut. The overall condition, impressions and colors are very good. This is a copy of the Unsôdô of Kyoto reprint from the original blocks. 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 lovely copy of an important book. Complete.

\$1,600.00

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36414. [EHON] Asai Ôsui, artist. **SANSUI GAFU Zen**. Tokyo: Kobayashi Kichigorô, Meiji 12 [1879]. Small format, 22.4 x 14.4 cm, green covers, printed paper title label, string-bound Japanese style, fukuro toji. Black and white woodcut illustrations throughout, building up from simple design elements to complete landscapes in a modified nanga style with Maruyama elements. Some spotting to the covers and general wear. The impressions are good to very good. Mitchell pp. 459-60. Complete.

\$275.00



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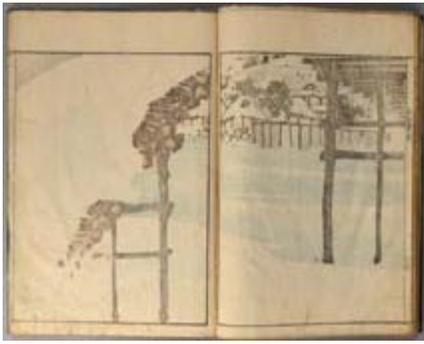


85663.[EHON] **GENDAI HAIGA SHU [A COLLECTION OF MODERN HAIGA]** **1 volume [of 4] Summer.** Summer has 30 full page color woodcuts, complete as called for. String-bound Japanese style in printed paper covers. Dated Taishō 5 [1916], first printing. Compiled by Shimada Yūkichi; printed by Kishi Kageyoshi and published by Haigadō, Tokyo. The GENDAI HAIGA SHU is a work of considerable skill and scarcity. The list of artists involved is a long one, including Nakamura Fusetsu, Tomita Keisen, Ishii Hakutei, Hirafuku Hyakusui, Ota Saburō, Kosugi Misei, Shimomura Izan and many other important figures in Western-style painting, here working in their literati "haiga" mode. Mitchell had but one volume of the four, the British Library only procured its own complete set within the last ten or fifteen years. Hillier seems to have missed the existence of the book completely. Our "Summer" volume is clean and fresh throughout and the overall condition of the book is very good, with the original covers. The work seems to have escaped the foxing so prevalent in other Taishō era productions. One volume.

\$950.00

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87540. [EHON] Hatta KOSHU, artist. **KOSHU GAFU.** N.P., N.D. [Kyoto: Yoshidaya Shimbei?]. String bound Japanese-style, fukuro toji with original blue-grey covers embossed with interlocking octagons, title slip replaced with brushed title. 33 sheets, 5 pp. preface with 30 sheets of color illustrations in Shijō style and a one sheet closing comment. Though there is no colophon this would appear to be a reprint, probably printed by the same publisher as the original edition of 1812. The impressions and colors are good to very good with very little if anything to distinguish them from the original, save a slight



difference of color. The covers are very worn. The contents are generally in good condition, with a bit of thumbing and a few abrasions and ink marks. Not a perfect copy, but still a handsome and 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.] Has been bound into outer soft Japanese paper covers.

\$650.00

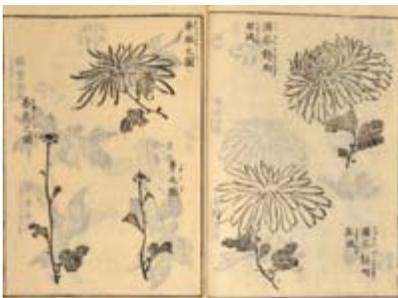
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88587. [Ehon] Ichiyōsai Toyokuni, artist. **TOYOKUNI TOSHIDAMA HITSU**. Owari [Nagoya]: Minōya Iroku & Minōya Bunjirō, n.d. String-bound Japanese style [fukurō-toji], orange covers, paper label, 22.9 x 15.5 cm, 50 pp. of color woodcuts after Toyokuni. Referring to Forrer, pp 243, 244, this would appear to be a later impression. [1850's?] The impressions are fair to good, colors good, condition very good. Interesting manga-like images with a few larger compositions that illustrate the artist's genius at composition. Complete as issued.

\$250.00

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89643.[EHON] KANYŌSAI, artist. **KANGA SHINAN. 2 volumes**. Kyoto: Hishiya Magobei, An-ei 8 [1779]. 2 vols., 25.7 x 18 cm., individually complete in embossed green paper covers with original printed paper labels. String-bound Japanese style, fukuro-toji. An important Nanga drawing book in b+w, here in moderate to good impression and very good condition with just a bit of worming to a few margins. It appears to be the same edition as the one at Ryerson 414. See also Mitchell 335. Kanyōsai was one of the graphic masters of the late 18th century. With ten sheets of ads from Hishiya Magobei bound in to the rear of the book. Internal evidence from the ads would seem to put the ad sheets if not the content pages into the Tempō period (1830's). Complete with the

original printed fukuro outer wrapper and rare as such.

\$1,200.00

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70341. [EHON] Katsushika HOKUSAI. **EHON TEIKIN ORAI Zen**. Nagoya: Eirakuya Tôshiro. N.D. [Probably 1840's - originally published in 1820's]. 22.7 x 15.6 cm. String-bound, Japanese-style, fukuro toji. Each of the three volumes consists of thirty sheets, making for a total of 90 sheets and nearly 200 Hokusai designs - landscapes, genre scenes, historical vignettes, fish, flowers, etc., etc. This guide to domestic behaviour with its charming illustrations is by no means common. Our copy is bound three volumes in one (as the Eirakuya editions are) with the original covers and printed paper title label. The Eirakuya editions, of which this is an early example, reprinted the volume one, done some 20 years earlier by Eijûdô of Edo, but then added two more volumes worth of new material. Our copy is a Forrer F-23a, without the second preface, thus probably dating from the late 1840's. The impressions in the first volume are good only, but are better in volumes two and three, as you would expect from the work's bibliographic history. All in all a remarkable archive of images. The blue-green covers are bit soiled, there is a wormtrack through the first few pages, but overall in good condition.

\$750.00

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87528. [EHON] Katsushika HOKUUN. **HOKUUN MANGA**. [Nagoya: Eirakuya Tôshirô, n.d. (No colophon)] 22.7 x 15.8 cm. Only 20 leaves of b+w images. Unusual variant with a hitherto unseen Eirakuya ad. The covers are very worn, but the contents are in good condition with only a bit of thumbing. Good, fairly late impressions.

\$285.00

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87451. [EHON] Kawamura BUMPO, artist. **BUMPO SANSUI GAFU**. This copy matches the one volume edition listed at Mitchell 228,9, published by Yoshida Shimbei in 1824. It has the characteristic bamboo printed covers and a printed paper title label. 25.7 x 16.8 cm. BUMPO'S PICTURE BOOK OF LANDSCAPES: 30 double-page landscape illustrations in ink and light colors. Good impressions with very minor spotting. It has



some scribbles on the cover and a few internal "improvements" in black ink to a few illustrations, which is very unfortunate as it is by no means a common book in good impression. Sold with all faults.

\$650.00

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83418. [Ehon] Kawamura Bumpô, artist. **TEITO GAKEI ICHIRAN**. Osaka & Kyoto: Morimoto Tasuke (O), Chôjiya Genjirô (K), Yoshida Shimbei (K) 1809 - [1816] 4 volumes. 25.5 x 16.5 cm. This set is identical to the Mitchell copy (p.518,519), save for the following: 1) There is no separate ad page before the colophon at the end of volume two; 2) Most of the poems in volumes three are sealed, while the Mitchell copy's were not. 3) Chôjiya Genjirô replaces Ogawa Tazaemon of Osaka as second publisher in volume two. 4) The format of the colophon in volume four is almost identical to that of volume two and is dated 1809, including an ad for all three volumes of BUMPO GAFU as being in production, hence the ad had to be after 1813. Ogawa Tazaemon is listed as the second publisher.

In any case, Chôjiya Genjirô appears to have published some other Bumpô titles (see Mitchell/Ryerson). This is a handsome printing, particularly of the final two volumes, of intermediate age (late 1820s?, early 1830s?) The first two volumes are lovely as well and printed in a "Bunka style" and coloration. In addition, the covers, though apparently original and consistent (vols 1&2 and 3&4 are identical) do not appear to have been published at the same time, i.e., these books don't appear to have been issued as a mid- century four volume set (as most sets seen in the market appear to be). A few images have a color block or two missing, but overall quite handsome and effective.

There has been a theory advanced that Chôjiya Genjirô had not been involved with Bumpô's books until after 1837 [Ellis Tinios of Leeds in Print Collector's Quarterly, 9/94] - this set would seem to indicate a slightly earlier involvement.

In a 20th century clasped chitsu case. The condition of the books with original title labels is quite clean.

\$1,100.00

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87441. [EHON] KAWAMURA Bumpô. **KANGA SHINAN NIHEN**. Kyoto: Hishiya Magobei, et al., Bunka 8 [1811]. String-bound Japanese style in



yellow covers with paper title labels. 26 x 17.5 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 is.

\$1,500.00

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87438. [EHON] Kawamura BUMPÔ, artist. **BUMPÔ GAFU Sampen**. Osaka & Kyoto: Kawachiya Kihei & Yoshida Shimbei, Bunka 10 [1813] (Bunsei 7 [1824]). Original blue-green covers with octagon design, bound Japanese-style fukuro toji, with a printed paper title label. 25.7 x 17.9 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 condition with slight worming and soiling. There is a second colophon on the pastedown of the rear cover, this one of Yoshida Shimbei alone, dated Bunsei 7 [1824]. Thus, a fairly early printing of this work.

\$750.00

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86090. (EHON) KAWANABE Kyōsai [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 clasped chitsu box with a colorful woodblock printed label. Printed in sumi and light colors 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 impressions in this copy are unusually good. A very good copy. As issued:

\$1,600.00

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87672. [EHON] Keisai Masayoshi, artist. **GYŌKAI RYAKUGA-SHIKI** with original Bunka colophon, but this is undoubtedly a 20th century reprint in color woodblock, perhaps from the original blocks, perhaps by Unsōdō of Kyōto.. 1 volume, complete. Plain brown covers, string-bound Japanese style, fukuro toji, with the printed title label. 24.6 X 17.9 cm. See Mitchell p. 517 for a concise explanation of the complex 19th century bibliography concerning this work originally published in 1802 as TATSU NŌ MIYA TSUKO, complete with haiku verses, here eliminated. The version at hand is part of the 20th century production of this work, demonstrating its ongoing popularity as a classic of Japanese book illustration. There are 30 double-page color woodcuts

of fish and shellfish. A classic naturalistic work reminiscent of Ryūsui's UMI NO SACHI. The impressions are good, but without the misa highlights of early editions. In excellent condition overall. This is a study piece and is priced accordingly.

\$285.00

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87676.[EHON] Keisai Masayoshi, artist. **SOKA RYAKUGA-SHIKI**. Kyōto, Unsōdō, N.D., with original Bunka colophon, but this is



priced accordingly.

undoubtedly a 20th century reprint in color woodblock, (from the original blocks?) 1 volume, complete. Plain brown covers, string-bound Japanese style, fukuro toji, with the printed title label. 25.1 X 17.9 cm. The version at hand is part of the 20th century production of this work, demonstrating its ongoing popularity as a classic of Japanese book illustration. Keisai's color woodcuts of plants and flowers. The impressions are fair and late, but without the mica highlights of early editions. In excellent condition overall. This is a study piece and is

\$250.00

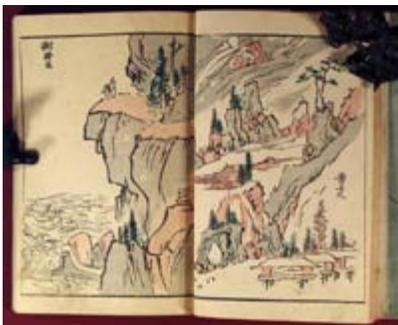
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84417. [EHON] Kikuchi HOBUN, artist. **HOBUN GAFU**. Kyoto: Tanaka Jihei, Meiji 23 [1890]. 24 x 16.5 cm. 1 volume complete. Blue covers, string-bound Japanese style with a printed paper label. 27 single page and 12 double page woodcuts in sumi and light colors of birds, animals, flowers, etc. by Hōbun (1862-1918), a Kyoto native who was a frequent contributor to the artistic epitomes of the day. This copy is in very good condition and the impressions are good to very good. [See Mitchell 298,9]

\$485.00

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36213. [EHON] Kumasaka TEKIZAN, artist. **SANSUI KARA-E SHINAN** Suharaya Mōhei, et al., Ansei 4-5 [1857-8]. 2 volumes [Shohen, Ni-hen] Small format string-bound fukuro-toji binding in paper covers with a printed paper title label, 17.6 x 12 cm. Nanga-style color illustrations throughout. Mitchell refers to one volume in the BM. [Mitchell pp. 185, 460] Pleasant and gentle one page landscape studies. The condition is about very good, as are the colors and printing. Nanga works are by no means common and this is a particularly lovely example of the genre. 2 volumes. \$875.00

\$650.00

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33224. [EHON MANUSCRIPT] **SHIJŌ SCHOOL ALBUM**. Fukuro-toji style string-bound album, 26.5 x 19.3 cm, consisting of 14 double page and 12 single page color images painted in a skillful Shijō manner, apparently a product of the mid-19th century. The majority of the images are of figures, with a significant minority of bird and flower studies. This work is very problematical: the cover once had a paper label, it is gone, but in its place, someone has brushed in faintly "Kakinuma Kohei Kaichō" [The Pictorial Notebook of Kakinuma Kohei]. We have been unable to unearth any reference to a Kakinuma Kohei. In addition there are various kanbun-style poetical utterances on the backcover. However, it would seem that the covers have been added later, as the first and last paintings are both worn and soiled, as if they had been the outside covers themselves for a long time. Thus the inscriptions and the cover title are probably not contemporary with the work itself and may be of doubtful accuracy.

In any case, the work is obviously done in the style of a printed "gafu", right down to the square-ruled sumi borders. Whether it was meant to be a "gakō" or painted preliminary from which an actual book was to be designed or whether it was a sketchbook done in the spirit of a printed work, the images are well designed and executed: the composition and brushwork are quite competent. More importantly, there is resident in almost every painting all the high energy and high spirits of mid-19th century Shijō at its best. As regards the temptation to call this work a skillful copy from an existent published gafu, none of the images seem to have appeared elsewhere. We cannot point to any work from which they could have been copied and neither can any other expert we have consulted. As for the question of "Kakinuma Kohei"'s identity or whether he was even the painter, there may never be a satisfactory answer. The album is lovely and, ultimately, may well prove enigmatic.

\$1,850.00

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89143. [Ehon] Mori Shunkei, artist. **CHŪKA SENCHU** Tokyo & Kyoto: Unsōdō. 20.8 x 27.5 cm. Orihon folding album. Cloth-covered board covers with paper title slip as above. As Kaempfer describes it in his article in *ESSAYS ON JAPANESE ART*, this is a complex work bibliographically. Initially published in 1820 with a preface and poems throughout, it was reprinted sans poetry, preface and colophon many times throughout the rest of the century (also see Mitchell pp. 494,5.) This is a very well printed late Meiji edition consisting of the twelve color prints of insects and plants, with nothing else. Despite being a late rendition, a remarkable and lovely work. In very good colors and impression. In this Unsōdō version, the double-page prints are not folded.

\$750.00

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36266. [EHON] Morikawa SOBUN, artist. **MIYAKO MEISHO NIJUGO-KEI**. Kyoto: Tanaka Jihei, Meiji 28 [1895]. Orihon in stiff covers with a printed title label, 24.1 x 15.7 cm. 25 double page color woodblock images of scenes in and around Kyoto. Besides the 25 images, there is a two page preface, two pages of a table of contents, and a two page afterword by Tomioka Tessai. The delicate pastoral scenes are in Sōbun's unmistakable late Shijō/early Nihonga Kyoto style, and the printing is up to Tanaka Jihei's usual high standard.

This book appears in none of the standard references. Sōbun was an important artist of the period who contributed to several anthologies of the time, but no separate work by him appears in Ryerson or Mitchell.

The covers are quite worn and faded. There is very slight browning and soiling internally, but the condition is good to very good overall, and the impressions are very good. An unusual item. Complete.

\$625.00

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88041. [EHON] Ooka Shumboku, artist. **MINCHO SHIKEN**. n.p., n.d., 3 vols., 27.6 x 17.7 cm., string-bound Japanese-style fukuro toji. Cream 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 and a very scarce one. 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. All enclosed in a wooden box. Complete.

\$2,850.00

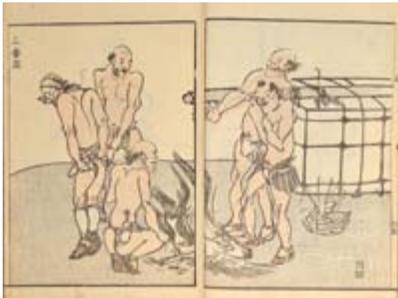
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89337. Kawabata GYOKUSHÔ, artist. **[NÔ KYÔGEN GASHÛ]**. Fukuendô, Meiji 15 [1882], the title slip is missing. An orihon folding album, 17.6 x 12.1 cm, bound in cloth. There are 19 double page color woodblock printed images of scenes from Nô and Kyôgen drama. Each scene is identified. Early Meiji era printing in saturated colors, an early work by Gyokushô. 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 Genjirō of Kyōto but also Fukui Kōnosuke and the Fukui publishing house in Dōshin, 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 Kihō 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 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

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

\$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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87524. [EHON] Kawamura Kihō, 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 Genjirō. Sealed throughout like Mitchell's "A" example. (Mitchell pp. 360,1; Brown p. 105; Ryerson p. 388; Kerlen #839).

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

\$1,250.00

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89901. [EHON] Kawamura KIHŌ, 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

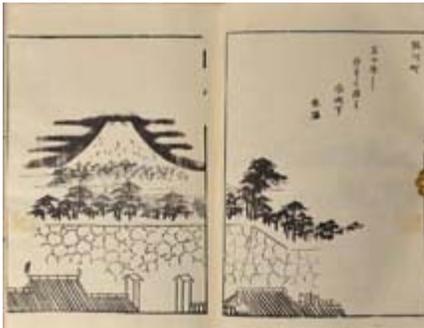
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88541. [EHON] Kawamura MINSETSU, artist. **HYAKU FUJI**. Kyôto, Ôsaka & Edo, Meiwa 8 [1771]. 17.3 x 27.1 cm. String-bound, Japanese-style, fukuro-toji. The original edition in four volumes with blue-grey covers and printed horizontal lines and original 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.

\$6,500.00

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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 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 Gyôσαι, 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:

\$1,850.00

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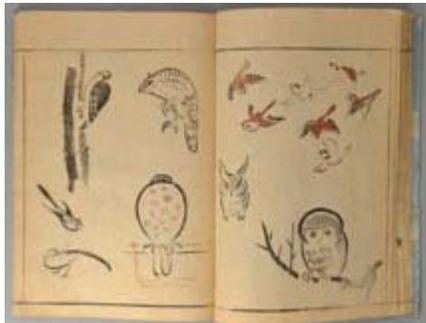


86290. [EHON] Keisai Kitao Masayoshi, artist. **[JIMBUTSU] RYAKUGASHIKI**. Published in Edo by Suharaya Ichibei, Kansei 7 [1795]. Complete, as described at Mitchell p.453 with 60 illustrations, b+w & color. With the original light peach-colored cover. No printed title label. An interesting early issue 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 -

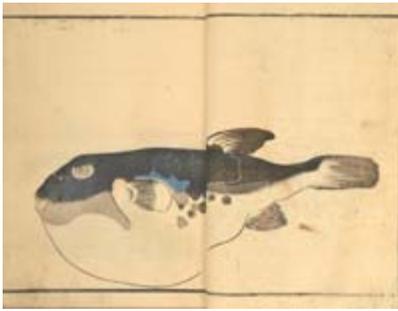
they are depicted with economy and humor. Perhaps the most unusual and creative of all Masayoshi's RYAKUGASHIKI (simple drawing books). The covers are a bit soiled. The contents are in very good condition, fair to good impression. Great fun! For a complete copy online, see the NYPL copy at:

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 Tôbei, 1813. 1 volume, complete, brown



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

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.

\$2,600.00

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39308.[EHON] KEISAI Masayoshi, artist. **KEISAI RYAKUGASHIKI Nihen**. Tōto: 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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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

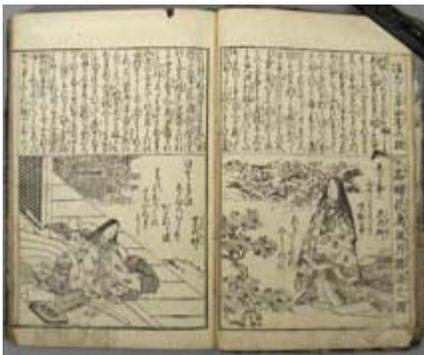


page numbers in his version "c" did not seem integral to the blocks and, indeed, they are not present in this copy. Also, there are 8 pages of advertisements from Yoshida Shimbei bound in at the back of the book. So, an interesting variant edition. In very good condition and good printing overall. In 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 BÔKUN 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 sumi 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. **ŌKYO 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

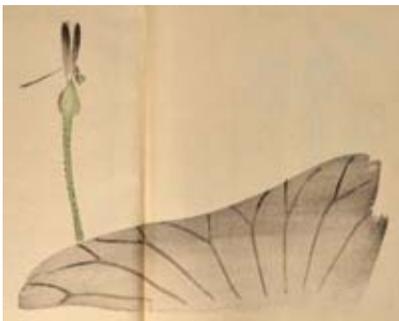
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37861. [EHON] Matsumura GOSHUN, artist. **NIHON MEIGA KAGAMI** Tokugawa Jidai. Tokyo: Tôyôdô Branch Shop, Kanda, Meiji 31 [1898]. Stamped in red on the title slip "Goshun-Ôeyama". Large, 25 cm x 18 cm orihon folding album. In embossed stiff creme paper 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 KACHŌ GAFU Zuhen.** NP, ND [Aoki Shuzandō, 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 Bunkindō). 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 GENKÔSAI [1807-86]. **INRÔFU, 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. Genkôsai was a sculptor, painter, designer, etc. Here he has contributed a wonderful collection of designs for inrô. 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 Nampô] who died a bit before this book was created. Seikô, a close friend, assembled a volume of Ota's verse and calligraphy, had Kôin create the lovely Shijô 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, Kôka 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 Chikutô [1776-1853]. Approved in Tempô 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.

\$2,500.00

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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

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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