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## 2019 New York International Antiquarian Book Fair: Asian Items

1. ACUPUNCTURE & MOXIBUSTION SCROLL. A finely drawn & painted acupuncture and moxibustion scroll on four joined sheets of paper (365 x 2780 mm.), recently & expertly backed with modern paper, silk endpapers & borders. Japan: written at end "1651." \$15,000.00

This attractive scroll begins with three large figures of the human body — front, rear, and side views — with locations of acupuncture points (red dots) and moxibustion locations (black dots). Each of the acupuncture pressure points are labeled in manuscript with their names. The moxibustion points are also labelled but with notes giving their locations. The three images are delicately painted with flesh colors and black hair. The anterior view depicts the 21 bones of the spine. Many of these are numbered with references to specific organs. Again, pressure points are displayed.

These illustrations are derived from the *Ling-shu* [the "Vital Axis"], a rare collection of dissertations on moxibustion and acupuncture, written in about the second century BCE, which "formed [along with the *Su Wen*] the theoretical basis of classical Chinese medicine...the *Ling-shu*...discusses mainly therapy — mostly centered on medicinal prescriptions, but also including physical therapies such as bonesetting and breathing exercises, and stimulation treatments such as acupuncture, moxibustion and massage."—Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 85.

### *The Art of Bonseki: Miniature Landscapes*

2. (BONSEKI). Collection of ten albums in manuscript describing & illustrating the art of *bonseki*. Ten albums, nine in oblong 8vo & one in 8vo format, orig. wrappers, new stitching. More than 250 illus., mostly in grey wash but many in color. Japan: first half of the 20th century. \$4500.00

*Bonseki*, the construction of miniature landscapes out of sand, stones, and pebbles, can trace its origins in Japan to Emperor Tenmu in the mid-7th century. The concept of *bonseki* most likely was brought from China through landscape painting. It is believed that a number of gardens in Kyoto were designed using *bonseki* as temporary models.

This collection of albums depicts a wide range of *bonseki* landscapes. Many of the drawings are accompanied by notes regarding the depictions of seasonal images, regional scenes, themes (weddings, funerals, homage to elders), etc. The label on the outer cover of one of the albums describes the *bonseki* as hanging (*kakebon no kei*). The 8vo format album has been signed by "Kazuko Nakanishi."

3. COPPER ENGRAVED PLATE. An engraved copper plate (300 x 365 mm.) entitled *Shumisen no zu* [Illustration of Mount Meru] engraved by "Toto shibamon Kokan Shiba shun" ["Edo Shiba Shun Kokan from Shiba"], with explanatory text. Edo: n.d. \$6500.00

A large engraved copper plate depicting a mechanical model of the Buddhist solar system, executed by the famous artist Shiba Kokan (1747-1818), "the first Japanese artist to create European-style copperplate etchings."—Oxford Art online. Kokan, Hiraga Gennai, and Gentaku Otsuki were the earliest exponents of Western-style art and science and travelled to Nagasaki to learn from the Dutch. Kokan wrote and illustrated books introducing Western astronomy to Japan.

The present plate shows the cosmic system taught by Fumon Entsu (1755-1834), a Japanese Buddhist monk of the Tendai (or Tiantai) school. In his *Bukkoku rekishohen* [Astronomical Works for a Buddhist Country] (1810), "[he contrasts] the European heliocentric model with the traditional Mount Sumeru-based flat-earth cosmology. While acknowledging that the Western model seems initially more persuasive, Fumon argues that this is because there has been little systematic analysis of the cosmology found in Buddhist scriptures...[he attempted] to formulate a comprehensive and systematic Buddhist theory of the earth and solar system..."—Jason Ananda Josephson, *The Invention of Religion in Japan* (2012), p. 107.

"A Very Beautiful Book of Shells"—Hillier

4. HIRASE, Yoichiro. *Kai senshu* [trans.: *A Thousand Shells*]. Eighty fine double-page hand-colored woodcut plates. Four vols. 8vo in *orihon* format, orig. silk over boards, printed title labels on upper covers (the first label discolored). Kyoto: Unsodo, 1914-15-15-22. \$7500.00

First edition of this "very beautiful book of shells" (Hillier), with hand-colored woodcuts of 400 specimens. Hirase (1859-1925), was a scholar, collector, and dealer in shells in Kyoto. He published a short-lived journal called "The Conchological Magazine" and in 1913 opened the first museum devoted to shells in Japan which, according to Dance, was also "probably the first of its kind in the world" (p. 221). Hirase had an international reputation and sold or exchanged shells with private collectors and museums in Europe and the United States. —Dance, *Shell Collecting*, p. 222.

• Hillier, *The Art of the Japanese Book*, p. 985—(with color reproduction)—"*Kai Senshu* merits direct comparison with the finest of western colour reproduction of shells: but the Japanese prints, as Hirase goes out of his way to emphasize, are colour woodcuts."

*Mushi no Uta-Awase*

5. INSECT POETRY CONTEST. Illustrated manuscript on superior *torinokogami* or *hishi* paper, entitled in manuscript on labels on upper covers "Mushi no Uta-awase" ("Poetry Match of Insects"), with 15 fine double-page paintings attributed to Ryuho Hinaya. 18 leaves (including one blank); 22 leaves (including two blanks). Two vols. Small (233 x 177 mm.), orig. gold silk brocade binding, *Tetsuyoso*-style, over stiff wrappers, title labels on upper covers (labels also heightened in gold), with orig. stitching. [Japan: early Edo]. \$75,000.00

The creation of this splendid manuscript has been attributed to the wealthy, literate merchant Ryuho Hinaya (or Nonoguchi) (1595-1669), the talented painter and calligrapher who deeply influenced Hanbei Yoshida, Moronobu, and other illustrators of the 17th century. Our manuscript has all the qualities of the very finest *Nara-ehon*.

In the late ninth century, a new kind of poetry competition developed in Japan: the *utaawase*. Themes were determined and a poet chosen from each team wrote a *waka* (a poem) for each given theme. The host appointed a judge for each theme and gave points to the winning team. The team that received the largest number of points was the winner. At first, *utaawase* was simply a playful entertainment, but as the poetic tradition deepened and developed over the centuries, it turned into a serious aesthetic contest, with considerably more formality and many variations.

Poetry competitions have remained a popular activity in Japan and elsewhere and continue to the present day. Our manuscript is an imaginative reinterpretation of the poetry competition. In our version, garden insects are allegorically cast as participants in the famous "Poetry Match of Immortal Poets," in which matching pairs of poets (which could be people, paintings, shells, flowers, or, in our case, insects), compete. The contest was judged by a poet

of renown (in our case, a toad).

The old wooden box in which this manuscript is preserved has written on the lid, “Hinaya Ryuho hitsu. Mushi no uta awase joge” (“Written and painted by Ryuho Hinaya”). A slip of paper laid-in also declares that this two-volume work was “the true hand of Hinaya.”

Preserved in a *chitsu* and wooden box.

6. ISHIMOTO, Shuen. Manuscript albums of notes and the original drawings & paintings relating to his notable publication *Rekisei fuzoku joso enkakuzu ko* [trans.: *Historical Customs & Costumes for the Women*] of which a revised edition was published in Tokyo in 1911. Four vols. & two related vols. Large 8vo (275 190 mm.), orig. patterned wrappers, manuscript labels on upper covers, stitched. Japan: ca. 1911. \$6500.00

A fine archive of notes and drawings by Ishimoto, a notable interior decorator and fashion historian in Tokyo. The first volume is devoted to women’s court attire and contains 17 highly detailed and fine drawing and paintings, 14 of which are richly colored, of traditional costumes of women of different ranks at court. The artist has included front and back views. These drawings are all executed on graph paper with mica and contain manuscript notes regarding the sources for the illustrations. These drawings were later incorporated into Ishimoto’s publication. Tipped-in is a lithographed folding plate — perhaps a proof — with all these images reproduced. There is another lithographed plate depicting the four seasons of color combinations for the attire of the court ladies.

The next volume is in three parts: court furniture and boxes belonging to the ladies; makeup, hair styles using ribbons, hair pieces, and eyebrow shapers and brushes; and ceremonial rituals. This volumes contains a number of black and white drawings.

Dyeing and weaving are the subjects of the next volume with illustrations of spinning wheels, looms, and dyeing. The fourth volume is devoted to *hinagata* kimono patterns with a number of fine drawings.

The fifth and sixth manuscript volumes describe court attire for samurai of different ranks. These two albums contain 38 fine and delicate brush and ink drawings, 36 of which are finely colored.

“*Seiyo at his Most Ingratiating*” – Hillier

7. KATSURA, Seiyo, artist. *Bijin ryoka shu* [or] *Ryoka kyoka shu* [trans.: *A Flowery Mirror of Beautiful Women*]. Numerous full-page or double-page color-printed woodcut illus. 27 folding leaves. 8vo, orig. wrappers (a bit rubbed), orig. block-printed title label on upper cover (again, a bit rubbed), new stitching. Osaka: Senritei et al., 1831. \$12,500.00

First edition of this handsome color-printed woodcut book and a wonderful example of *karazuri* (blind-printing) which makes fine Japanese illustrated books so pleasing. We find no copy in WorldCat.

“Another artist with greater affinities to Shijo than Ukiyo-e is Katsura Seiyo (1786-1860), but he was a prolific designer of prints for *kyoka* books... he had an obvious appreciation of book design, and he enhanced many a *kyoka* that would have been dull without his colourful vignettes...”

“[The present work] might be taken to exhibit Seiyo at his most ingratiating, with some of the best of his colour prints for *kyoka-bon*... the print of Chinese women boating on a lotus pond from this book is outstanding.” – Hillier, *The Art of the Japanese Book*, pp. 843-44 – (with illus.).

*Depictions of von Siebold’s Botanical Collection*

8. KAWAHARA, Keiga. *Somoku kajitsu shashin zufu* [*A Collection of Plants, Trees, Flowers, & Fruits, faithfully rendered*]. Numerous full-page & double-page color-printed woodblock illus. Two vols. in four. Large 8vo, orig. yellow patterned semi-stiff wrappers, orig. woodblock title slips on upper covers, old stitching. Osaka: Maekawa Zenbe, [after 1836]. \$25,000.00

A very fine and fresh copy of this famous book; this is the first edition to contain color illustrations (the first edition, which had only black-and-white woodcuts, appeared in 1836). Kawahara (1786-1860), was a late Edo painter who was given permission to document local life for the Dutch trading house in Dejima. He was, in fact, one of the few Japanese permitted to enter the Nagasaki island when it was the sole location of Japan’s trade with the West; Kawahara worked there as a painter from 1811 to 1842.

He became a close associate of Philipp Franz von Siebold, the resident physician and natural historian at Dejima, who collected over 1000 native Japanese plants. At the request of von Siebold, Kawahara drew and painted numerous plants the German had collected, and while doing so also learned Western-style artistic techniques.

*A Book Far in Advance of its Time;  
Printed with Movable Type*

9. KOETSU UTAI BON from the Saga Press. *Utofu* [libretto for the Noh play *Utofu*]. 12 leaves of differing colors (*gampi* paper treated with *gofun*) bound in two “quires” & sewn together. Small 4to (240 x 179 mm.), orig. semi-stiff pale blue wrappers with mica woodblock-printed designs of reeds, orig. printed label on upper cover. [Saga, near Kyoto: about 1607]. \$12,500.00

The series of one hundred *Noh* plays, each produced at the famous private press in Saga, just north of Kyoto, were sumptuous luxury editions printed for the wealthy and enlightened merchant Suminokura Soan (1571-1632), in collaboration with his calligraphy teacher Koetsu, a leading cultural figure of his day, famous as an artist, potter, lacquerer, and connoisseur. They are amongst the most remarkable books created in Japan or anywhere else; their design is far in advance of anything produced in the West. Issued in limited numbers, they were intended for private distribution to an elite audience, friends and acquaintances of the creators who formed the patrons of the artistic community there.

These books, printed with movable type on luxurious thick paper, have, according to Hillier, a modernity in design only matched by William Blake and the French artists books of the late 19th and early 20th centuries. They reveal the beauty of native Japanese calligraphy. The movable type is based on the calligraphy of Koetsu.

“These *Koetsu-bon* represent an astonishing leap forwards to something entirely unprecedented in the history of the illustrated or decorated book. This was the first time a book had been conceived as a single unified work of printed decorative art...not until we come to William Blake’s *Prophetic Books*, do we encounter anything remotely comparable, and the creation in the West on any appreciable scale of books composed as homogeneously decorated printed works of art did not occur until the appearance of the French *livres d’artiste* in the late nineteenth and early twentieth centuries.”—Hillier, *The Art of the Japanese Book*, pp. 51-54.

A very fine and fresh copy, preserved in a *chitsu*. These *koetsu utai bon* are very rare on the market, especially when in flawless condition like our example.

*Kyoka: “Crazy” Verses*

10. KYOKA POETRY SOCIETIES. A collection of 118 printed broadsides, ranging from 308 x 450 mm. to 156 x 95 mm., produced as notices by various *kyoka* poetry societies, all carefully bound in one *orihon* silk-covered album. Upper cover title-slip: “Dai surichirashi shuran” [trans.: “Various broadsides & sheets collected & pasted in an album”]. Japan: 1838-65. \$35,000.00

An important and remarkable survival. “The Temmei vogue for *kyoka* — literally, ‘crazy verses’ — was a revival. The form had originated as early as the fourteenth century and had had its first flowering in the seventeenth...But the revival in the Temmei period led to a phenomenon, a positive craze for amateur verse-writing, on a scale more widespread than is known in any other nation at any time. It became a cult, with rival factions, or societies, each headed by high priests who were teachers and adjudicators of frequent competitions.”—Hillier, *The Art of the Japanese Book*, p. 372. Many of the leading Ukiyo-e artists were involved with *kyoka* from the very beginning, including Hokusai, Kuniyoshi, Hokkei, and Hiroshige.

This unique collection of broadsides and handbills issued by many of the *kyoka* societies demonstrates the intense activity which took place nationwide. These broadsides are, by their nature, extremely ephemeral, and our collection offers a unique window into this world of amateur poetry writing in late Edo Japan.

11. MEDICINAL PLANTS SCROLL. A finely executed and long scroll depicting numerous medicinal plants, rendered in brush & ink and delicate washes of many colors. Scroll on paper (290 x 8000 mm.), backed some time ago with paper with gold flecks (some relatively minor worming carefully repaired throughout by the backing). [Japan:

mid-Edo].

\$15,000.00

The creator of these beautiful drawings of medicinal plants is not known but he was certainly an accomplished natural history artist. Each plant portrayed has accompanying notes in Chinese (and sometimes in Japanese) of the name of the plant, medical uses, references to published Japanese botanical works, details on their habitat, the optimal climate for the plants, and the seasons when they bloom or produce fruits.

The quality of the illustrations is at a very high and detailed level.

*The First Japanese Exposition on the Whole System of Human Anatomy,  
Based upon Original Observation;  
Thick & Fine Paper Copy*

12. MITANI, Soshu. *Kaitai hatsumo* [trans: *Explanation of Human Anatomy*]. Many fine woodcuts printed in color & many with blind-embossing. Five vols. 8vo, orig. patterned mica-speckled wrappers (some worming carefully repaired), orig. block-printed title labels on upper covers (all the labels a little wormed), new stitching. Osaka: Uozaki Motosaburo [& four others] & Kyoto: Nishimura Kichibei, 1813. \$35,000.00

First edition, fine and thick-paper copy with special refined coloring and blind embossing of many of the woodcuts, of this important anatomical work which collects the records of three dissections performed in Kyoto in 1783, 1798, and 1802. The author explains them based on theories of both traditional Chinese medicine as well as Western medicine.

The woodcuts in this work have been treated quite differently from the regular paper copies: here, there is much blind-embossing, which replaces certain coloring effects, rendering a far more delicate representation. Also, the colors are more far more subtle and finely applied.

13. MITSUMURA, Toshimo, photographer. A concertina album of 32 original albumen photographs (each 100 x 140 mm.) of the famous Besshi Copper mining works, each mounted on thick board. Oblong thick 8vo, orig. padded silk cloth binding. [Japan]: 1898. \$12,500.00

A rare collection of 32 albumen photographs taken by Toshimo Mitsumura (1877-1955), the famous commercial photographer and printing entrepreneur; one of the greatest industrialists of the Meiji period, he is also highly esteemed today as a photographer. These photographs represent some of his earliest efforts. Mitsumura's photographs have always been well-regarded and are held in the permanent collections of the Museum of Fine Arts, Boston, and the Victoria and Albert Museum in London.

*Illustrated by Sukenobu Nishikawa*

14. NAKANISHI, Naokata (or WATARAI). *Hinaasobi no ki* [trans.: *About the Hina Doll Play*]; title for Vol. II: *Kaiawase no ki* [trans.: *Playing the Shell Game*]; sub-title: *Jokun eiri* [trans.: *Illustrated Instruction for Women*]. Edited by Yusuishi Tanaka. Woodcut frontis. & eight fine double-page woodcut illus. 21; 18 folding leaves. Two vols. Large 8vo, orig. blue wrappers (wrappers rather worn & rubbed), orig. block-printed title labels on upper covers (rubbed), new stitching. Osaka, Edo, & Kyoto: 1749. \$7500.00

First edition of this beautifully illustrated book; the fine woodcuts are by Sukenobu Nishikawa (1671-1750 or -51 or -54), who "counts among the foremost masters of so-called *ukiyo-e* (primitive) prints. His subject matter, like that of his contemporaries, revolved around images of women walking. These images are stylised, lending the rhythmic movement of the sumptuous robes an almost sculptural effect. Nishikawa also did many book illustrations...Nishikawa founded a whole school, and according to his family archives Harunobu (1725-1770) was a follower of his."—Oxford Art Online.

This work is concerned with the education of women in its widest sense, combining knowledge with taste.

*Unique Surviving Nara Ehon*

15. NARA EHON. Illustrated manuscript on superior paper, a picture album of "Ishimochi no soshi" concerning the life of samurai Shigetada Hatakeyama. With 18 fine & richly colored paintings, of high finish and luxury employing gold, copper, & silver; top & bottom of each painting framed with pale blue "misty" borders; text written in a fine calligraphic hand in black ink. 23; 27 (one blank); 27 leaves. Three vols. Oblong 8vo (170 x 245 mm.), orig. dark blue wrappers (rubbed with a little wear) with gold paintings on all covers, orig. orange paper title labels on upper covers, endpapers richly speckled in silver & gold, new stitching. Japan: copied ca. 1661-73 [Kanbun era]. \$85,000.00

An important discovery: this is the unique surviving *Nara Ehon* of the famous story "Ishimochi no soshi," concerning the famous samurai warrior Shigetada Hatakeyama (1164-1205), who fought in the Genpei War (1180-85). The story describes his preparations for battle, supernatural events which took place while he was going to the battlefield, his great bravery in battle, and the death of his son in the same battle. Hatakeyama's extraordinary valor and acts of strength and skill are famously recorded in the *Heike Monogatari* and other histories of the period.

16. NATURAL HISTORY SCROLL. Scroll on paper, consisting of a series of unfinished sketches of various plants and flowers. Scroll on paper (260 x 7340 mm.), endpapers speckled with silver. Japan: "1767." \$3500.00

This is a collection of unfinished drawings of plants and flowers executed by one artist, whose pen name is, perhaps, "Monou" or "Momonou" (depending on how you read the *kanji*). The drawings range from simple outlines to highly finished paintings of considerable delicacy. The flowers include wild orchids, peach and cherry blossoms, chrysanthemums, okra, tea bushes, primrose, camellia, clematis, aconite, and various other flowers from all seasons.

In nice condition.

17. ODAIBA. Manuscript on paper entitled on upper wrapper "Ukiodaiba onuttae no ichijo utsushi" ["Copy of an application to construct a floating defensive island"], with two fine double-page brush and colors illus. of the floating *odaiba*. Seven folding leaves. 8vo (248 x 171 mm.), orig. self-wrappers (minor worming), stitched as issued. "January 1858 in Sugamo onkagocho [Edo] by Naojiro." \$2750.00

*Odaiba* are defensive artificial or floating islands constructed for defensive purposes. Following Perry's first arrival in Edo Bay, the Tokugawa shogunate was thrown into great confusion. Not having a navy, the shogunate decided to build a series of *odaiba* (artificial islands with cannon batteries) to defend the bay. Engineers also conceived of floating *odaiba* that could be maneuvered.

This manuscript is an application addressed to the *bugyo* (senior government commissioners) requesting to construct such floating *odaiba*. In the beginning of the manuscript, the author states that because of the fear of further visits by foreigners, there was a need to construct these floating *odaiba* as an economical and effective defensive measure.

*Textile Manufacturing in Edo Japan*

18. OZEKI (not OOZEKI), Masunari. *Kishoku ihen* (or *Hataori ihen*) [trans.: *Manual of Textile Technology during the Edo Period*]. Numerous full-page woodcut illus. in the text. Five parts in three vols. 8vo, orig. blue wrappers (rubbed), orig. block-printed title labels on upper covers (labels a little defective), new stitching. N.p.: Preface dated 1829, [published 1830]. \$9500.00

First edition. Ozeki (1781-1845), a fiefdom lord of Kurobanehan in today's Tochigi Prefecture, was particularly interested in technology and science. He was active as an innovator in developing the agricultural and industrial activities of his region. After his retirement, he moved to Edo and wrote a series of books on technological and agricultural subjects.

This is Ozeki's invaluable survey of sericulture and hand weaving techniques used throughout Japan before the modernization of the textile industry in the late 19th century. He describes in great detail all the stages of sericulture, the different kinds of looms used in various areas of the country, the production of linen and cotton fabrics, dyeing methods, how to produce different types of silk fabrics including luxury fabrics, etc.

*Illustrations of the Geng Zhi Tu*

19. RICE GROWING & SERICULTURE IN CHINA. Two finely illustrated vertical hanging silk scrolls illustrating the *Keng Chih Thu* [or] *Geng Zhi Tu* [*Agriculture and Sericulture Illustrated*] by Shou Lou, each measuring 1760 x 475 mm., carefully mounted on paper-backed silk, with silk brocade frames at each end, painted on silk in ink & colors, one scroll with 23 scenes of rice growing, and the other scroll with 23 scenes of sericulture in 12th-century China. [Japan]: in Japanese: "Meiji 24" [1894] & "copied and reduced in size by Ryokudo Matsuoka," with his seal. \$7500.00

These two finely painted scrolls are part of a long and complicated tradition in China and Japan that started in the 12th century. "The agricultural book in which the Chinese emperor seems to have taken most personal interest is the charming *Keng Chih Thu*, *Agriculture and Sericulture Illustrated*. In about 1145 Lou Shou presented to the emperor Kao-Tsung a series of twenty pictures [each of our scrolls has 23 scenes] on the various stages of rice cultivation and a similar series on sericulture, each with an appropriate poem [the poems are not present on these scrolls]...the whole work was printed several times by imperial order."—Francesca Bray, in Joseph Needham's *Science and Civilisation in China* (1984), Vol. 6, Part II, *Agriculture*, p. 49—a footnote on the same page, states: "The history of the *Keng Chih Thu* and of the different versions of the illustrations is almost impossible to unravel."

The paintings are based on the illustrations executed by Bingzhen Jiao (active 1680-1722) for the imperial editions of *Yushi gengzhi tu* published in the late 17th and early 18th centuries, several of which circulated in Japan.

The fine paintings on these silk scrolls offer an enormous amount of practical information, showing us the tasks of rice cultivation and sericulture in all their steps. The illustrations are finely colored and exquisitely detailed.

*The Island of Gold*

20. SADO ISLAND GOLD & SILVER MINING: TWO SCROLLS. Two finely illustrated manuscript scrolls, scroll I: 270 x 12,440 mm. & scroll II: 270 x 10,340 mm., on fine paper, with many brush & color paintings & numerous explanatory captions, each with gold fabric front endpapers, recently & carefully backed. [Japan: late 18th cent. – early 19th cent.]. \$19,500.00

A fine, brightly colored, and complete set of scrolls concerning the famous gold and silver mines on Sado Island, illustrating all the steps from mining to refining to minting.

*The Art of Printing in Japan Surveyed*

21. SAITO, Shozo. *Wa-kan* [or] *Wakan shuyo* [*The Art of Printing in Japan*]. Eleven facsimiles & 49 tipped-in samples of early Japanese printing, some containing illus. Two vols. Large 8vo, orig. patterned silk wrappers, stitched as issued. Tokyo: Shomotsu Tenboshu, 1933. \$5000.00

First edition, limited to 50 numbered copies and printed on fine paper, of this extremely rare "leaf book" demonstrating the progress of Japanese printing from 1347 to 1888. Some of the tipped-in samples demonstrate woodblock printing in color. Saito (1887-1961), was a book collector and historian of Japanese bookplates and forbidden books.

These volumes are an excellent introduction to the progress of printing by moveable type, woodblock, and copper engraving.

*Only Surviving Copy*

22. SHAKUHACHI FLUTE. From the block-printed title label on upper cover: *Rangyoku miyogiri shoshinsho* [*Detailed Instructions & Selections of Music for the Miyogiri Flute*]. One full-page woodcut illus. & music printing. 16 folding leaves. 8vo, orig. wrappers, orig. block-printed title label on upper cover (rubbed), new stitching. [Japan]: ca. 1684-1704. \$15,000.00

First edition and, apparently, unique; no copy is located in WorldCat or Union Catalogue of Japanese Books. The *miyogiri* is a type of *shakuhachi*, an end-blown three-node bamboo flute with five finger holes. The various types of *shakuhachi* flutes have been some of Japan's most popular instruments. They were brought from China in the 8th

century and became popular in 17th-century Japan when they were adopted by itinerant Buddhist beggar priests (*komuso*) of the *Fuke* sect, who were employed by the ruling warrior class.

This rare and comprehensive work begins with a table of contents and a physical description of the *miyogiri*, along with instructions on correct embouchure. The next section is concerned with fingering techniques, which are illustrated in two diagrams on two pages. This is followed by a wonderful full-page woodcut illustration of a Zen monk wearing a *kara* (religious attire) giving instruction to a samurai and a younger man.

Following this are nine pieces of song music for the *miyogiri*, written in a stylized version of *katakana* in vertical columns from right to left. Indications of blowing intensity and length of phrase are also included in the notation, as is the text of the songs.

#### *Sutra Picture Book for the Illiterate*

23. SUTRA FOR THE ILLITERATE. An extremely rare kind of sutra — *Shingyo* or *E Shingyo* — created for the largely illiterate population of Japan. On the first panel: *Namudaiji daihikanzeon* [the name of the Goddess of Mercy]. 65 woodcut scenes. 20 panels (each panel measuring 160 x 75 mm.), joined in accordion style (*orihon*). Total length: 1315 mm. Each panel printed by woodblock. Japan: mid- to late-Edo. \$4500.00

Sutras, sacred texts believed to preserve the actual words of the historical Buddha, were written or printed as a major industry in many temples in Japan. By the 7th century, sutra copying was an organized activity, and this tradition of copying or printing sutras has continued to the present day.

Originally, sutras were maintained as oral traditions, passed from one generation to the next amongst a largely illiterate and poor population. But there was another solution: to create woodcut picture sutras, such as ours, to instruct those who could not read, including criminals in rehabilitation and those without any earlier ethical instruction. Early examples such as this are very rare; these sutras tended to be “read to death.”

24. TEA CEREMONY SUMI DEMAЕ CHARCOAL PROCEDURE. Scroll on paper, with seven paintings, brush and black ink & colors (red, pink, & various shades of gray). Scroll (355 x 4553 mm. including gold-flecked endpapers), eight joined sheets, with additional top & bottom paper margins. [Japan: early-mid-20th century]. \$2500.00

This scroll depicts, in a series of seven images, one of the essential stages of the tea ceremony: the selection and arrangement of different kinds of charcoal used to heat the water for making tea. These illustrations show the varieties of *sumi* (charcoal) — *Dosumi*, *Eda[sumi]*, *Shiro*, *Wa[do]*, *Ten[zumi]*, *Wari[giccho]*, and one more, which we cannot read, and their careful placement by the host on trays (two images), in the fire pit (four images), and one in a reserve container. When the charcoal needs renewing, there is a ritual procedure, the *sumi demae*, of adding the fuel to the fire. While the host places the charcoal, the guests approach and carefully observe the procedure.

#### *Celebrated Kogo*

25. TEA CEREMONY “KOGO.” Two albums in accordion format (*orihon*) with 130 finely drawn brush-and-ink and color paintings of “Kogo” by Zen’an Sosetsu on mica-treated pieces of paper ranging from 118 x 80 mm. to 68 x 60 mm., & each mounted into two vols., title labels on upper covers “Katamono Kogo. Zen’an Sosetsu” [“Celebrated Incense Containers. [Drawn by] Zen’an Sosetsu”]. Two vols. 4to (235 x 176 mm.), orig. silk fabric over boards, orig. silk labels, a.e.g. [Japan]: “1917.” \$4500.00

In 1855, there was issued a “Katamono Kogo sumo banzuke,” a chart produced by tea ceremony utensil merchants and connoisseurs from Tokyo, Nagoya, Kyoto, Osaka, and Kanazawa. This chart, which rated legendary *Kogo*, small lidded containers for incense used in tea ceremonies, was the result of a friendly competitive vote amongst connoisseurs who participated in the spirit of the tea ceremony itself. Many of the *Kogo* on the chart were produced in China and Japan as early as the 16th century and are considered today to be amongst the greatest treasures of tea ceremony utensils.

The list of *Kogo* on the chart was highly influential in the following years as a guide to collecting tastes, and its influence continues to the present day.

This is a collection of 130 fine and highly finished drawings by the relatively unknown artist Zen’an Sosetsu of

many of the legendary *Kogo* listed in the chart.

26. JAPANESE TRADITIONAL HAND LOOMS. An uncommonly large and fine scroll (1760 x 475 mm.) depicting two Japanese hand looms, with operators, finely painted in bright colors. [Japan: mid-Edo]. \$4500.00

This handsome scroll depicts in great detail two Japanese hand looms used to create complex patterns of silk brocade and *birodo* (velvet). The greatly enlarged illustrations are inspired by images in the first volume of Akisato's *Miyako meisho zue* (1786), a famous guide to Kyoto. Nishijin, a district of Kyoto, was famous for its traditional textile production, employing highly specialized weaving techniques to obtain spectacular designs and effects.

*"A Whole World within the Covers of One Book"*

27. TORII, Kiyonaga, artist. *Saishiki mitsu no asa* [*Colors of the Triple Dawn*]. Preface by Yomo Magao. Seven double-page color-printed woodcut plates & one color-printed woodcut vignette on page of Preface. Large 8vo, accordion format (*orihon*), 14 panels, orig. patterned semi-stiff dark blue wrappers (a little rubbed & minor wear), decorated with gold, orig. blue-gray block-printed title label on upper cover. Edo: Eijudo, 1787. \$100,000.00

First edition of this extremely rare and beautiful *ehon*; it is "Kiyonaga's one great non-erotic album."—Hillier, *The Art of the Japanese Book*, p. 382. Kiyonaga (1752-1815), most famous as a designer of color prints depicting the life and customs of the "Floating World" in and around Edo, was for many years considered "the supreme master designer of the colour print with figures."—*ibid*. The leading designer of prints of beautiful women of the 1780s, Kiyonaga perfected his mature style in the second half of that decade. Because of the enormous demand for his color prints, he did not produce many books, and those were almost entirely *shunga*.

This book is printed on large *mino* paper. The double-page color-printed woodcuts display sophisticated embossing, both raised and indented, and with the slight application of mica and what appears to be gold. The most unusual wrappers have hand-drawn images in gold (now oxidized) of pine and mist patterns.

*"Without Precedent in Concept and Fulfilment"*—Hillier  
*Utamaro's Shell Book*

28. UTAMARO, artist. *Shiohi no tsuto* [trans.: *Gifts of the Ebb Tide*]. Eight double-page color-printed woodcut illus., luxuriously heightened with gold, metallic dusts, & embossing. One leaf of preface (blank verso pasted onto upper cover, nine folding leaves, one leaf of postface (blank recto pasted to lower cover). 8vo (*orihon*), orig. blue patterned wrappers with waves (rubbed), orig. block-printed title slip on upper cover (slip a little frayed). Edo: Juzaburo Tsutaya, 1789. \$150,000.00

First edition of perhaps the greatest of all Japanese illustrated books. "Even among Japanese books, the 'Shell Book' must be considered remarkable, hardly another has quite the same concinnity of subject, text and illustration... Its title is a poetic one that strikes the chord for the whole work — *Shiohi no tsuto* — 'Gifts of the Ebb-tide.' The poems were contributed by the members of a poetry club...

"One of the most beautiful books ever published."—Roger S. Keyes, *Ehon. The Artist and the Book in Japan* (New York Public Library, 2006), p. 114—(describing & using for the frontispiece, dust-jacket, and a plate in the catalogue illustrations from the NYPL's copy of the second edition).

29. WHALING SCROLL. A long, dramatic, and very finely illustrated scroll on paper (backed with mica paper & with wormholes repaired) with many fine brush and color paintings, including the use of gold & silver. Scroll (360 x 9290 mm.). N.p.: late-Edo? \$22,500.00

Our scroll, while it reveals no definitive place or date, was clearly produced in the early 19th century; it is uncommonly long and richly illustrated. In a series of distinct scenes, we see all the stages of whale hunting and processing. Each scene is a "beehive of activity."

30. WOODBLOCK. A wooden board (165 x 357 mm.) carved with text on both sides of the entire preface of *Waka fumoto no chiri* [*Waka Poetry on Dust from the Foot of the Mountain*] by Chohaku Aruga. [Japan]: preface dated "1801" & first published in 1864. \$1950.00

A rare text woodblock that contains the complete preface of this famous book of *waka* poetry, which was published posthumously in 1864. Aruga (1662-1737), a student of Choga Hiramasa, member of the *Nijo ha* school of poetry, wrote seven important works of poetry. This woodblock contains three pages of text and one blank page. Both sides have marks indicating the pagination of the preface.

Fine condition. With wooden handles on each side to maintain the proper registration during the printing process.