



2024 ABAA New York International  
Antiquarian Book Fair, 4-7 April (Stand C15)

### Asia List



Jonathan A. Hill, Bookseller Inc.  
325 West End Avenue, Apt 10B  
New York, NY 10023  
[orders@jonathanahill.com](mailto:orders@jonathanahill.com)  
917-294-2678



## Confucianism by Women, for Women

1. **BAN, Zhao 班昭 et al.** *Yō sasō 女四書* [*Four Books for Women*]. Printed in Hangul & Chinese characters. Four vols. Small folio, orig. semi-stiff wrappers, manuscript title labels on upper covers. [Korea]: 1907.

\$9500.00 (Item ID #[10028](#))

An extremely rare Korean edition with no copy listed in WorldCat; this is a translation of *Nü sishu*, a collection of Confucian works all written by women. The collection was first published in China before appearing in Korea.

"The *Nü sishu* (Four Books for Women) were regarded as a counterpart to the famous *Sishu* 《四書》 (Four Books) grouped by Zhu Xi 朱熹 (1130-1200 CE), a Song Neo-Confucian. In the Confucian tradition, the four books for gentlemen's learning included: (1) the *Analects*, (2) the *Mencius*, (3) the *Great Learning*, and (4) the *Book of the Mean*. The *Sishu* exerted immense influence on Chinese society, thought, and culture, particularly in the period from 1313 to 1905 during which these four books were used as standard textbooks for the imperial civil service examination. Similarly, the *Nü sishu* were considered a very important collection of four didactic texts for the education of women. Unlike the *Sishu*, however, the *Nü sishu* were written by women.

## A Prime Example of Polychrome Woodblock Printing; Complex Six-Color Printing in Guandong

2. **DU, Fu.** *Du Gongbu ji 杜工部集* [*Collection of "Board of Works" Du* (i.e., Du Fu).] Ten vols. 8vo, orig. wrappers. [Guangzhou]: Luo Haoquan's Hanmo Yuan 翰墨園, 1876.

\$15,000.00 (#[8979](#))

A beautifully executed hexachrome woodblock-printed edition of the annotated poetry of Du Fu (712-70 CE), one of the most famous poets in Chinese literary history. The base text of this collection of his poetry was first printed in 1059 CE, compiled from several books then in circulation. Our edition was marketed to have "commentaries from five authorities" (*wujia pingben* 五家評本), each of which is printed in a different color of ink.

## Most Unusual

3. **EROTICA SCROLL (MOJIRI).** A most unusual erotic scroll, on paper, with nine finely painted scenes, in rich pigments. Scroll (273 x 5750 mm.). [Japan: late Edo].

\$9500.00 (#[10030](#))

This scroll contains a series of nine extremely unusual and complex erotic paintings; they are parodies or burlesques (*mojiri*, もじり), with rather grotesque imagery, all referring to classic Japanese tales, theater pieces, and historical personages. Parodies, burlesques, and humorous satires were an essential aspect of *shunga* images and, indeed, of popular literary and visual arts in general during the Edo era. "Literary classics, religion, foreign worlds, even female emperors and emperor consorts, and other famous historical figures — all were victims of *shunga* parody... Irreverence and libertarianism in the face of authority and tradition was a sustained undercurrent in much *shunga* production."—C. Andrew Gerstle, "Shunga and Parody" in *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), p.



318–(& see the rest of this thoughtful essay discussing why *shunga* should be taken seriously as a counter-discourse in the face of Tokugawa restrictions).

**4. FORESTRY SCROLLS, KISO VALLEY, JAPAN.** Two *emaki* (illustrated scrolls) on paper, entitled on labels on outsides: “Sanrin batsuzai zukai 山林伐材図解, “Mountain Forests, Felling Trees, Illustrated & Described”; Scroll 1 sub-title: “Batsuboku” 伐木, “How to Fell a Tree”; Scroll 2 sub-title: “Kawagari” 川狩, “Capturing the Timber.” 40 scenes (one of which includes three images). Two picture scrolls, numerous finely hand-drawn paintings in many colors of pigments. [Japan: late Edo].

\$42,500.00 (#[9908](#))

Japan has long maintained its forests as a treasured economic resource, treating their trees as a valuable financial asset as well as a place to satisfy the citizens’ love of nature and as a source of their livelihoods.

Our two beautiful and richly illustrated scrolls depict this valley’s forestry activities in the Edo period, from **harvesting trees, replanting, and the transportation of timber to markets downriver**. Our description is largely dependent on Prof. Conrad Totman’s account of forestry in the Kiso region in his *The Lumber Industry in Early Modern Japan* (1995), pp. 55-76. He has utilized two scrolls belonging to the Tokugawa Institute for the History of Forestry, which are very similar to ours.

### 83 Views of Mount Fuji

**5. FUJISAN 富士山 [MOUNT FUJI].** Four picture scrolls on paper, containing 83 fine paintings of different aspects of Mount Fuji. Four scrolls (315 x 24,440; 13,910; 19,960; 17,200 mm.). [Japan: late Edo or early Meiji].

\$19,500.00 (#[10031](#))

Mount Fuji, with its graceful conical form, is certainly one of the most beautiful of all volcanic mountains and is considered the sacred symbol of Japan. For centuries, it has been a pilgrimage destination; its beauty has been appreciated by many poets and reproduced by countless artists, most famously Hokusai.

The 83 paintings in these four picture scrolls were clearly rendered by a highly skilled artist, who was able to achieve numerous effects. Each painting is of different length, and many are quite extended and panoramic. The scrolls are named on their manuscript labels: “Fuji zecchō no zu” 富士絶頂の図, “The Summit of Fuji Illustrated”; “Fuji hokumen no maki” 富士北面の巻, “Views of the North Side of Fuji”; and the third and fourth share “Fuji nanmen no maki” 富士南面の巻, “Views of the South Side of Fuji.”

### Internal Medicine & Vaccination

**6. HONMA, Soken 本間棗軒. Naika hiroku 内科秘録 [Diagnosis and Treatment of Various Diseases].** One finely hand-colored port. of the author & many full-page woodcuts (mostly hand-colored). 14 vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers. [Mito]: Jijuntei zo 自準亭藏 et al., 1867.

\$8500.00 (#[10097](#))

First edition. Honma (1804-72), a member of a distinguished family of physicians, studied under Phillip Franz von Siebold, who had brought many printed Western works

on medicine and surgery to Japan. Honma also learned anesthesia from Seishu Hanaoka, the first Japanese physician to master this specialty. In Nagasaki, Honma studied vaccination.

This is Honma's great work on internal medicine in which he provides more than one hundred case histories. The most notable aspect of this book is the author's description of Western vaccination in Vol. 14. Each step of the treatment is described and beautifully illustrated in a series of well-colored full-page woodcuts, depicting the day-by-day progress of the procedure. Honma's use of vaccination met with great resistance because the general population feared being turned into cows by use of the cowpox virus.

This book describes the anatomy of the body, circulation and the pulse, many types of ailments ranging from gout to fevers to arthritis, dysentery, infectious diseases, heart diseases, paralysis, pneumonia, asthma, spitting of blood, jaundice (finely illustrated), liver diseases, frostbite, psychological illnesses, and gynecological and pediatric diseases.

### "A Masterpiece of Color Printing and Design"

7. **HU, Zhengyan 胡正言, ed.** *Shi zhu zhai shu hua pu* 十竹齋書畫譜 [Ja.: *Jūchikusai shoga fu; Ten Bamboo Studio Collection of Calligraphy & Painting*]. Numerous full-page woodblock color-printed illus., some with delicate embossing. 16 vols. 8vo in *orihon* (accordion) format, orig. gray semi-stiff wrappers with orig. title-slips. [Japan]: [1760-72].

\$19,500.00 (#[10189](#))

A fine and **rare 18th-century Japanese edition** of this Chinese "masterpiece of color printing and design" (Robert T. Paine, Jr., "The Ten Bamboo Studio," *Bulletin of the Museum of Fine Arts* 48.274 [1950]: p. 72). The *Ten Bamboo Studio Collection of Calligraphy and Painting* is a book of finely printed images of rocks, birds, plants, and other motifs, along with poetry reproduced in calligraphy. The book is most famous for its use of woodblock printing in color. The earliest dated leaf in the set is from 1619, with the book's general introduction being dated 1633. It is not clear whether the book was first published as a complete set in 1633 or whether some leaves were printed earlier as they were finished. In case some leaves were printed already in 1619, "then these would be the first known example of true color printing (i.e. multiple-color printing done with more than one wood block and requiring careful registration of successive impressions) in East Asia" (Thomas Ebrey, "The Editions, Superstates, and States of the *Ten Bamboo Studio Collection of Calligraphy and Painting*," *East Asian Library Journal* 14.1 [2010]: p. 3). In case it was published in 1633, it would still be one of the earliest examples of the technique extant today.

☛ With thanks to Professor Thomas Ebrey of the University of Washington.

### "A Masterpiece of Color Printing and Design"

8. **HU, Zhengyan 胡正言, ed.** *Shi zhu zhai shu hua pu* 十竹齋書畫譜 [Ja.: *Jūchikusai shoga fu; Ten Bamboo Studio Collection of Calligraphy & Painting*]. Numerous full-page woodblock color illus. 16 vols. 8vo, orig. wrappers with orig. title-slips, butterfly binding. [Kyoto]: [Hishiya Magobei], [1831].

\$7500.00 (#[10190](#))

A fine set of the **1831 Japanese edition** of this Chinese "masterpiece of color printing and design" (Robert T. Paine, Jr., "The Ten Bamboo Studio," *Bulletin of the Museum of Fine Arts* 48.274 [1950]: p. 72). The *Ten Bamboo Studio Collection of Calligraphy and Painting* is a

book of finely printed images of rocks, birds, plants, and other motifs, along with poetry reproduced in calligraphy. The book is most famous for its use of woodblock printing in color. The earliest dated leaf in the set is from 1619, with the book's general introduction being dated 1633. It is not clear whether the book was first published as a complete set in 1633 or whether some leaves were printed earlier as they were finished. In case some leaves were printed already in 1619, "then these would be the first known example of true color printing (i.e. multiple-color printing done with more than one wood block and requiring careful registration of successive impressions) in East Asia" (Thomas Ebrey, "The Editions, Superstates, and States of the *Ten Bamboo Studio Collection of Calligraphy and Painting*," *East Asian Library Journal* 14.1 [2010]:3). In case it was published in 1633, it would still be one of the earliest examples of the technique extant today. "

☛ With thanks to Professor Thomas Ebrey of the University of Washington.

## The Last Great Manchu-Chinese Dictionary of the 18th Century

9. **IHING (or YI-XING) 宜興**. Ch.: *Qing wen bu hui* 清文補彙, Ma.: *Manju gisun be niyeceme isabuha bithe* [*Manchu Collected, Supplemented*]. Eight vols. Large 8vo, orig. wrappers. [China]: 1802 (date of colophon).

\$7500.00 (#9990)

Second edition of this landmark Manchu-Chinese dictionary, the last of the great Manchu dictionaries of the 18th century. Ihing first published his dictionary privately in 1786, the date of the Preface. We know of only one copy of this edition, held at a Chinese library. All other copies in circulation are, to the best of our knowledge, of the second edition.

☛ Märten Söderblom Saarela, *The Early Modern Travels of Manchu: A Script and Its Study in East Asia and Europe*, 109.

## "The First Comprehensive Scientific Monograph That Appeared in Japan"—Ueno

10. **IINUMA, Yokusai 飯沼慾齋**. *Sōmoku zusetsu* 草木圖說 [*Plants & Trees, Illustrated & Explained*]; from labels on upper covers: *Shintei Sōmoku zusetsu* 新訂草木圖說. Lithographed frontis. port. of the author in Vol. I. About 1200 very fine woodcuts, some double-page, of plants, many with sections delicately hand-colored. 20 vols. Large 8vo, orig. yellow patterned wrappers, orig. block-printed title-labels on upper covers. Ogaki, Mino Province: Hirabayashi so 平林莊, 1874-75.

\$45,000.00 (#9959)

Second edition, revised and enlarged, of this magnificent Japanese botanical work; it is considered "the first comprehensive scientific monograph that appeared in Japan."—Masuzo Ueno, "The Western Influence on Natural History in Japan" in *Monumenta Nipponica*, Vol. 19, No. 3/4 (1964), p. 330.

11. **IMPERIAL BURIAL SITES OF JAPAN**. Illustrated manuscript on paper, entitled in a manuscript note on final opening: "Wayō ryō zukō " 和陽陵図考 ["Japanese Emperors' Tombs, Illustrated & Described"]. 39 fine double-page landscape paintings. Small 4to (265 x 190 mm.), in *orihon* (accordion) format, orig. boards. [Japan]: on final opening (in trans.):

“Copied in the summer of 1833 by [last name indecipherable] Hairi, a resident of Washu sakurai [part of today’s Nara].”

\$8500.00 (#[9821](#))

There are nearly 900 Imperial tombs in 457 locations in Japan, ranging from simple burial mounds to cemeteries to small temples. This manuscript contains **landscape images of a selection of 34 Imperial burial sites**, along with four famous landscapes and one ancient imperial residence area, all located in Yamato Province (today’s Nara Prefecture).

### “The Greatest Illustrated Botanical Work of Nineteenth Century Japan”

**12. IWASAKI, Kan’en 岩崎灌園 (or Tsunemasa or Genzo).** *Honzō zufu* 本草圖譜 [*Illustrated Materia Medica*]. Several thousand double-page & full-page color-printed woodcuts, many with embossing. 95 vols. 8vo, orig. tan patterned semi-stiff wrappers, orig. title slips on upper covers. Tokyo: Honzō Zufu Kankōkai 本草圖譜刊行會, 1916-22.

\$37,500.00 (#[9992](#))

The definitive and complete edition of the “the greatest illustrated botanical work of nineteenth century Japan...This monumental work, the *Honzō zufu*, briefly describes and splendidly illustrates in full color some 2,000 plants. It is considered to be one of the two most important works on systematic botany in the Tokugawa period (1603-1867).” –Richard C. Rudolph, “Illustrations from Weinmann’s ‘Phytanthoza iconographia’ in Iwasaki’s ‘Honzō zufu’” in *Huntiana*, Vol. 2 (15 October 1965), p. 1.

### A Classic of Agriculture & Sericulture

**13. JIAO, Bingzhen 焦秉貞, artist; KANGXI 康熙, Emperor of China, sponsor.** *Yu zhi geng zhi tu* 御製耕織圖 [*Agriculture & Sericulture Illustrated*]. 46 finely hand-colored full-page woodcuts (all ca. 244 x 238 mm.). Two parts in one vol. 100 panels (or pages). Large 4to (267 x 267 mm.), orig. silk over boards, manuscript title slip on upper cover, bound in *orihon* (accordion) style. [China: 18th or 19th century].

\$22,500.00 (#[10115](#))

A beautiful edition of this famous illustrated work on Chinese agricultural and sericultural techniques. The hand-colored illustrations are based on the Song dynasty edition of 1237 by Lou Shou 樓璣 (1090-1162), the earliest Chinese book to illustrate all the steps in rice cultivation and silk production. The illustrations were quite influential, serving as models for images in later Chinese scientific books.

### The “Dog Kennel Depicted Map”

**14. KAISEN EDO ŌEZU 改撰江戸大繪圖** [*Revised Map of Edo, Depicted*]. Drawn by Ochikochi Dōin 遠近道印. Woodcut-printed map of Edo, on paper, with fine cont. highlighting in color, 1855 x 1690 mm., orig. blue board covers. [Edo]: Itaya Yahei 板屋彌兵衛, 1698.

\$17,500.00 (#[10191](#))

By the late 17th century, Edo was en route to becoming the biggest city in the world, with a population of over one million residents. As the city grew and at the same time suffered from frequent fires, there was constant rebuilding and dramatic changes to the layout of Edo.

It was during this time that Tokugawa Tsunayoshi (1646-1709), served as shogun from 1680 until his death. A lover of animals, he is best known for instituting animal protection laws, particularly for dogs. This created a tremendous surge in the number of dogs in Edo, many of them diseased and stray, which caused the city to smell horribly from dog feces. To combat the problem, vast kennels (*Nakano goyo oyashiki*) were created in 1695 in the then-suburban Nakano section of Tokyo in the north.

To reflect the many changes to the city, beginning in the middle of the 17th century a series of maps under the generic name “Edo ōezu” was published by a number of competing publishing houses. One of these map series, the “Kaisen Edo ōezu,” was drawn by the surveyor Hanchi Fujii 藤井半知 (active in the second half of the 17th century), using the pseudonym Ochikochi Dōin. His map of Edo, first published in 1687, was known for its accuracy. It went through a number of printings and revisions and shows land tenures of *daimyo* and *hatamoto*.

Our very rare edition of 1698 is famous, known as the “Dog Kennel Depicted Map” [*Inugoya eiri* 犬小屋絵入]. It, and its 1696 earlier printing, depict for the first time these kennels (with tiny pictures of dogs).

## There is Life After Being Re-Pulped

**15. KASUGA BAN, RECYCLED PAPER.** Part 97 (of 100) of the sutra *Yogācārabhūmiśātra* [Ch.: *Yuqieshidi lun*; J.: *Yuga shijiron*; *Treatise on the Stages of Yogic Practice*]. Trans. into Chinese by Xuanzang. *Orihon* (accordion) format. Printed on grayish recycled paper. [Nara: published by the monk Kōei at the Kōfukuji Temple, 1213].

\$22,500.00 (#[10192](#))

An extremely rare example of a Kamakura-era sutra printed in Japan on recycled grayish paper; this is the first specimen we have encountered. For an excellent discussion on the subject of recycled paper used in early Japanese printing, we have turned to the most interesting contribution of Prof. Lucia Dolce at SOAS (“A Sutra as a Notebook? Printing and Repurposing Scriptures in Medieval Japan”, *Ars Orientalis*, Vol. 52: No. 3, 2023).

## Daikon, The Almost Magical Root Vegetable

**16. KIDODŌ 器土堂.** *Daikon isshiki ryōri himitsubako* 大根一式料理秘密箱 [*Comprehensive Secret Digest of Exceptional Radish Dishes*]. Illus. in the text. 8vo, orig. blue semi-stiff wrappers, orig. block-printed title label on upper cover. Kyoto: Nishimura Ichūemon et al., Edo, Osaka, & Ishū: colophon dated 1785.

\$4950.00 (#[9832](#))

First edition of one of the earliest Japanese books on the daikon radish, with instructions on 20 ways to cut the vegetable and 30 ways to cook it. Little is known about Kidodō, but he may have learned his trade under the Shijo School and worked as a professional restaurant chef in Kyoto. This book is rare, with no copy in WorldCat.



## A Book Far in Advance of Its Time The Ultimate Luxury Copy: Tokusei Bon

17. **KŌETSU UTAI BON from the Saga Press.** *Kōtei* 皇帝 [libretto for the Noh play]. 16 pages of text & two pages forming paste-downs of varying shades of pale green *gofun biki torinoko* (mica-printed) paper, all printed with mica patterns, bound in two “quires” & sewn together. Small 4to (240 x 180 mm.), orig. pale pinkish-brown semi-stiff wrappers with mica woodblock-printed designs of bamboo, orig. printed label on upper cover. [Saga, near Kyoto: about 1607].

\$32,500.00 (#[9833](#))

An ultimate luxury copy (*tokusei bon* 特製本), in pristine condition, with mica-printed text leaves and covers, using paper of three shades of pale green. This is the first time we have handled a copy of a *Kōetsu utai bon* in the most luxurious (of three) state.

Printed with movable type on luxurious thick paper, the books have, according to Hillier, a modernity in design matched only by the works of 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 Kōetsu.

18. **KONDŌ, Ariyoshi** 近藤有芳 (or **Yūhō or Hideari**), **artist; NANBARA, Keisho** 南原 桂処, **editor.** *Taisei shinshafu* 大成真写譜 [Detailed & Accurate Images of Plants & Animals]. Two full-page & 50 double-page color-printed woodcuts. Two vols. Large 8vo, orig. semi-stiff wrappers, orig. title slips on upper covers. Osaka: Shibakawa Mataemon 芝川又右衛門, 1888.

\$7500.00 (#[9961](#))

First edition of this beautifully illustrated natural history book. It is rare: WorldCat 673623988 lists only the National Diet Library copy. Kondō (fl. 1830-50), a student of the prominent Kyoto painter Kishi Ganku (1756-1838), became well known by the early 1830s and was mentioned in the *Heian Jinbutsu Shi* edition (a Japanese Who’s Who of prominent people). Kondō’s art was acknowledged to have surpassed that of his teacher, but sadly Kondō died relatively young, sometime in the mid to late 1850s. While Kondō was primarily a painter, he did execute some woodblock illustrations.

### “The Famous Women of Japan...Remarkable Books” –Brown

19. **KUROSAWA, Sekisai (or Hiroitada).** 黒澤石齋. *Zenzō honcho kokon retsujoden* 全像本朝古今列女傳 [Complete Lives of Our Nation’s Virtuous Women from Ancient to Modern Times]. 181 fine full-page woodcuts. Printed throughout in *kanbun*. Ten vols. 8vo, orig. semi-stiff blue wrappers (some rubbing), orig. block-printed title slips on upper covers. Kyoto: Murakami Heirakuji 村上平樂寺, 1668.

\$9500.00 (#[10035](#))

First edition, and very rare, of this work on the famous women of Japan. It contains brief lives of 217 celebrated Japanese women, drawn from history and legend, accompanied by 181 full-page woodcuts. It was modeled after the book of Chinese heroines by Liu Xiang (77-6 BCE), the Chinese astronomer, historian, librarian, and bibliographer. Liu Xiang’s

book served as a standard Confucian textbook for the moral education of women for more than 2000 years.

Each volume is devoted to a different category of famous women: empresses, ladies of the nobility, wives of men of high rank (including Lady Murasaki), virtuous women, wives of common people, concubines, courtesans, virgins, miraculous women, and divine women.

These volumes contain 181 fine full-page woodcuts. The British Museum's cataloguing of their set states "the illustrations amount virtually to printed 'Narae'."

## The Corporeal Decay of a Woman's Body

**20. KUSŌZU 九相圖** [*Nine-Phase Pictures (of a Decaying Corpse)*]. Picture scroll entitled, on manuscript paper label on outside, "Baō kusōshi emaki" 坡翁九想詩画卷 ["Mr. Su's Poem on the Nine Stages of a Decaying Corpse, Illustrated Scroll"]. Ten narrative paintings, in brilliant & sometimes lurid color. Scroll (370 x 12,070 mm.). [Japan]: late Edo.

\$25,000.00 (#[10165](#))

Originating in China, the "nine stages of a decaying corpse" is a subject long popular in Buddhist art and poetry in Japan, where many scrolls and woodcut books have been executed on the subject, from about the 13th century until the present day. The rather shocking depiction of the bodily decay of an anonymous noblewoman's corpse is a provocative theme that has shown remarkable vitality over the centuries, used as visual agents for various purposes and target audiences, from religious meditation on impermanence to the teaching of precepts of feminine morality, both in daily life (proper conduct and etiquette) and as correct behavior on the basis of Buddhist teachings.

## Say "AHHHH"

**21. LIP & TONGUE DIAGNOSIS.** Manuscript on paper, entitled on upper wrapper "Shin Jōkō no zu" 唇常候之圖 [*Illustrations of Constant Phenomena of the Lips*]. 19 illus. of lips & 42 illus. of tongues (several in color). 8vo (231 x 170 mm.), orig. wrappers. [Japan]: [mid- to late Edo].

\$3750.00 (#[10193](#))

An illustrated manuscript on the pathology of the lips and tongue. Tongue diagnosis has long remained a vital tool used in traditional Chinese medicine both for assessing the current health of a patient and providing a basis for prognosis. It grew in popularity in the late imperial period and was well-established by the 18th century (Oliver Loi-Koe, "Ancient Pulse-Taking, Complexions and the Rise of Tongue Diagnosis in Modern China," in the *Routledge Handbook of Chinese Medicine*, pp. 171-73). Our manuscript shows that it was also practiced in Japan.

## A Precious Scroll: Praying for Children

**22. LIU, Douxuan 劉斗璇.** *Xiao shi bai yi Guanyin pu sa song ying er xia sheng bao juan* 銷釋白衣觀音菩薩送嬰兒下生寶卷 [*Explanatory Precious Scroll of the White-Robed Bodhisattva Guanyin Who Comes into the World Bringing Children*]. Five-page (or panel) woodcut illus. of

the deity Avalokiteśvara holding a baby and surrounded by her attendants & three full-page woodcut talismans with text in Vol. I; another full-page woodcut of the deity on final page of Vol. II. Two vols. Narrow small folio in accordion format. [China]: early Qing?  
\$15,000.00 (#[9592](#))

A “precious scroll” (*baojuan* 寶卷) in accordion format by late-Ming Daoist Liu Douxuan. Liu and his father, Liu Xiangshan 劉香山, who were from Henan in central China, authored several precious scrolls. A genre of popular religious literature that originated in the 16th century, “precious scrolls were designed for a lay audience, which was often predominantly made up of women” (Yü, *Kuan-yin*, 317-18). Our scroll represents one moment in the history of the bodhisattva Avalokiteśvara as a female deity associated with childbirth.

**23. MANCHUKUO AERIAL PHOTO ALBUM.** [Printed on the first leaf]: *Shashinjō* 寫真帖 [*Photo Album*]. 23 black & white aerial photographs & one photograph of a map of the region, all carefully mounted on 24 stiff leaves. Small 4to orig. decorative boards. [China]: [printed at the foot of the first leaf]: Manshū kōkū kabushiki gaisha 滿洲航空株式会社, [1930s-40s].

\$1950.00 (#[10168](#))

An album containing a series of **aerial photos taken by the Manchuria Aviation Company**, or Manchukuo National Airways, which was the Manchukuo flag carrier. The company was founded in 1931 to serve the needs of the Japanese Kwantung army, but it also had civilian operations.

Our book contains **23 aerial photographs of Manchuria mounted on cardboard leaves**; each has a small pre-printed label below identifying the location. Scenes covered include the eastern Qing imperial tombs near Shenyang, the White Pagoda of Liaoyang, the walled city of Jinzhou, an ice breaker plying the Bohai gulf, the Great Wall of China, the Tibetan Buddhist temple at Chengde, striking geological formations in the vicinity of Rehe, flooded countryside near Changchun, the Khingan mountains, the frozen Sungari river by Jiamusi, a forest fire in the mountains near Harbin, the lake on top of Mt. Paektu (Changbaishan) on the border with present-day North Korea, and blossoming cherry trees in the town of Andong.

**24. MARTIAL ARTS: SHINKAGE-RYŪ SWORDSMANSHIP.** Seven scrolls on fine shiny paper, four of which have 93 fine color brush & ink drawings of swords and swordsmen in poses. Seven scrolls (each 182 mm. high, lengths varying from 1950 to 5495 mm., including front endpapers). [Japan]: “copied March 1819.”

\$16,500.00 (#[9823](#))

*Shinkage-ryū* 新陰流, “new shadow school,” is one of the oldest traditional schools of Japanese martial arts, founded in the mid-16th century by Kamiizumi Ise-no-Kami Fujiwara-no-Hidetsuna (later, Kamiizumi Ise-no-Kami Nobutsuna 上泉 伊勢守信綱, 1508-78). *Shinkage-ryū* is primarily a school of swordsmanship (*kenjutsu*) and is a synthesis of Kamiizumi’s studies in the century-older school of *Kage-ryū* (Aizu).

These seven scrolls contain invaluable textual and pictorial information regarding the *Shinkage-ryū*. Each scroll contains a family tree of the headmasters of the school, starting with Kamiizumi Nobutsuna, followed by Yagyū Munetoshi and his descendants, Arichi Genkatsu and his successors, and Miyake Shigehide and his successors, including the

fourth-generation headmaster Miyake Hidekata, who gave the information in these scrolls to Sekiya Rokubei in March 1819.

### The Most Comprehensive Work on Obstetrics Published in Japan before Perry

25. **MIZUHARA, Sansetsu** 水原三折. *San'iku zensho* 産育全書 [Complete Book on Obstetrics]. Numerous woodcut illus. in the text. 12 vols. 8vo, orig. semi-stiff wrappers, orig. block-printed title labels on upper covers. Kyoto, Edo, Osaka & Nagoya: various publishers, 1850. \$8500.00 (#[10099](#))

First edition and a complete set of this finely illustrated book, the most comprehensive work on obstetrics published in Japan before the arrival of Admiral Perry and Western influences.

### “One of the Best”–Hillier

26. **MIZUNO, Chūkyō (or Tadaaki)** 水野忠敬. *Sōmoku kin'yōshū* 草木錦葉集 [Brocade-Leaf Collection of Plants and Trees]. Numerous fine woodcuts throughout. Seven vols. 8vo, orig. blue patterned wrappers, orig. block-printed title labels on upper covers. Edo, Kyoto, Osaka, & Nagoya: Suharaya Mohei et al., 1829. \$6500.00 (#[9834](#))

First edition of this beautifully illustrated work on plants and trees that have variegated leaves, edged or patterned with different colors, in the form of splashes, spots, stripes, or intricate patterns. More than 1000 species of plants and trees are illustrated.

“One of the best is Mizuno Chūkyō's *Sōmoku Kinyōshū*, 'A Collection of Plant Leaves,' published in 1829. It was illustrated by Ōoka Umpō (1764-1848), of *hatamoto* rank and a student under Tani Bunchō, and his pupil Sekine Untei. The book depicts a multitude of species, several contrasting ones arranged effectively on each page — odd, nightmare vegetation, fit for dark, bat-ridden caves or the lightless undergrowth of a rain forest.”–Hillier, *The Art of the Japanese Book*, p. 812.

### “The Way of Loving Youths” Male-Male Love in Japan

27. **NANSHOKU 男色 (or DANSHOKU: HOMOSEXUAL LOVE)**. *Shudō kōmoku* 衆道綱目 [Explanation of Shudō]. Two double-page & two full-page woodcut illus. Small 8vo, orig. wrappers. Colophon: [most certainly Osaka]: Honya Kihei 本屋喜兵衛, “early November 1670.” \$85,000.00 (#[9856](#))

An unrecorded and extremely early printed work on Japanese male-male sexual relationships (*nanshoku*). This is the earliest example of the genre that we have handled. We find no record of this work in NIJL or WorldCat, and it appears this is the sole surviving copy.

Japanese erotic books devoted entirely to male-male love “have suffered even greater attrition than heterosexual erotica, particularly in the 20th century.”–*Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), p. 443.



## The New Mirror of Male Love

28. **NANSHOKU 男色 (HOMOSEXUAL LOVE)**. *Nanshoku imakagami* 男色今鑑 [*The New Mirror of Male Love*]; super-title on labels: *Fūryū kingyo tai* 風流金魚袋 [characters indecipherable]. Five double-page & 10 single-page black & white woodcut illus. Five vols. 8vo, orig. blue wrappers, orig. printed title labels. [Kyoto]: Hishiya 菱屋, 1711.

\$45,000.00 (#9897)

First edition, and very rare, of these 15 tales of homosexual love and desire between old and young samurai, many violent and accompanied by graphic scenes of murder and betrayal. *Nanshoku* is an understudied category of *shunga*, in which male-male romantic relationships (*shudō*), frequently involving an older man and a young boy, are hinted at in an array of visual cues, allusions, and innuendos. The earliest known examples of *nanshoku* were published in the mid-17th century, and very few original editions survive because of the controversial nature of homosexual relationships in Japanese society.

The title of our book is a clear reference to Saikaku Ihara's 井原西鶴 extremely famous collection of short stories, *Nanshoku okagami* 男色大鑑 (1687), which contains 40 short stories of amorous relations between men, usually an older man and a young man or adolescent.

## The First Atlas of Japan Printed in Japan

29. **NIHON ZU 日本図 [or] NIHON BUNKEI ZU 日本分形圖** [*Separate Maps of Japan*]. 16 hand-colored woodblock-printed double-page maps. 68 folding leaves. 8vo, orig. blue semi-stiff wrappers. From final leaf: [Kyoto]: Yoshida Tarōbei 吉田太郎兵衛, 1666.

\$25,000.00 (#10194)

First edition of the first atlas of Japan printed in Japan; this is an extremely rare book. It consists of 16 hand-colored provincial maps, covering Aomori to Kyūshū and Tsushima. The maps show the distances of the main roads and sea routes. Roadways, towns, castles, rivers, and hot springs are depicted and labelled. The text describes the routes shown on the maps and includes such information as rice production statistics and distances between various points by land and sea. Our atlas was based on the Keichō manuscript map, completed about 1639, but subdividing Japan into provinces and keeping the same scale to preserve the accuracy of the original.

## Japanese Textile Technology

30. **OZEKI (not OOZEKI), Masunari 大関増業**. *Kishoku ihen* 機織彙編 [*Manual of Textile Technology during the Edo Period*]. Numerous fine and highly detailed full-page woodcut illus. in the text. Five parts in two vols. 8vo, orig. yellow patterned wrappers, orig. block-printed title labels on upper covers. N.p.: Preface dated 1829, [published 1830].

\$15,000.00 (#9813)

A very fine set; this edition is rare, with no copy located by WorldCat in North America. 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.

**31. PAK, Mun-hoe 朴文會 & others.** [From upper wrapper]: *Kogŭm pŏpch'ŏp* or *Gogŭm beopcheop* 古今法帖 [*Old & Current Calligraphic Copy Book*]; title on pillars: *Popch'op*. 82 folding leaves. Small folio, orig. wrappers. [Korea: 1859].

\$5000.00 (#[7926](#))

A rare **calligraphic copybook**, using rubbings of inscriptions carved in stone. The rubbings are from various pieces of famous calligraphy, including those of Injo (1595-1649, r. 1623-49), king of Choson. Various styles of calligraphy are demonstrated.

**32. BLACK SHIP SCROLL, PERRY EXPEDITIONS.** An exquisitely illustrated assembled picture scroll (405 x 4220 mm.), composed of early renderings of Commodore Perry's two expeditions to Japan. Expertly backed with later thick paper, with gold-pigmented manuscript label: "Uraga joriku no ezu" ["Landing at Uraga Illustrated"]. Fine paintings executed with brush & ink, many colors of wash, and metal pigment, with manuscript captions. Japan: after "Kaei 6" [1853].

\$29,500.00 (#[9410](#))

A remarkable example of a "Black Ship Scroll," a rare contemporary illustrated Japanese account of Commodore Matthew C. Perry's incursions into Japanese territory in July 1853 and February 1854. Ours is a composite scroll of drawings of varying dimensions by at least three artists; most of the images concern Perry's first expedition, but two relate to the second. The anonymous artists responsible for the paintings in this scroll were exceptionally skilled; their renderings effectively convey the surprise Japanese observers must have felt at the sight of the American squadron's steamships, as well as the unfamiliar customs and behavior witnessed when meeting the Americans face to face.

☛ For a useful survey of "Black Ship Scrolls" at the Library of Congress, see Renata V. Shaw, "Japanese Picture Scrolls of the First Americans in Japan" in *The Quarterly Journal of the Library of Congress*, Vol. 25, No. 2 (April 1968), pp. 134-53.

## Manchu Vocabularies for Qing Officials

**33. QING YU ZHAI CHAO 清語摘鈔** [*Excerpted and Recorded Manchu Phrases*]. Containing Ch.: *Ya shu ming mu* 衙署名目, Ma.: *Jurgan yamun-i gebu* [*Titles of Government Offices*]; Ch.: *Gong wen cheng yu* 公文成語, Ma.: *Siden-i bithe icihiyara de baitalara toktoho gisun* [*Fixed Expressions for Use When Preparing Official Documents*]; Ch.: *Guan xian ming mu* 官銜名目, Ma.: *Hafan hergen-i gebu* [*Titles of Official Ranks*]; & Ch.: *Zhe zou cheng yu* 摺奏成語, Ma.: *Wesimbure bithe icihiyara de baitalara toktoho gisun* [*Fixed Expressions for Use When Preparing Memorials*]. Four vols. 8vo, orig. wrappers, orig. stitching, orig. title slips on wrappers (some a little torn). Beijing: San huai tang 三槐堂, 1889-90.

\$3750.00 (#[9996](#))

First or early edition of this collection of Manchu-Chinese vocabularies with official terms.

## “The Wakeful Weed”

34. **SEICHUTEI SHUKUSHIN** 清中亭叔親. *Mesamashigusa* 目さまし草 [*The Wakeful Weed*]. Many woodcut illus. 37 folded leaves. 8vo, orig. semi-stiff wrappers, orig. block-printed title label on upper cover. [Japan]: Preface dated 1815.

\$4950.00 (#[10100](#))

First edition. Tobacco first arrived in Japan about 1570, and by 1820 nearly the entire population of Tokyo were tobacco smokers. “The tobacco merchant Seichutei Shukushin captured the popular fascination with tobacco and investigated its history in his book *The Wakeful Weed (Mesamashigusa)*, published in 1815. Though purporting to be a popular rendition of a scholarly work transcribed ‘for the benefit of women and children,’ Seichutei drew upon a broad range of sources including evidence from visual and material culture, folklore, etymology, and popular literature. This approach makes Seichutei’s text more than a collection of tobacco lore.”—Eric C. Rath, “An Herb for Reflecting on Hazy Memories: On the Origins of Smoking in Japan,” University of Michigan online, “The Early Modern ‘Medieval.’ Reconstructing Japanese Pasts,” 2011.

35. **SHANG YU CHENG YU** 上諭成語 [*Set Phrases from Imperial Edicts*]. Manuscript on paper. Ca. 600 folding leaves 12 vols. 12mo (180 x 124 mm.), orig. wrappers, orig. stitching. [China]: [late Qing period].

\$6250.00 (#[10169](#))

A **manuscript copy of an unpublished Chinese-Manchu dictionary of phrases**. “This dictionary exclusively served various Banner offices outside the capital for the translation of edicts, imperial rescripts, as well as memorials and other government documents” (Chunhua 春花, *Qingdai Man-Mengwen cidian yanjiu* 清代滿蒙文詞典研究, p. 416). The manuscript’s headwords are Chinese phrases that are translated into Manchu in the definitions. The organization is by radical, arranged in stroke order. This form of lexicographic organization had been perfected in the 17th century and received imperial sanction in the famous *Kangxi zidian* 康熙字典 [*Character Standard of the Reign of Secure Peace*] of 1716. The organization had then been adopted within the field of Manchu lexicography with books such as *Qingwen dianyao* 清文典要 [*The Essential Standard of Manchu Writing*] from 1738.

Our text was never printed and is very rare today.

## The Way of the Cleaver

36. **SHIJOKE HIDEN SHO** 四條家秘伝書 [*Shijo Family’s Collection of Secret Information*]. Numerous woodcuts, many full-page, in the text. Six parts in two vols. Oblong 8vo, orig. blue wrappers, manuscript title labels on upper covers. [Kyoto?]: most of the parts end with the date 1642.

\$15,000.00 (#[9735](#))

First edition of this rare collection of early gastronomic texts from the Shijo school of *hocho shiki*. It was the oldest school of the special imperial knife ceremony and describes rituals in which the chef carves fish and poultry using a special kitchen knife and metal chopsticks, without once touching the flesh with his hands.

## Shōchan, Japan's First Loveable Comic Book Hero; Early Manga

37. **SHŌCHAN BUNKO 正チャン文庫** [*The Shōchan Library*]. Created by Kabashima Katsuichi 樺島 勝一, artist & Oda Shōsei 織田小星, author. Each vol. with numerous black & white woodcuts. 32 vols. 12mo, orig. color-printed wrappers. Osaka: Enomoto Shoten 榎本書店, 1925-26.

\$2500.00 (#[10195](#))

In these very rare examples of early *manga*, Shōchan and his friends visit strange countries and worlds, where they encounter bizarre fantasy creatures. “Shōchan was ‘born’ on January 25, 1923 (the twelfth year of the Taishō period: the ‘Shō’ in “Shōchan” in the ‘shō’ in Taishō, so the boy was the same age as the era), on the children’s page of the new daily (later weekly) tabloid *Asahi Graph*. Its editor asked Kabashima Katsuichi [1888-1963] and Oda Shōsei [1889-1967] to create a new picture story with a Japanese hero and an animal companion. Oda had recently returned to Japan after years of foreign travel and gave Shōchan his own adventuresome spirit. Kabashima was already an established professional illustrator, familiar with the work of Aubrey Beardsley, the Vienna succession, Aart Nouveau, and other contemporary movements in Europe. He gave the boy a sweet character, a stylish modern wardrobe, an adorable companion, and his signature wool knit cap. Children adored the cap.”—Roger S. Keyes, *Ehon. The Artist and the Book in Japan* (NYPL: 2006), p. 63.

## “A Milestone in the History of Medicine...in Japan”—Mestler The Donald & Mary Hyde Copy

38. **SUGITA, Genpaku 杉田玄白**. *Jūtei kaitai shinsho 重訂解體新書* [*Revised Edition of a New Book of Anatomy*]. 13 vols. bound in five. 8vo, orig. green patterned semi-stiff wrappers, orig. block-printed title labels on upper covers. Edo, Kyoto, & Osaka: Suharaya Mohei et al., 1826.

[with]:

— *Kyurumusu kaitaifu 鳩盧模斯解體譜* [*Kulmus's Illustrated Work on Dissection*]. Engraved title, 45 copper engraved plates, & one leaf of colophon. 8vo, orig. wooden boards in *orihon* (accordion) format, orig. block-printed title-label on upper cover. Kyoto, Edo, & Osaka: Wakayamaya Mosuke et al., 1849.

\$13,500.00 (#[9836](#))

The revised and greatly enlarged edition of the epoch-making *Kaitai Shinsho* (1st ed.: 1774), which marked the crucial turning point in the shift from traditional to Western medicine in Japan.

Thanks to the *Kaitai Shinsho*, “Japanese medical doctors saw readily that anatomy is an indispensable part of medicine, whether Western or traditional. There was no need to get bogged down in a disabling theoretical debate. The impact, therefore, was electric and immediate, precipitating a second dissection boom.”—Masayoshi Sugimoto & David L. Swain, *Science and Culture in Traditional Japan* (Tuttle: 1978), p. 383.

**Provenance:** This is the Donald and Mary Hyde set



**39. SUTRA OF PERFECTION OF WISDOM: KASUGA-BAN.** Woodblock-printed scroll of Vol. 224 of the *Sutra of Perfection of Wisdom* or *Mahaprajnaparamitasutra*, entitled in Japanese reading: “Daihannya haramitta kyo kan dai nihyaku nijuyon.” Scroll. [Nara: 12th-14th century].

\$8500.00 (#[9733](#))

A **fine, early printed sutra**, which we are unable to date. It is clearly a *kasuga-ban*, printed on highest-quality thick paper (*gampi* or mulberry fibers), with bold, thick strokes, using black *sumi* ink, typical of *kasuga-ban* printings, a term for publications of the Nara monasteries in general.

**40. OFFICIAL DOCUMENTS FROM COLONIAL TAINAN, TAIWAN.** Manuscripts on paper (many on pre-printed paper), generally 8vo, separated into eleven bundles of varying thicknesses. Several hundred sheets. [Taiwan]: ca. 1933-45.

\$2950.00 (#[10170](#))

A set of **pre- and wartime official documents from Tainan in southern Taiwan**; this collection promises to shed light on Tainan during the period of Japanese rule. Until the end of the Second World War, Taiwan was under Japanese colonial rule, and these documents originate with the Japanese colonial authorities. The period covered by the documents is roughly 1943 to 1945 (but there are some from the 1930s). Tainan prefecture was a large administrative division that included not only the city of Tainan but also Chiayi and Yunlin.

Many of the documents are primarily financial in content, with receipts containing reimbursements for various matters. One example records damage from a bomb that hit a dormitory in the Eirakuchō 永樂町 neighborhood of central Tainan and completely destroyed the house. The report on the damage was drawn up by the Tainan Prefecture Fisheries Association.

### Medical Writings from Several Generations

**41. TAKEDA, Kōhō 竹田公豊, ed.** *Shinka yōketsu 診家要訣* [*Essential Methods of the Diagnosticians*]. Three vols. Large 8vo, orig. semi-stiff patterned wrappers, orig. title slips on covers. Osaka, Kyoto, & Tokyo: Kawachiya kihei 河内屋喜兵衛 et al., 1793.

\$5500.00 (#[10117](#))

Second edition (1st ed.: 1787) of this collection of three medical works passed down in the Takeda family of physicians. The book is very rare; we find no copy in North America in WorldCat.

**42. TOKUSŌSHI 秀帚子.** *Shinsen kaiseki shippoku shukōchō 新撰会席しつほく趣向帳* [*New Selection of Plans for the Tea Ceremony & Shippoku*]. Large 8vo, orig. patterned wrappers (rubbed), orig. block-printed title label on upper cover. From the colophon: Kyoto: Nishimura Ichirōemon; Edo: Suharaya Ichibei, 1771.

\$3500.00 (#[9998](#))

First edition. We learn from the Preface (strangely, it is called the Afterword) that the author acquired his knowledge of *shippoku* and *kaiseki* cuisines from his grandfather,

Yukansai, who was a master of flower arrangement in Sakai. *Shippoku* cuisine is a fusion of Chinese, Japanese, and Western (Dutch and Portuguese) cuisines, originating in Nagasaki. A primary characteristic of *shippoku* cuisine is *jikabashi*, the seating of the diners around one common round table on which the food is served in one dish, with all diners serving themselves “family style.” Because of the availability of sugar at Nagasaki, another characteristic of *shippoku* cuisine is a certain sweetness to the dishes.

♣ Eric C. Rath, *Food and Fantasy in Early Modern Japan*, p. 103.

## Natural History Drawings by Tsubaki Chinzan

43. **TSUBAKI CHINZAN** 椿 椿山 (or **TAKUKADŌ** 琢華堂). Two albums of drawings by Tsubaki Chinzan, containing more than 500 brush & ink drawings, heightened in color washes. Two vols. Small 4to. [Japan]: 1841.

\$39,500.00 (#[9713](#))

Two magnificent sketchbooks of natural history drawings by Tsubaki Chinzan (1801-54), “a member of the Corps of Spearmen of the Tokugawa shogunate. Like many educated samurai of his time, who spent their leisure time in intellectual pursuits, Chinzan devoted himself to painting, quickly acquiring a considerable reputation. He studied under Kaneko Kinryo, Tani Buncho, and finally Watanabe Kazan, with whom he formed a lasting friendship...In his preferred themes of flowers and birds he employed a very different technique from that of Kazan and used delicate and rich colours.”—*Benezit Dictionary of Artists* (online). He was one of the leading Chinese-style painters in Japan in the 19th century.

44. **UTAGAWA, Toyokuni** 歌川豊国 & **UTAGAWA, Kunitora** 歌川国虎, artists. [From label on upper cover]: *Ehon otsumori sakazuki* 絵本おつもり盃 [Last Round for Sex]. 21 double-page (one with a “trick” fold-out) & four full-page color-printed woodblock illus. Three vols. 8vo, orig. semi-stiff wrappers, orig. block-printed title labels on upper covers), orig. stitching. [Japan]: Preface dated 1826.

\$9500.00 (#[9801](#))

A **remarkable and unusual shunga**, which depicts a hermaphrodite (three scenes), a ménage à trois, scenes of voyeurism and masturbation, a childbirth scene, a deity with the face of a vagina, and a nun having sex with a man (two scenes). The color printing and embossing are exquisite throughout, fresh and highly detailed.

The third volume begins with two extremely rare images. The first depicts a husband praying for a baby girl, while his wife prays for a male child. The following scene depicts a midwife assisting the wife, who is bearing a hermaphroditic baby.

There is much to be studied in this book; we have only suggested some of the complex subjects.

## “Truly a Marvelous Work”

45. **WANG, Gai** 王槩 et al. *Jie zi yuan hua zhuan* 芥子園畫傳 [Mustard Seed Garden Manual of Painting]. Numerous five-color woodblock illus. Five *juan* in five vols. Large 8vo, new wrappers. [China]: [1782].

\$35,000.00 (#[10196](#))

The first series of this famous multi-color printed painting manual. "There has been no other painting manual that has enjoyed wider circulation in China and Japan than the *Mustard Seed Garden Manual of Painting*...in the past three centuries" (Gillian Yanzhuang Zhang, "Making a Canonical Work: A Cultural History of the *Mustard Seed Garden Manual of Painting*, 1679-1949," *East Asian Publishing and Society* 10 [2020]: p. 74).

The book is "truly an encyclopedia of Chinese painting" (A. K'ai-ming Ch'iu, "The Chieh Tzu Yüan Hua Chuan (Mustard Seed Garden Painting Manual): Early Editions in American Collections," *Archives of the Chinese Art Society of America* 5 [1951]: p. 55). According to one authority, it "is the pioneer of scientific treatises on Chinese painting, and that it is truly a marvelous work in all the thousands of years of Chinese history" (Ch'iu, p. 56, paraphrasing Yü Chien-hua).

☛ With thanks to Professor Thomas Ebrey of the University of Washington.

### Exhortations from the Chosŏn King With Striking Royal Calligraphy

46. YŎNGJO (or YEONGJO) 英祖, King of Korea. *Ŏje hunsŏ* [or] *Oeje hunseo* 御製訓書 [Royally Commissioned Exhortations]. Large 8vo, orig. semi-stiff wrappers. [Korea]: Simdo 沁都, 1756.

\$5500.00 (#[9429](#))

First edition and rare; WorldCat lists only one printed copy, at Berkeley. This book of exhortations on good government, with striking royal calligraphy, was written by King Yŏngjo (or Yeongjo) of Chosŏn (1694-1776) in 1756. At this time, Yŏngjo was commemorating the death of his father, the previous king. According to Fang Chaoying (1908-85), Yŏngjo, then in his 65th year, "could not foresee that he was to live twenty more years, and so it appears that he was trying to justify himself in his own mind with regard to posterity as well as to the ancestors whom he expected to face any day" (*The Asami Library*, 115). Yŏngjo offered three main principles for a king to follow: "to venerate Heaven, to love the people, and to treat the officials with respect" (ibid.).

☛ Söderblom Saarela, Mårten. "Mandarin over Manchu: Court-Sponsored Qing Lexicography and Its Subversion in Korea and Japan." *Harvard Journal of Asiatic Studies* 77.2 (2017).