

CATALOGUE 225

Jonathan A. Hill, Bookseller

JAPANESE
BOOKS,
MANUSCRIPTS,
& SCROLLS



NEW YORK CITY
2018

JONATHAN A. HILL, BOOKSELLER

325 West End Avenue, Apt. 10B
New York, New York 10023-8143
telephone: 646-827-0724 fax: 212-994-9603
home page: www.jonathanahill.com

JONATHAN A. HILL

mobile: 917-294-2678 e-mail: jonathan@jonathanahill.com

MEGUMI K. HILL

mobile: 917-860-4862 e-mail: mkhny@aol.com

YOSHI HILL

mobile: 646-420-4652 e-mail: yoshi@jonathanahill.com

MEMBER: International League of Antiquarian Booksellers,
Antiquarian Booksellers' Association of America
& Verband Deutscher Antiquare

Terms are as usual:

Any book returnable within five days of receipt, payment due within thirty days of receipt. Persons ordering for the first time are requested to remit with order, or supply suitable trade references.

Selective subject index at end.

Residents of New York State should include appropriate sales tax.

CATALOGUE 225

JONATHAN A. HILL, BOOKSELLER





Illustrations of Ancient Nara

1. AKISATO, Rito. *Yamato Meisho Zue* [trans.: *A Guide to Notable Sites of the Area around Nara, the Ancient Capital*]. 186 woodcut full-page illus. (of which 168 are double-page). Six vols. in seven. 8vo, orig. wrappers, orig. block printed title label on each upper cover (frayed), new stitching. Osaka: 1791. \$6500.00

First edition of this richly illustrated travel guide to Nara, one in a series of similar guides to various parts of ancient Japan written by Akisato (fl. 1780-1814). He was the first to write detailed accounts of early Japan. He travelled with his artists throughout the country in order to accurately record the landmarks; his books were immediate best sellers. The illustrations are by Takehara Shunchōsai (d. 1800), one of the leading illustrators of the period, accompanied by Haiku poems with explanations in both Chinese and Japanese.

This work describes the notable landmarks of Nara, the ancient capital of Japan before Kyoto and Tokyo. Not only are the most important temples, gardens, landscapes (in numerous and marvelous bird's eye views), and archeological remains portrayed in this finely illustrated set, scenes of daily life are also shown, including planting and harvesting crops, hunting and fishing, housekeeping, rituals and celebrations, bathing, etc., etc.

Nara has always been famous for its deer population. There is a wonderful double-page illustration of men at a "café" throwing rice crackers to the nearby deer. This practice continues today.

Shunchōsai draws landscapes in a realistic way. His illustrations are not only meticulously executed and aesthetically appealing but are also full of detailed and accurate information.

This is an invaluable record of ancient Nara as many of the landmarks no longer exist.

Very good state.

2. AKISATO, Rito. *Genpei seisuiki zue* [trans.: *Illustrated Story of the Rise and Fall of the Houses of Minamoto & Taira*]. Many fine double-page woodcuts. Six vols. 8vo, orig. thick embossed wrappers (a little worn), orig. block printed title label on each upper cover, new stitching. Kyoto: Preface dated 1799. \$4500.00

First edition of this famous, finely illustrated, fictional tale of the Gempei War (1180-85), the final struggle in Japan between the Taira and Minamoto clans which resulted in the Minamoto's establishment of the Kamakura shogunate, a military dictatorship that dominated Japan from 1192 to 1333. The illustrations are by Chuwa [Baikē] Nishimura and Sadaaki [Bunmei] Oku, two of the leading illustrators of the period. Very good set.





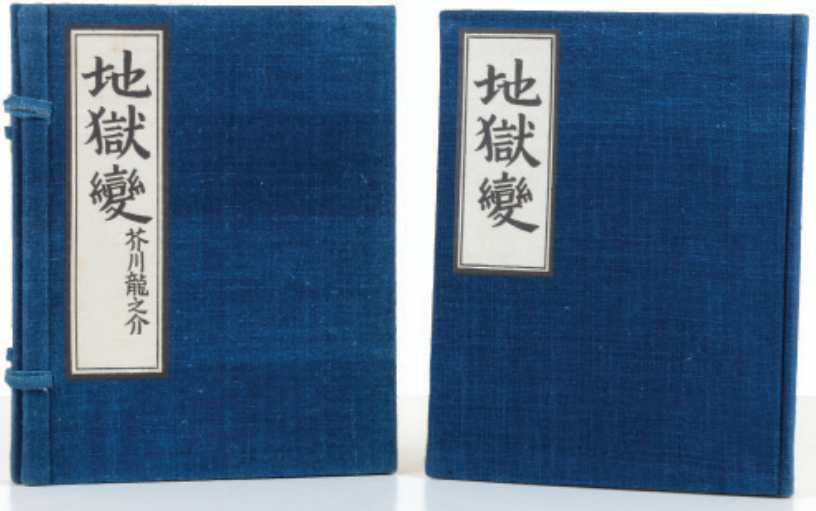
3. AKUTAGAWA, Ryunosuke. *Mitsu no takara* [trans.: *Three Treasures*]. Finely colored title & 12 colored tipped-in plates by Ryuichi Oana. 1 p.l., 160 pp., one leaf of colophon. Small folio, orig. yellow cloth with pictorial medallions inset into each cover, orig. glassine wrapper & slipcase. Tokyo: Kaizosha, 1928. \$1750.00

First edition, posthumously published, of this beautiful book, a collection of fairy tales, including the famous story "Kumo no ito" ["The Spider's Thread"]. Akutagawa (1892-1927), is today most famous for having written the story "In the Grove" which was the basis for the classic film *Rashomon* by Kurosawa.

Fine copy of an example of luxurious Japanese bookmaking.

4. AKUTAGAWA, Ryunosuke. *Jigokuhen* [trans.: *Hell Screen*]. 88, [4] pp. Small 4to, orig. blue cloth, uncut & unopened. Tokyo: Noda Shobo, 1936. \$2250.00

First separate edition, limited to 170 copies, originally published in 1918 in two newspapers. The theme of the present story is concerned with



artistic obsession. It was dramatized by Mishima in 1953 and made into a movie — *Portrait of Hell* — in 1969.

Fine copy in the original slipcase. This limited edition is printed on fine handmade paper with a watermark reproducing the author's signature. The binding and original Japanese style box of dark blue rough cloth are in the *mingei* style.

An Important & Influential Mathematical Book

5. [ARIMA, Yoriyuki]. *Shuki sanpo* [trans.: *Selected Jewels of Mathematical Method*]. Many woodcut illus. & diagrams in the text. 43; 44; 39; 49; 55 folding leaves. Five vols. 8vo, orig. patterned blue wrappers, orig. block-printed title labels on upper covers, new stitching. Edo: Suharaya Mohei, 1769. \$8500.00

First edition of this important and influential mathematical book. "The Seki school was the most popular of the many schools of mathematics in Japan. Yoriyuki Arima (1714-1783), Lord of Kurume, was one of its leaders and was the first to publish its secret theories of algebra. Arima personifies the anomaly of a member of a hereditary warrior class drawn, in a time of enforced peace, to mathematics of the mostly highly abstract and purely aesthetic sort; he, too, had been a pupil of Yamaji, and he took Fujita under his protection and assisted him in the publica-

tion of *Seiyo sampo*. Arima's own *Shuki sampo* was as popular in its time as Fujita's work, and Aida drew heavily upon both books."—*D.S.B.*, I. p. 83. In this work, Arima "described 150 problems chosen from all fields of *wasan* research in the Seki tradition. Included were problem-solving procedures — though he gave no theoretical explanations of them. This was the first printed book in which one could find, for instance, a detailed description of Seki's written algebra, called *tenzanjutsu*. Thenceforth *tenzanjutsu* became a standard working tool of *wasan* students in general — almost a full century after its invention by Seki."—Sugimoto & Swain, *Science & Culture in Traditional Japan*, pp. 365-66. In this work, Arima gave the value of *pi* which was correct to 29 decimal places. The problems relate to indeterminate equations, the various roots of an equation, the application of algebra to geometry, the inscription of spheres within spheres, maxima and minima, binomial series, and stereometry. While this book was published under the name of Bunkei Toyota, it was actually written by Arima.

† Smith, *History of Mathematics*, Vol. I, pp. 536-37.

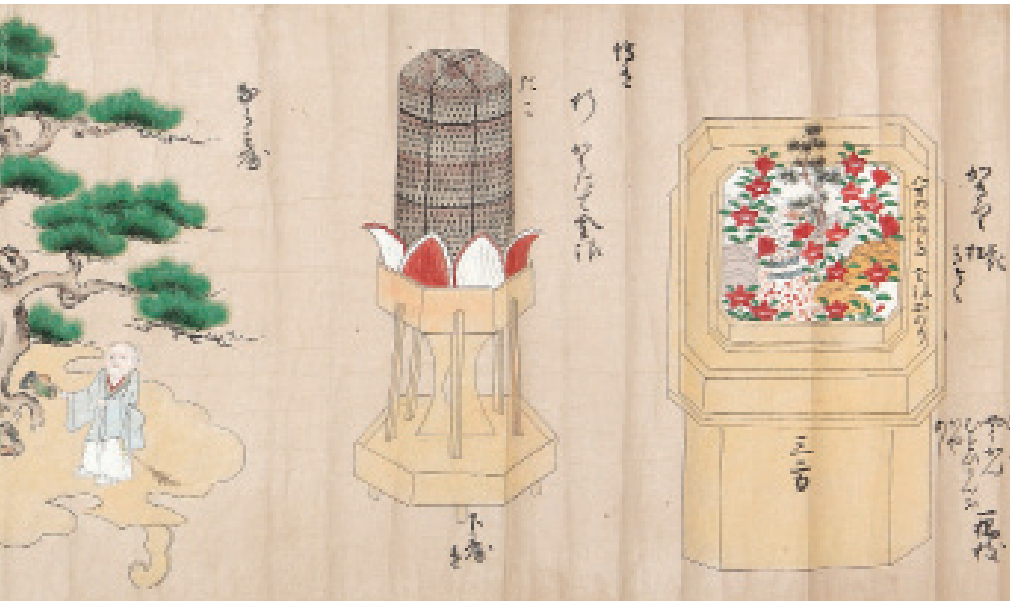




"Conspicuous Non-Consumption"-Rath; Food as Art & Metaphor

6. CEREMONIAL CUISINE SCROLLS. Two finely illustrated scrolls on paper, using brush, ink, & color, depicting a series of elaborate formal presentations of banquet cuisine. Scroll I: 305 x 7365 mm., scroll II: 305 x 4820 mm. At end of each scroll it is written (in trans.): "1632. Written by Youemon Hirase for Sakuzaemon Kimura." \$29,500.00

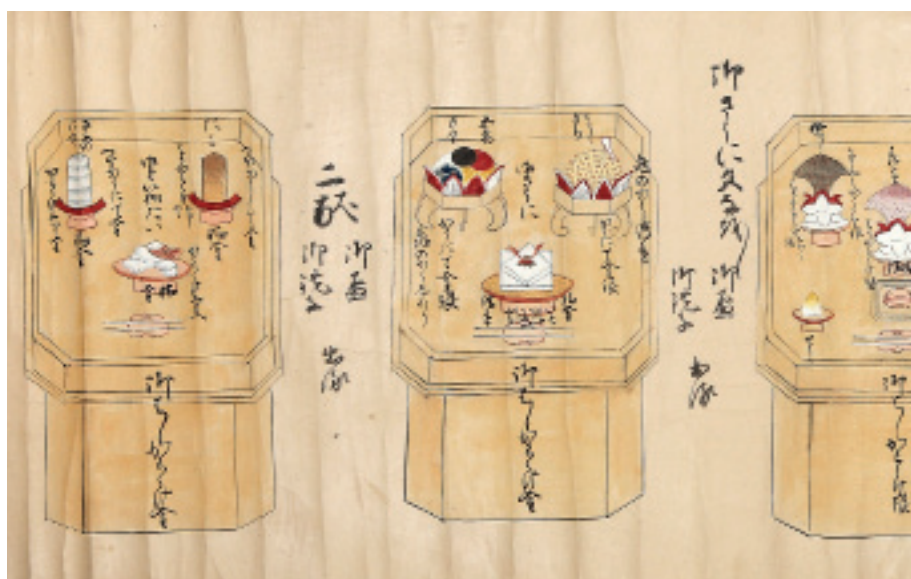
Formal banquets, created by hochonin (chefs and carvers) for daimyo, shoguns, aristocrats, and the emperor, at which ceremonial cuisine was served in late medieval and early modern Japan, oftentimes required that the food not be eaten. "Avoiding eating was often the most polite thing to do at a formal banquet . . . In extreme instances, a guest might sit down to an elaborate and visually stunning banquet in which only a small number of dishes could be eaten. To know what to do in these circumstances, diners had to rely on past custom, visual cues, and a familiarity with the symbolic associations of ingredients and the mean of certain place settings, and remain attentive to any hints from their host about what they were expect to eat and what they should not try to

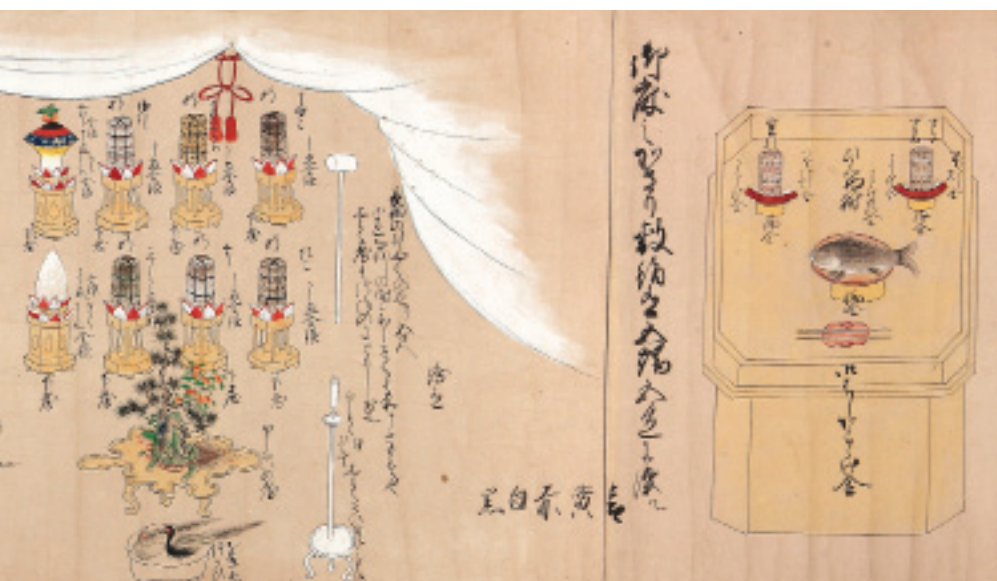


consume . . . ceremonial cuisine was synonymous with practices of not eating that demanded the appreciation of food in other ways, sometimes as a symbol evoking transcendent values such as martial virtues or marital felicity, and other items as an art form akin to flower arrangement or sculpture.”—Rath, *Food and Fantasy in Early Modern Japan*, pp. 52-53.

The earliest Japanese culinary writings, from the late 15th to the mid-17th century, were concerned with inedible dishes at banquets, written for a select readership of specialists to facilitate creation of the most refined dining experiences for the elite.

These two finely illustrated early scrolls depict such banquets in a series of sets of dishes, served in fixed sequences on square wooden trays with flattened corners (*sanbo* or *sumikiri*). The beautifully presented dishes, placed in positions of significance, are meant to be studied and admired, rather to satisfy one’s appetite. The scrolls are manuals of instruction regarding the correct sequence and progression of trays, with the required number of dishes per tray, etc. The three trays per meal usually consisted of a formation of seven-five-three dishes per tray, served at the same time and were carefully related. All the ingredients,





preparations, and presentations had meanings, based on auspicious symbols.

The first scroll begins with *shikisankon* (trans.: “ceremony of the three rounds of drinks”) which included snacks served to enhance guests’ aesthetic appreciation of the dishes and to provoke contemplation of their symbolic qualities. These snacks were intended not to be eaten but each had important symbolic meanings and were considered lucky talismans. Sake is served in ceremonial vessels with folded paper origata. Three trays, each with explanatory manuscript text explaining the symbolism of each facet of the tray and its contents, are depicted. The detail is remarkable.

This is followed by another set of “three rounds for drinking” and then three trays with a series of auspicious dishes, including preserved plums, jelly fish, salted roe, elaborately carved carp, dried fish, and luxurious shellfish, along with small containers holding salt and ginger. Many of the dishes are served piled in high-serving style (*takamori*), “pinecone serving” style (*matsukasa mori*), and “cypress serving” style (*sugimori*). The next sequence consists of five trays to celebrate the New Year, a seasonal version of main-tray-style banqueting. Pine branches are tied to the trays with *mizuhiki* ribbons. Cranes and turtles — symbols of long life — are served, along with spiny lobsters, octopus, potatoes,



etc. There is a main tray (*honzen*) and two auxiliary trays. This style of presentation became customary in the late 14th century and set the pattern for Japanese meals until the Second World War.

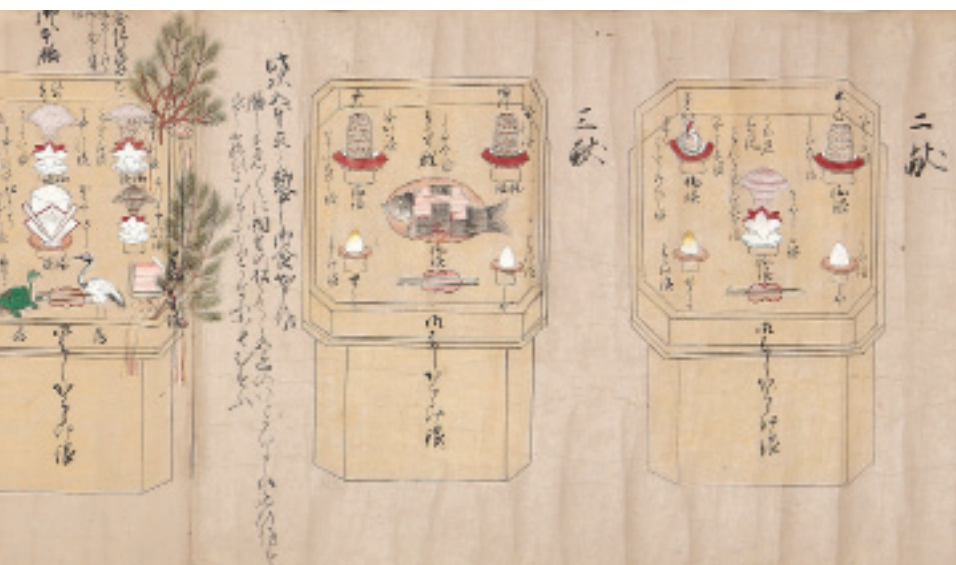
The next tray shows five kinds of sweets displayed in a sextagonal dish (a reference to the shape of a turtle's shell). The sweets include Japanese nutmeg, chestnuts, sweet seaweed, Mandarin oranges, and another we cannot not identify.

Now we see a new sequence of three trays, all snacks to accompany rounds of drinks. Cut-up sea bream, carp, dried squid, octopus, shark, etc. are all served.

Next, we see a luxurious set of dishes displayed under the draperies of an altar with candle stands and decorative platters (*shimadai*) holding auspicious objects including pine branches, Mandarin oranges, turtles, beautiful rocks, and plum blossoms. The dishes served are of the required five colors (*goshiki*) of red, white, black, yellow, and green, each correctly placed on the tray. The five color combination has great significance in Japan and appears frequently in artistic motifs.

Some of these banquets lasted three days and next we see a sequence of three trays for this final day. Kelp, dried seafood, toasted chestnuts, dumplings, octopus, salted herring roe are all shown.

Next is a close-up of the decorative folded *origata*. There follows close-



ups of birds, turtles, and cranes to be placed on top of decorative platters. Another complex ornament — *horai* paired with a crane — is shown and is to be placed on a turtle which would appear on a decorative platter. At the end there are a series of nine instructions about what we have seen. This is followed by the date “February 1632, written by Hirase and presented to Kimura.” As Rath points out (p. 54), “the colophons in manuscripts usually provide the date and author, and sometimes the intended reader, but these offer little help in contextualizing the culinary texts.” Typically, little is known about the people mentioned as authors. “For that reason, modern scholarship on these texts considers these works to be anonymous and has focused on their contents, not their authorship” (Rath, p. 55).

The second scroll again presents a series of trays in the seven-five-three sequence. There are three *honzen* dining trays, followed by a tray of seven sweets. There are close-up images of objects underneath the altar, magnified images of decorative trays — one is pine, one is plum. At the end are five explanations of the contents of the scroll and ends with “February 1632, written by Hirase and presented to Kimura.”

Both scrolls are in fine condition. Scrolls on this subject are most uncommon on the market.

Much of this description is based on the wonderful chapter “Ceremonial Banquets” in Eric Rath’s *Food and Fantasy in Early Modern Japan* (2010), pp. 52-84.

The First Appearance of Colette’s Work in Japan

7. COLETTE. *Murasaki no koi* [trans.: *Love in Purple*]. Wood-block vignette on title printed in aubergine & one relief halftone plate depicting a painting of the author. 1 p.l., 262 pp., one leaf of colophon & publisher’s ads. 8vo, orig. woodblock-printed semi-stiff boards & decorative colored endpapers (signed Seiji Togo), title on spine. Tokyo: Sekaisha, 1928. \$2500.00

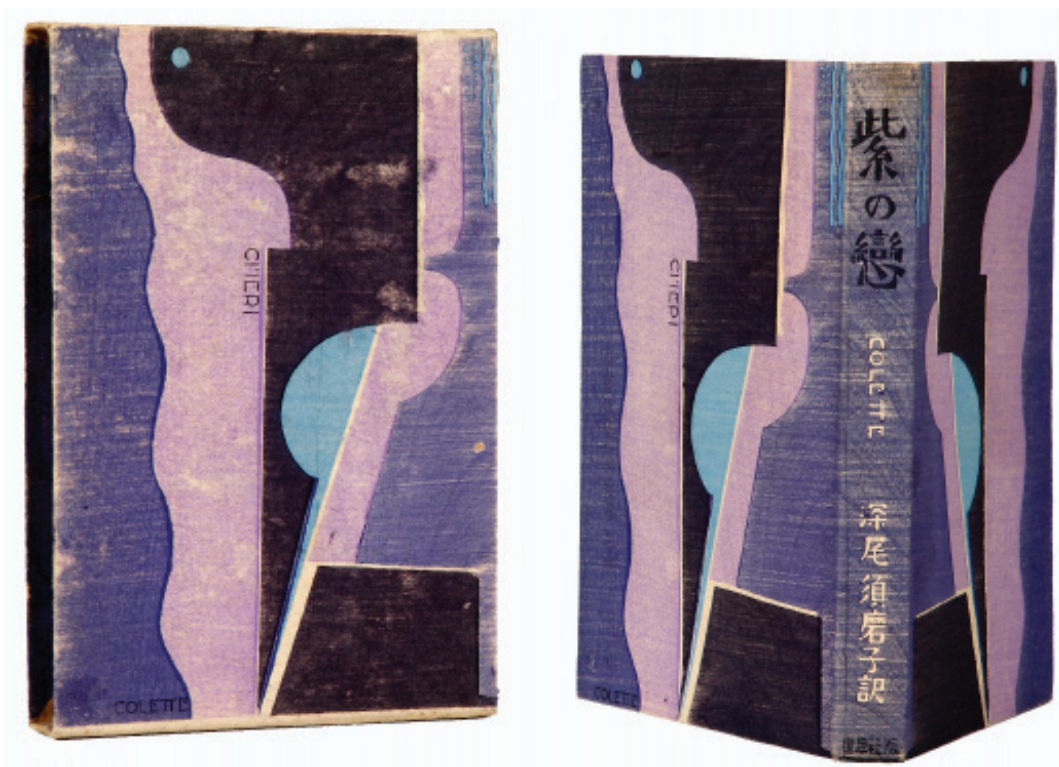
First edition in Japanese of Colette’s *Chéri*, and the earliest publication of any of her works in Japan. The translator of this work, Sumako Fukao (1888-1974), who became a celebrated poet, lost her husband in 1920. She was convinced by her mentor, the controversial poet and feminist Akiko Yosano, to start writing poetry. Despite the considerable fortune left behind by her husband, Fukao sought to establish herself as a fully

independent female intellectual. Yosano again persuaded her to hone her craft in France. Particularly captivated by Colette's work, Fukao began the present translation and met with the author many times at the Palais Royal, developing a close friendship. In the course of these meetings, Colette encouraged Fukao to focus on short stories, even offering to proof-read her latest efforts. Fukao became Colette's devoted translator and much of her later work in prose and verse echoes the subject-matter of Colette's writings.

Seiji Togo (1897-1978), an artist famous for his depictions of the female form, designed the Cubist-style purple covers and slip-case. His name is found printed on the lower outer corner of the front free end-paper.

Fine copy. We locate only the National Diet Library copy in WorldCat.

Housed in the original wood-block printed slip-case (which exhibits the slightest wear).



背人形第四

飽發痛

岐伯多法察頭辰自眩及偷頭痛不可忍奪眼眩久不遠視灸兩眼小筋



上處各一壯或差

大小便難
久痔

長強一穴在腰俞下脊散端陷者中灸五壯主腰脊急強不可
俯仰癩狂病大小便難瀉泄不禁五淋久痔小兒驚動癩病
委中二穴在曲胛內腠筋兩骨中宛長也令病人合面屈膝
挺兩脚壓之灸三壯主脚弱無力腰尻重曲胛中筋急半身
不遂

背人形第五

闕道一穴在項大椎節下間俯而取之陷者中灸五壯主頭自眩重痰瘧寒熱酒刺



與胸節一穴在第三椎下兩傍各一寸半宛中灸三壯主肺寒熱肺痿上喘欬嗽唾血胃腸脹滿不得助不嘗
食汗不出及有瘰癧急也神道一穴在五椎下間陷者中灸五壯主
身熱頭痛進退往來瘖瘡眩暈悲恐瀧瀧二穴在第六椎下兩
邊各三寸陷者中灸五壯主瘧久不愈者背氣滿胸膈中氣噎
勞損虛乏不得睡也陽關二穴在十椎下兩傍各三寸陷者中正
主微俯而取之灸七壯主飲食不下腹中雷鳴腹痛腰痠大便泄滑
湯身熱而自焚小瘡食急瘧也三椎俞一穴在十三椎下兩傍各一
寸半是取之陷者中灸五壯主背痛身熱腰膝腸鳴腰脊急強也

9. DOU, Guifang, trans. & proofreader. *Shinkan Kotei meido kyukyo* [trans.: *The Yellow Emperor's Canon of Moxibustion*]. 45 woodcut illus. in the text. 29 folding leaves. Three vols. in one. Large 8vo, orig. wrappers (rather rubbed, some light dampstaining), remains of block-printed title label on upper cover, modern stitching. [Kyoto]: Osumi Seibei, [Foreword dated 1311, colophon dated 1675]. \$7500.00

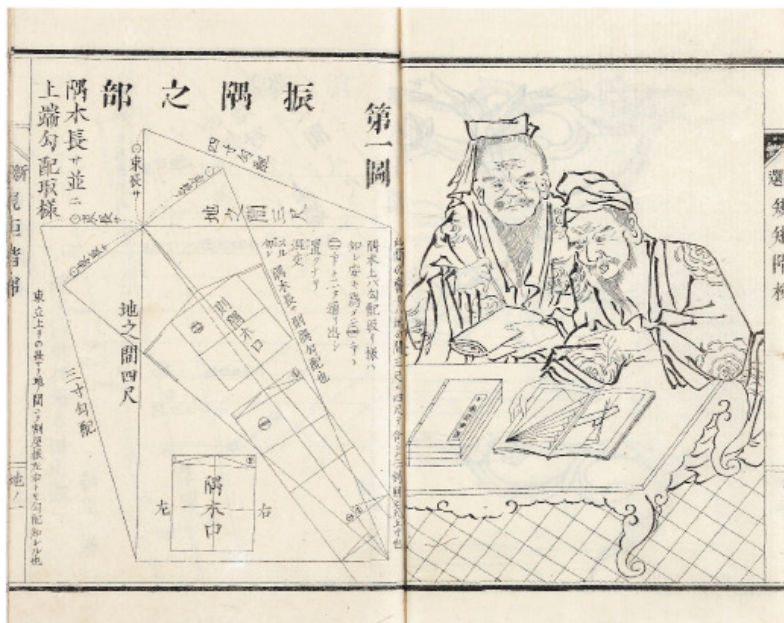
The third edition — preceded by an undated early 17th-century undated edition and a 1659 edition — of this collection of dissertations on moxibustion and acupuncture. It concerns moxibustion treatment for adults and children with 36 pictures of adults and nine of children, illustrating the locations of acupuncture points with explanations of efficacies. This edition is notable for presenting an entirely new set of woodcuts, smaller in size.

This work is a commentary and explanation of the *Ling-shu*, 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.

Very good copy; WorldCat lists only one copy, at NLM.

10. EZAKI, Norisada. *Shinsen kiku kaitei* [trans.: *New Comprehensive Selection of Architectural Measurements*]. Edited by Chozaburo Ezaki. Many woodcut illus. & diagrams throughout. 22; 25; 18 folding leaves. Three vols. Small 8vo, orig. blue wrappers, orig. block-printed title labels on upper covers, new stitching. Niigata: 1882. \$1500.00

First edition of this classic work on *miyadaiku* wooden carpentry, the chief method used to construct Japanese shrines and temples, which are some of the oldest surviving wooden buildings. The Ezaki brothers — Norisada (1843-) and Chozaburo (1831-1902) — were the leading proponents of traditional carpentry methods in the early Meiji period. They were often asked to renovate shrines and temples with the rank of national treasures during their careers, including Toshodaiji in Nara.



Norisaka wrote this work, which was edited by his older brother Choza-buro, in order to pass on the traditional techniques of carpentry to younger architects. This textbook is fully illustrated with many full-page and highly detailed illustrations and diagrams. Nice set. This was a very popular text with several later editions.

Firefighting in Early Japan

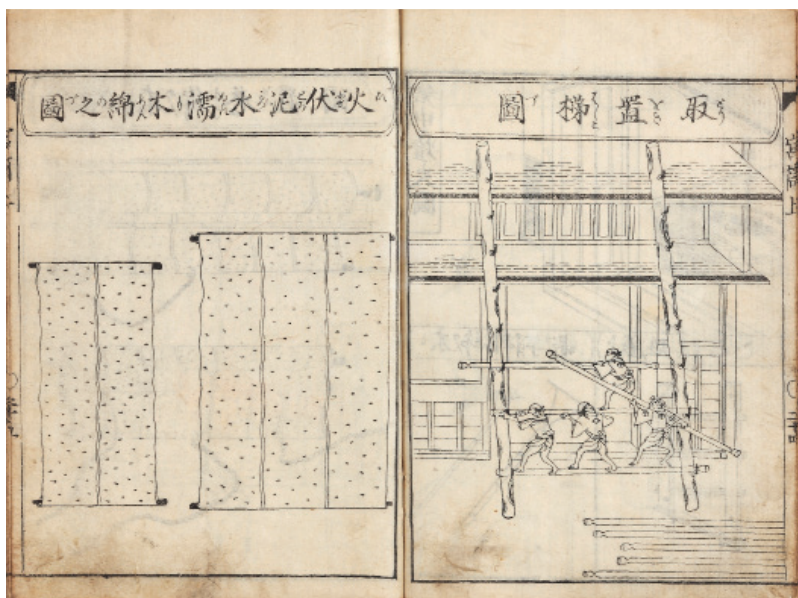
11. (FIRE FIGHTING & PREVENTION). *Atago Miyage* [trans.: *Memoir of Worshipping at the Shrine of Atago Gongen in Kyoto, the God of Fire Prevention*]. Woodcut illus. in the text (many full-page). 40; 28; 27; 35 folding leaves (complete; pagination irregular & almost meaningless). Three parts in four vols. Small 8vo, orig. wrappers (rubbed & tired), new stitching. Kyoto: Yamatoya, 1699. \$6500.00

First edition and very rare; there is no copy of this anonymous work listed in WorldCat. During the Edo period, the major cities of Japan repeatedly suffered from great fires. In the Preface, the nameless author writes that he had studied for many years the sources of uncontrolled

fires in Kyoto. He also states that he had developed a number of new methods of fire prevention and firefighting.

The author considers the most common sources of fires: heating devices known as *kotatsu* as well as cooking devices and shrines using candles and incense. Arson was also common. Lightning and strong dry winds in certain seasons could also rapidly spread fires throughout the city. Mosquito netting commonly started fires as well. Certain kinds of manufacturing businesses — tea leaf roasters, manufacturers of oils for illumination and cooking, etc. — were also potential sources of fires. The author also attributes fires to certain deities who have been angered by human transgressions.

The author provides a number of methods of fire prevention. In the first volume, there are a number of tools depicted for use by fire fighters: special shoes to enable them to walk on roofs and hot surfaces, devices to force entry, water guns, candles for illumination at night, buckets, ladders, fire retardant fabrics using mud (large sheets of cotton soaked in muddy water and draped over the burning roof using an intricate roller), water pumps, etc. The attractive woodcuts depict the firemen at work, climbing ladders, spraying water, spreading fire retardant fabrics, constructing emergency ladders, etc.



Throughout, the author stresses the importance of teamwork within the brigades of firefighters. He also recommends that local residents form patrols to monitor potential situations which could cause fires. In the final volume, the author discusses the medical aspects of fires including how to treat burns using certain herbal medicines and how to treat smoke inhalation (drink radish juice). He also recommends food high in energy for the firefighters.
Fine set. Occasional minor marginal worming.

12. FORTUNE COOKIE WOODBLOCK BOARD. Wooden board (335 x 233 x 18 mm.), title carved at top of one side "Shinpan tsujiura" [trans.: "New Edition of Fortunes"]. 12 columns long, 8 columns wide, each column within a border, carved on both sides. Japan: late Edo. \$3500.00

A fine example of a wood block board, carved with 192 fortunes (96 on each side). The printed fortunes, known as *tsujiura*, are small pieces of paper inserted in edible crackers (*senbei*). The slips of paper produced from this board each measure 26 x 26 mm. after trimming. Fortune cookies were, in fact, invented in Kyoto, and the tradition of American Chinese restaurants serving fortune cookies was derived from Japanese immigrants.

Some of the fortunes include "God will help you," "Go to Shimbashi," "Getting Better," "Everybody likes you," "I rely on you more than Buddha," etc. In fine condition.

13. FORTUNE COOKIE WOODBLOCK BOARD. Wooden board (327 x 229 x 20 mm.), title carved at top of one side "Shin tsujiura" [trans.: "New Fortunes"]. 12 columns long, 8 columns wide on one side; 16 columns long, 8 columns wide on the other side, each column within a border, carved on both sides. Japan: late Edo. \$3950.00

Another fine example of a wood block board, carved with 224 fortunes (96 on one side and 128 on the other). The slips of paper produced from this board each measure 26 x 26 mm. and 28 x 19 mm. after trimming. Some of the fortunes include "Somebody is watching you," "Don't fight," "Fall in love," "Sleep longer," "Find someone compatible," etc. In fine condition. The board has a 70 mm. crack.



13



12



An Important Chinese Ophthalmological Work

14. FU, Renyu. *Fu shi yan ke shen shi yao han* (alternative title: *Yan ke da quan*) [trans.: *Dr. Fu's Study and Treatment of Eye Diseases* (alternative title: *Precious Book of Ophthalmology*)]. Illus. in the text (Vol. 6 has 13 full-page illus.). Six vols. 8vo, modern wrappers (first leaf of Vol. IV with small defect obscuring one or two characters, Vol. VI with two natural paper flaws touching a few characters of text), new stitching. [China]: two Prefaces dated 1644. \$15,000.00

First edition of this influential Chinese ophthalmological work, which records 108 types of eye diseases and has more than 300 prescriptions as well as illustrations and plentiful data. The book discusses medical records of ophthalmology and the theory of five orbiculi (illustrated in the first volume), the eight regions of the whites of the eyes, and the relationship between the eyes and Zangfu channels and collaterals. The book introduces acupuncture in ophthalmology and cataractopexy with a golden needle in detail. There are sections on acupuncture and moxibustion for treatment of headaches. Many pharmaceutical



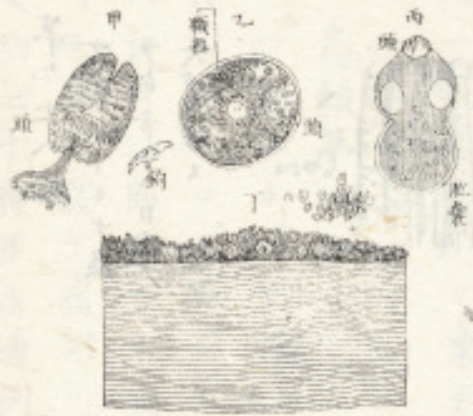
recipes are also provided. Vol. 4 contains an illustration of five kinds of golden needles. The full-page illustrations in the sixth volume depict various patients, their case histories, relevant pressure points (with details of how often to insert the needles), infected eyes filled with pus, wounds to the eye, etc. Nice set. As usual, the paper is lightly browned. Vol. III with some unimportant dampstaining in upper blank margins.

¶ Paul U. Unschuld, *Medicine in China: a History of Ideas* (University of California Press, 1985), p. 147.



第九十六圖 條蟲、肥蟲

甲乙丙ハ各其形ノ變スルヲ示ス
丁ハ胞囊ノ葉片裏面ニ顆粒ヲ積スル形



第九十七圖

條蟲ノ全形ヲ示ス



15. HARTSHORNE, Henry. *Kashi naika tekiyo* [trans.: *Essentials of the Principles and Practice of Medicine*]. Some woodcuts in the text. 22 vols. Small 8vo, orig. wrappers, orig. block printed title label on each upper cover, new stitching. [Japan]: 1872-75. \$3250.00

First edition in Japanese of one of the two most important medical works by Henry Hartshorne, his *Essentials of the Principles and Practice of Medicine* (1st ed.: Philadelphia, 1867). Hartshorne (1823-97), a Quaker, took his medical degree at the University of Pennsylvania and was active during the cholera epidemic in Philadelphia in 1849. He later served as a field surgeon during the battle of Gettysburg. He held various professorships, including one at the University of Pennsylvania, and was active in women's rights, American Indian rights, education, public health, and philanthropy.

Hartshorne was highly esteemed in Japan and his two most important books — the other being *A Conspectus of the Medical Sciences* (1869) — were promptly translated into Japanese. In 1893, he moved with one of his daughters to Japan and was active in missionary work. He also made notable efforts to prevent the traffic in opium.

The translator was Kohei Kawada (1836-1905), a physician and author of several medical books. He held several high medical posts in the Japanese government's medical institute.

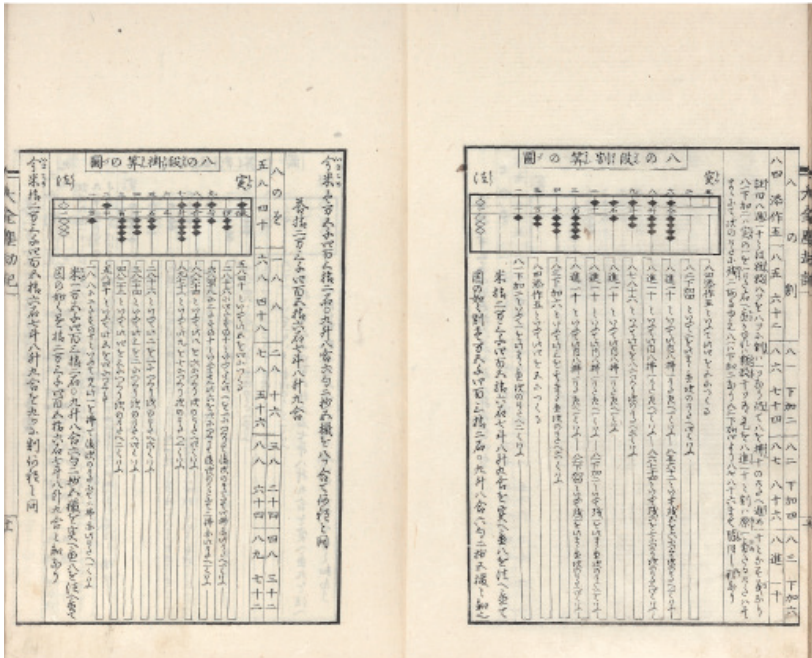
This is a complete set in twenty-two volumes. Complete sets in nice condition are rare.

Fine set.

† D.A.B., IV, pp. 368-69.

16. HASEGAWA, Hiroshi. *Taizen jinkoki* [trans.: *Encyclopedia of Mathematical Problems*]. Numerous woodcut illus. in the text. 168 folding leaves (several leaves misnumbered). Large thick 8vo, orig. wrappers (slightly soiled), orig. block-printed title labels on upper cover, new stitching. Edo & Osaka: 1834. \$2500.00

Second edition. Both this and the first edition of 1832 are rather rare in libraries; WorldCat locates no copy of either edition. Hasegawa (1782-1838 or 1839), a leading member of the Seki school of mathematics, made a series of notable contributions to geometry. In his *Sanpo shinsho* of 1830, he "provided an extensive coverage of everything from practical mathematics using the abacus to the circular principles, but also



included some of the Seki school's prime secrets. The book's format was very similar to Western texts, first giving theoretical explanations, then problems and their methods of solution, but with no exercise problems. It was easily understood and widely welcome by *wasan* students.”-Sugimoto & Swain, *Science & Culture in Tradition Japan*, p. 366.

The present work was a sequel, very much in the same style, as the *Sanpo shinsho*.

A number of illustrations depict abacus.
 Fine fresh copy but with a little worming in the gutter to about 30 folding-
 ing leaves.

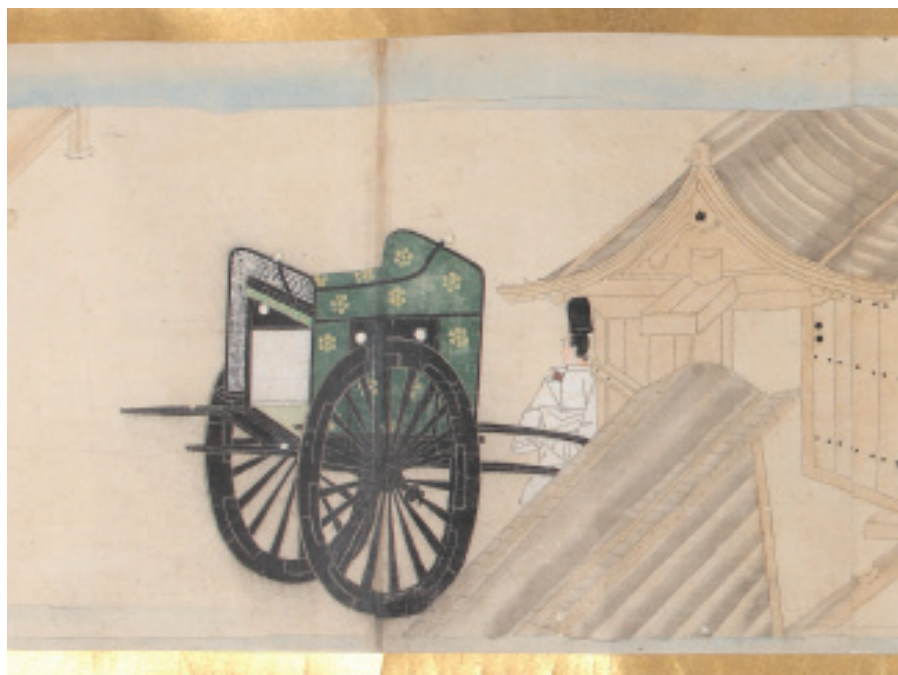
- 17. (HASEO, Tale of, PICTURE SCROLL). Illustrated manuscript scroll “Haseo Soshi Emaki” [trans.: “Narrative Picture Scroll of Haseo Soshi”], complete, *emakimono*, manuscript on paper, five paintings in color, five manuscript texts, top & bottom edges of scroll in gold, 38 x 1127 cm., brocade endpapers, in a fitted wooden box. No colophon: n.d. [ca. 1750]. \$45,000.00

An illustrated scroll of great quality of the famous story about Ki no Haseo (845-912), a courtier in the Early Heian Period. Written ca. 13th century, the oldest surviving scroll of this story — ca. 14th century, the Kamakura era — was preserved by the Hosokawa Family, formerly the ruler of the Kumamoto Fiefdom (today the Kumamoto Prefecture). The scroll rests now as an “Important Cultural Property” at the Eisei Bunko Museum in Tokyo. There are other scrolls of this celebrated story, some of which are incomplete or condensed versions, including those at the National Institute of Japanese Literature (Tokyo), the National Diet Library, Kyoto University, the Imperial Household Agency Library, Tokyo National Museum, and the Kyoto Prefectural Library. Our scroll illustrates the five scenes of this story:



“1. One evening when Haseo was about to go to the Imperial Palace, he was visited by a stranger with shrewd eyes, who challenged him with a *sugoroku* (backgammon) game, saying that there was no other who could rival him in the game. Suspicious but tempted by curiosity, Haseo went out with the stranger, who took him to the Imperial gatehouse, Suzakumon.

2. The stranger helped Haseo up to the upper story of the gatehouse. Before beginning the game, he offered a ‘girl of unearthly beauty’ on bet, whereupon Haseo offered his entire property. As the game turned hope-









less for the stranger, he betrayed himself as an awesome goblin, but Haseo at last won the game.

3. Deep in the night of the promised day, the man brought to Haseo a beautiful young lady, telling him never to touch her within one hundred days.

4. Eighty days passed. Unable to resist the ever increasing charm of the girl, Haseo embraced her, whereupon she became water and flowed away. He repented, only in vain.

5. About three months later, Haseo was going home in the night from the Imperial Palace, when the stranger came to his vehicle and blamed him for breaking the promise. Haseo barely escaped danger by his prayers to the god of Kitano Tenjin. The stranger was a goblin inhabiting the Suzaku Gate, who had created the girl by assembling beautiful parts of dead women. If she had been left untouched for one hundred days, she would have become a real human being."—Tanaka, Ichimatsu, *Nihon emakimono zenshu. Japanese Scroll Paintings*, Vol. 18, p. 3.

"Pictorial representation of literary materials is one of the most important aspects of Japanese art, for in Japan, pictorial images have always been viewed as an indispensable means of communication. *Emaki*, the art of narrative painting in handscrolls, reached its peak from the twelfth to the fourteenth century, yet the large number of exciting and beautiful examples from later periods are ample testimony that this art never lost its creative energy, or patronage."—Murase, Miyeko, from the "Introduction" of *Tales of Japan. Scrolls and Prints from The New York Public Library* (1986). The production of luxury scrolls such as ours employed the finest illustrators and artists of the period.

PROVENANCE: stamp of the "Kuyo Bunko" library of the Waseda University scholar Koichi Nakano, a specialist in early Japanese literature.

In fine condition. There are several small defects. The first text has two carefully repaired holes, slightly touching three characters. The first painting has two small holes carefully repaired. Haseo's sword in the first painting has oxidized. The second text has a little dampstaining and defect touching one character. The fourth painting has a small defect well repaired. The example at the National Institute of Japanese Literature is closely related to our scroll.

‡ Komatsu, Shigemitsu, *Nihon emaki taisei* (1977), Vol. 11, pp. 74-89. Komatsu, Shigemitsu, *Nihon no emaki* (1994)—a facsimile of the earliest scroll of this story.

*First Printing in Japanese of Heister's Writings on Bandaging;
Printed in Two Colors*

18. HEISTER, Lorenz. *Geka shuko* [trans.: *Surgical Bandaging*]. Trans. by Genkan Otsuki. 24; 28 folding leaves. Two vols. 8vo, orig. green patterned wrappers (a little discolored), orig. block-printed title labels on upper covers, new stitching. Edo: dated at end 1814.

[WITH]:

- . *Geka shuko zushiki* [alternate title: *Hobaku zushiki*] [trans.: *Surgical Bandaging illustrated*]. Many woodcuts (some full-page) in the text, all printed a second time with a delicate flesh color. 21 folding leaves. 8vo, binding as above. [Edo]: colophon dated 1813.

\$5500.00



First edition of this translation of the bandaging part of Heister's monumental *Chirurgie* (1718); complete with the rare third volume containing the fine woodcuts. In 1792, Gentaku Otsuki completed the translation of the entire text of Heister's *Chirurgie*, using the 1755 Dutch edition; portions were published in the 1820s. "Genkan Otsuki, the son of Gentaku, revised that part of his father's work concerned with bandaging and in 1814 published the *Geka shuko* (sometimes referred

to as Taisei geka shuko).”–Mestler, “Introduction to Western Influences in Pre-Meiji Japanese Medicine” in *Proceedings of the Royal Society of Medicine*, Vol. 50, p. 1010.

The fine illustrations in the rare third volume are by Untan Kaburagi (1782-1852 or 1853), who was the official artist engaged by Omurahan fiefdom in Nagasaki. They depict a series of bandaging techniques including compression bandaging of various parts of the body, types of bandaging materials, bandaging for burns of the face, fractures, splints to immobilize limbs, etc. One of the earlier full-page woodcuts depict the four kinds of bandages – the triangle, roller, four-tailed, and many tailed. All the woodcuts depicting the bandaging of humans have been printed a second time using blocks with a delicate “flesh” color.

Fine and complete set. An early owner has annotated many of the illustrations in Dutch or Japanese in a neat hand. The NLM set lacks the third volume with the illustrations.

† Mestler, *A Galaxy of Old Japanese Medical Books*, V, p. 214 for the atlas volume.

19. HOBSON, Benjamin. *Fuei shinsetsu* [trans.: *Manual of Gynecology, Obstetrics, and the Nursing Care of the Newborn*]. Many woodcut illus. in the text. In Chinese with Japanese reading marks. 47; 27 folding leaves. Two vols. 8vo, orig. wrappers (Vol. II with some minor marginal worming), new stitching. Kyoto: 1859. \$5000.00
- First edition to be published in Japan of a quite fascinating book. Hobson (1816-73), after studying medicine at University College, London, served with the London Missionary Society in China. Hobson arrived in Macao in 1839 and spent about twenty years in China in hospitals in Macao, Hong Kong, Canton and Shanghai. He was a pioneer in proposing the establishment of a medical school in Hong Kong for Chinese students and wrote many books, including an English/Chinese medical dictionary.

A serious student of the Chinese language, Hobson also wrote in Chinese a series of four original medical books with two Chinese collaborators: *Outline of Anatomy and Physiology* (*Quanti xin lun*, 1850), *First Lines of the Practice of Surgery in the West* (*Xiyi lüelun*, 1857), *Practice of Medicine and Materia Medica* (*Neike xinshuo*, 1858), and the present work (1858). These books were not translations of individual European medical works but entirely new and unique distillations of what Hobson considered to be

the best in Western medicine. They were widely used within the Chinese missionary medical schools for the rest of the century.

Their immediate success caused the present work to be quickly published in Japan as well. A copy had been presented by one of Hobson's Chinese assistants to the Japanese publisher Fukuchi who added the Japanese reading marks and issued it in Tokyo for the Japanese market in 1859. Vol. I deals with conception, pregnancy, and birth. The second volume is concerned with pediatric medicine.

The fine woodcuts depict many views of the pelvic girdle, the fetus *in utero*, and birth positions.

Fine set.

One of Hokusai's Rarest & Most Important Erotica

20. HOKUSAI, artist & author. *Manpuku wagojin* [trans.: *Gods of Myriad Conjugal Delights*]. Seven single-page & 18 double-page color-printed woodcuts. 11; 10; 10 folding leaves. 8vo, orig. decorated wrappers (very rubbed), remains of orig. block-printed title slips on upper covers, new stitching. [Japan: Postface datable to 1821]. \$65,000.00









First edition of a very rare erotic book; “the supremacy of Hokusai in all the forms of book art in the nineteenth century so far discussed is no less marked in the erotic field . . . They include several [and Hillier lists the present book] that take their place among the masterpieces of the erotic art of Japan . . . all have astonishing prints within their covers.”—Hillier, *The Art of the Japanese Book*, p. 894. Hokusai’s erotic books were issued in two phases, the first from about 1782 to ca. 1794 and the second from 1811 to 1822. The books produced during the second period rank amongst the finest in the genre.

The *Manpuku wagojin* represents an important step in the development of the illustration of Japanese erotic books: “In the early nineteenth century *shunga* books came to be produced increasingly with full-colour printing. The most important work to mark this shift was *Manpuku wagojin* . . . full-colour printed . . . of 1821 by Katsushika Hokusai (1760–1849). Both text and pictures are thought to be by Hokusai himself and

the book was innovative in the way in which it constituted one complete story, which continued in pictures and text throughout all three volumes . . .

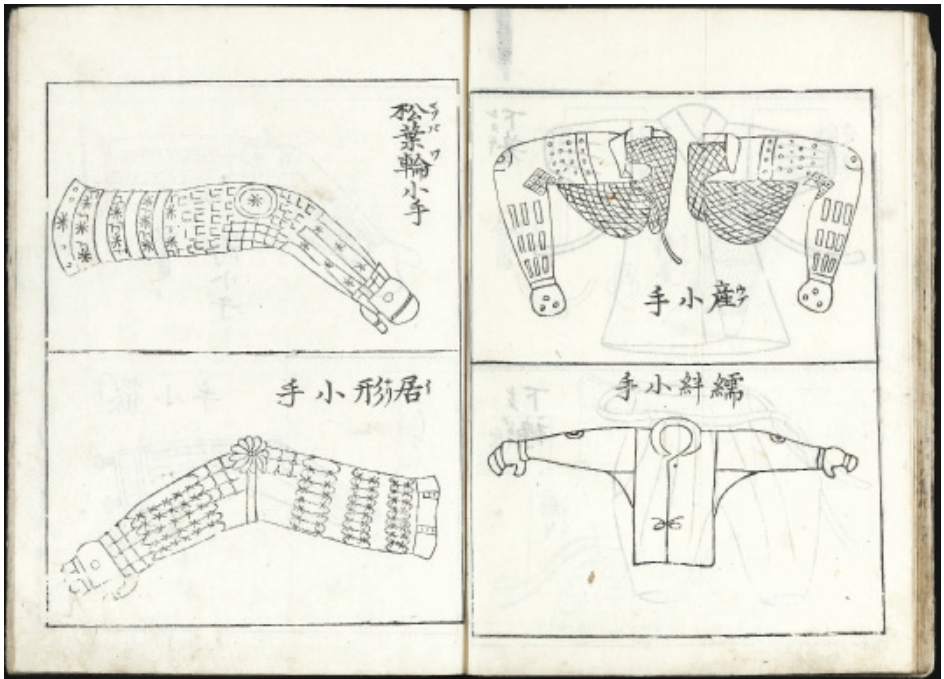
"The tone is light-hearted, in the manner of popular illustrated fiction; just before this catalogue of sex toys are a number of comic images of personified male and female sex organs which represent manifestations of the deity of conjugality (*wagojin*) . . .

"The story relates the contrasting sexual histories of two young women, Osane ('Miss Clitoris'), the daughter of a wealthy family, and Otsubi ('Miss C-nt'), the daughter of a poor family. The book begins with pictures of them aged thirteen and ends with them aged thirty. By the last picture their wealth and poverty have been reversed and the book ends with an appearance by the deity of conjugality to explain why this has happened . . .

"The catalogue of sex toys brings together all of the toys that have appeared in the course of the story."—Clark et al., *Shunga. Sex and Pleasure in Japanese Art* (British Museum: 2013), pp. 117 & no. 84 in the catalogue (with a long account of each sex toy and its use).

Very good set. All the volumes display the usual finger-soiling in the lower outer corners which accompanies books of this nature. Many of the illustrations, printed using the *nishiki-e* method, display *karazuri* (blind embossing or impressing a pattern into the paper), the application of mica, and the use of *tsuyadashi*, a technique in which portions of the image have been lightly oiled to render a certain "shine." The first leaf of the second volume is a little frayed in the lower margin, just touching the image and the fourth leaf has two natural paper flaws resulting in small holes (one marginal, the other in the blank portion of the image at outer lower corner). The first leaf of the third volume has two natural paper flaws in the lower outer margin. There are occasional minor stains.

☿ Hillier, *The Art of Hokusai in Book Illustration*, p. 179—"In all these books [of the later period], Hokusai continued to display astonishing creative powers and a realism that tends to make us feel close voyeurs of the most intimate scenes between men and women, or of women in lesbian acts, or masturbating alone"—(☿ reproducing several illustrations from our book).



21. INABA, Michiyasu. *Bugu tanka zuko* [trans.: *Images of Arms and Armor*]. 182 woodcuts in the text. 32; 27 folding leaves, one page. Two vols. 8vo, orig. wrappers (rather rubbed), orig. block-printed title labels on upper covers, stitched as issued (new stitching). Edo: 1771. \$1500.00

First edition. This fascinating work was prepared as a source book for authors and readers to understand the vocabulary relating to arms and armor in order to facilitate the writing and reading of *tanka* poetry. The woodcuts depict every aspect of arms (bows and arrows, swords, torches) and armor (helmets, breastplates, arm and leg guards, flags and banners).

Minor worming but a very good set.

22. INARI SHINTO SHRINE WOODBLOCK BOARD. A wooden board (414 x 250 x 22 mm.), carved on one side, depicting an Inari shrine with text. Japan: mid-Edo to early Meiji. \$2950.00

A uncommonly large woodblock board, depicting the Inari Shinto shrine at Konuma in Akita Prefecture with surrounding text concerning the benefits of visiting the shrine (good harvest, avoid the evil spirits, longevity and fertility) and the shrine's history. The shrine master's name is "Fukuhisa Fujiwara." This block was probably used at the shrine to print off talismans for visiting pilgrims.

In fine condition.



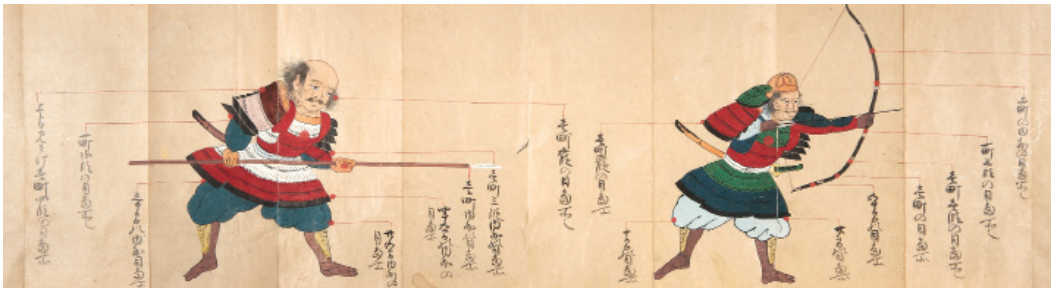
Hunting in Early Japan

23. INATOMI HUNTING ORIHON. A superb and luxurious *orihon* (or folded book, accordion style) manuscript, measuring 240 x 14,000 mm., depicting a series of 41 finely painted scenes relating to hunting, including illustrations of many sorts of game, hunters (samurai), and landscapes, etc. 8vo, orig. highly decorative gilt stiff wrappers (lower wrappers a little rubbed), label on upper cover "Meate sadame" [trans.: "Eyes Focusing on the Target"]. In excellent condition, the paper very shiny with mica & specially prepared. N.p. [but Japan]: dated at the end "1599."

\$9500.00



European matchlock muskets (“hinawaju”) were introduced into the island of Tanegashima, Japan, in 1543 by Portuguese traders. The Inatomi school of gun manufacturing and gunnery (“Inatomi ryu”), founded in the latter part of that century, was one of the leading schools of marksmanship in early Japan, employing “hinawaju.” At the end of this manuscript, we find a brief history of the introduction of European guns: “in 1554, Shofujiro Yoshikuni Sasaki taught Tanegashima Island’s secret method of gunnery to Inatomi of Sagami mori [grandfather of Ichimu Inatomi (1551-1611), who founded the Inatomi school of gunnery]. This manuscript was prepared for hunters. It depicts many kinds of game including birds (especially aquatic fowl, falcons, hawks, pheasants, and cranes), fish, dogs, boar, and deer, all beautifully illustrated by a highly accomplished artist trained in the Chinese style. The scenes are portrayed in vivid color, with red dots on the animals’ bodies marking the best places for hunters to hit. The red dots are of different sizes, suggesting the size of the bullets to be used. Two of the scenes depict insects, which makes clear that the hunters were such accurate shots they could even hit small insects as well as larger animals. There are also two landscapes with no game visible, just mountains, trees, and clouds. Again, these scenes suggest the marksmen were so accurate they could even shoot birds and animals obscured by clouds. There are four scenes of hunters, in full samurai costume, wielding bows and arrows and spears. One of the hunters is mounted on a horse. Also displayed are vividly designed targets for shooting practice.



In fine condition. With the seals and *kao* of Ichimu Inatomi at end (identical to the illustration depicted in National Museum of Japan History's *Rekihaku*, No. 108, of another Inatomi manuscript dated 1610). Inatomi's name is written and his first name has been scraped away but replaced by a later hand.



"Hinawaju"

24. INATOMI MARKSMANSHIP ORIHON. Two finely illustrated *orihon* and one *orihon* entirely of manuscript (or folded books, accordion style), measuring 249 x 6032 mm. & 249 x 14,832 mm., depicting a series of 44 (of 45, lacking the first image in the first vol.) finely painted scenes relating to marksmanship using matchlock muskets. Title in second vol.: "Teppo gokui me-ate sadame" [trans.: "Ultimate Method of Eyes focusing on the Target using a Matchlock Musket"]. 8vo, orig. shiny stiff wrappers, label on upper cover of Vol. I "Teppo gokuiwaza yokogaki" [trans.: "Matchlock Musketry, Ultimate Positioning Techniques"]; Vol. II: "Kugo asagiri" [trans.: "Morning Dew"]. See below for third volume. Three vols. In excellent condition, the paper very shiny with mica & specially prepared, all leaves ruled in gold, silver, & red. N.p. [but Japan]: dated in the postscript at the end of second volume "1607." \$19,500.00

These two finely illustrated manuscripts depict techniques of marksmanship. In the first volume each of the eight images (of nine, the first is lacking) depicts a musketeer in different positions, with targets in the distance. The musketeers are finely drawn in black ink with flesh-colored wash, and the muskets are painted in brown, gold, and silver. The musketeers are all depicted nearly naked (but they are wearing the most gorgeous loincloths made of rich colors including gold and silver in different patterns) in order to reveal correct body positioning. Each scene is titled according to the body position; the bodies of the musketeers are surrounded by notes pointing to proper positioning of each body part. There are measurements, comments regarding whether the musketeer is short or tall, how to hold the gun and squeeze the trigger, which part of the body should be tense or relaxed, how to place the barrel on a rest or foot to increase accuracy, etc. Some of the targets are conventional paper targets with bull's eyes and some are very beautifully drawn birds in the water.

The second volume is concerned with problems of ballistics and marksmanship. There are three kinds of targets: paper with bull's eyes, highly decorative fans (painted in rich colors including gold, silver, red, green, white, blue, and brown), and humans (each wearing different loincloths

of richly colored fabrics). The copious notes, written in one fine calligraphic hand, deal with the length of barrel, size of bullet, wind and weather conditions, shooting uphill and downhill, distance to target, etc. At the end of this volume, there is a postscript where we learn that in 1607 Iganyudo Ichimu Inatomi, the founder of the *Inatomi ryu*, gave the secrets contained in these manuscripts. The information must be kept secret.

The third and final volume (120 x 8820 mm.) is entirely in manuscript, written in a fine hand with columns on each page ruled in gold (the endpapers are gold as well). The title on the first page is "Teppo hidensho" (trans.: "Collection of Secret Methods of Matchlock Riflery"). The text is devoted to the ballistics of rifles and discusses the lengths of the barrels, caliber and weights of bullets, how to position the hands on the rifle, breathing techniques to increase calmness, etc.

The first volume has some traces of dampstaining on several leaves, causing minor discoloration in blank portion of the leaves. The final leaf of the second volume, where the text regarding who owned these manuscripts, has suffered from some scrapping away. A date has been eradicated along with the names of the owner and recipient of the manuscripts. The *kao* and the red circle seal, while suffering some scrapping, are largely intact.

† Noel Perrin, *Giving Up the Gun*. Japan's Reversion to the Sword, 1543-1879.

25. ISE, Sadatake. Manuscript copy of his famous *Hoketsuki* [trans.: *Wrapping and Tying*] first published in 1764. 138 illustrations in the text, finely drawn in black & red ink. Two parts in one vol. 87 folding leaves. 8vo (235 x 165 mm.), orig. wrappers, modern stitching. [Copied by "Iijima" in "1847"]. \$3500.00

A manuscript copy of Ise's well-known *Hoketsuki*, first published in 1764. This was the first important book on *origata*, the foundation of what we today know as *origami*. Japanese society has always emphasized formality and good manners — for example, offerings to the gods were placed on formally folded paper, and festive objects were wrapped in paper in an established, formal manner. These practices, which we can assume began in ancient times, were later reflected in the formal manners and sense of decorum of the martial society of the Muromachi period (14th to 16th centuries). It was around this time that the custom of wrapping

26. **JAPANESE WOODBLOCK BOARD.** A wooden board (277 x 210 x 13 mm.), carved on both sides, the obverse side with a carving of the outline a woman in a kimono, the reverse side has a carving of parts of the kimono and hair to fill in the outline image, signed "Kiyomitsu Torii." Japan: mid-Edo to early Meiji.

\$4500.00

A most instructive carved woodblock from the Torii school of artists, which was founded by Kiyonobu Torii (1664-1729), and still continues. Their work is mostly reserved for single-sheet prints, oftentimes theatrical posters and playbills. Many of their woodcuts were devoted to *bijinga* (pictures of beautiful women), using the *benizuri-e* technique, which involved using one or two colors of ink on the woodblocks rather than hand-coloring.

There were three generations of artists named Kiyomitsu Torii, the first lived 1735-85; the second 1787-1869; and the third 1833-92.

In fine condition.

† Chibbett, *The History of Japanese Printing and Book Illustration*, pp. 142-69.





A Rare & Early Surgical Work

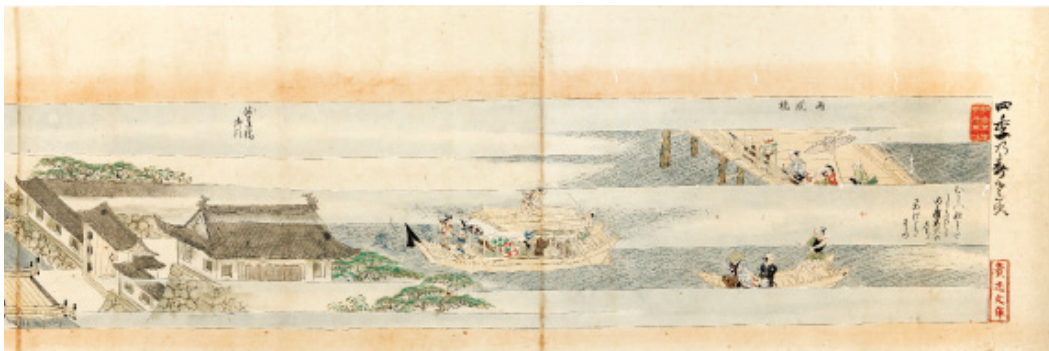
27. JINBO, Genshu. *Geka shuho kiku* [trans.: *Collection of the Essential Treatment of Surgical Diseases*]. 26 woodcut illus. Seven vols. in one. Oblong 8vo, orig. wrappers (a bit rubbed), printed title labels on upper cover, new stitching. Osaka: 1760. \$3500.00

Second edition (1st ed.: Osaka, 1686) of this uncommon and early surgical work (“surgical” is used here in its widest sense); WorldCat locates only one copy of our edition (NLM). Jinbo (active 1688), has provided a number of case histories, divided by the sections of the body (chest and abdomen, extremities, and the head). There are substantial sections on burns, skin diseases, syphilitic symptoms, emergency medicine (frozen bodies, resuscitation from drowning), antidotes for food poisoning, treatment for occupational diseases, rabies, snake bites, acupuncture treatments, pharmacological preparations, etc.

The illustrations depict the various organs of the body, diseases of the breast, skin diseases, pressure points, etc.

While written in *kanji*, there are Japanese reading marks (*yomigana*) throughout to assist readers. In his preface, Jinbo provides a list of ten earlier medical works he used to prepare the present textbook.

Fine copy.



A Time Now Passed

28. JOURNEY TO THE PLEASURE QUARTER. Illustrated scroll on paper, entitled “Shiki no susami” [trans.: “Four Seasons of Pleasure Seeking”]. Many finely drawn illustrations in brush, ink, & colors. Scroll (285 x 9310 mm.), 23 joined sheets (some inoffensive worming, carefully repaired). Japan: copied before 1857. \$22,500.00

A finely illustrated scroll, created in the witty and refined realistic style of Yamato-e and Ukiyo-e brush work, depicting the route taken — a distance of about 4 km. — by pleasure-seekers from Ryogoku Bridge to Shin Yoshiwara, the center of prostitution in the city of Edo. By the 18th century, it was the home to some 1750 women. This was an extremely busy section with a strong commercial tradition in what is today’s central Tokyo.

Our scroll is an early copy of the original scroll; we do not know if that earlier scroll still exists. It was created by Bunyo Tozaka (1783-1852), a prominent *Nanga*-style artist who studied with Buncho Tani and specialized in *kachoga* (pictures of flowers and butterflies). The author of the notes was Hirokata Yashiro (1758-1841), the influential historian of Japan and great book collector (he had more than 50,000 Chinese and Japanese books housed in a series of three buildings in Ueno, known at the *Shinobazu Bunko*).

The beginning of our copied scroll depicts several boats holding men (including samurai) and women making their way along the Sumida River from Ryogoku Bridge to Shin Yoshiwara. They disembark at



Kumagatado, adjacent to Asakusa Bridge. From there, the men — clearly samurai — mount rented horses (Daiden Horse Co., with very inadequate saddles) and continue their journey. There are images of high-ranking men with their faces hidden by large hats in order to conceal themselves. Their family crests on their kimono are also hidden. They pass through Raijin Gate (today's Kaminarimon) which belongs to Tokyo's oldest temple, Senso-ji. There is a merchant depicted along the side of the road, selling dumplings (the famous *Yone manju*). Finally, the samurai dismount and board small boats at an embankment to cross some wetlands at the *Nihon zutsumi*. They arrive at a commercial area called *Doromachi* ("Mud Town") where the travellers wash their feet and tidy themselves before entering Shin Yoshiwara and all its pleasures. Then we see several samurai "interviewing" prostitutes. Heading north, there is a gate through which the samurai enter Shin Yoshiwara. Women are standing, waiting to meet their customers. Some women are serving tea, there is a man carrying a portable lending library on his back, and we see men with hidden faces entering buildings with women waiting inside. There is another building with women sitting, being "showcased" to passing potential clients. Next we have a scene of women entertaining with musical instruments; men are standing outside, making their selections. The following scene shows men upstairs being entertained by dancers and musicians, with food and drinks being served. A garden is shown. Women are seen on the street, aggressively soliciting men. There are always suggestions of rooms behind rooms, ready for the clients and their women.

The next scene is the kitchen with men preparing octopus, lobsters, and



shrimp. Another man is cutting up fish. Women carry the prepared food to another room where men are being served and entertained. At the end, we see a man taking a nap. At the end there are notes — collector's thoughts — regarding the manuscript: he tells who the original artist and author were and that this is a detailed description of a past time, painted in a style similar to Morunobu Hishikawa and Iccho Hanabusa. The collector considered our scroll to be "finely done" and he has signed his name "Choton [Kishi]" with his seal, which might be painted, not stamped.

Throughout, the artist's sense of perspective and design is extremely fluid and imaginative. Many of the figures and landscapes have been heightened with lacquer, gold, silver, and mica. As we move through the scroll, there is also a sense of the day passing to evening.

With the seal of the founder of the Kishi Library, Choton Kishi (d. 1857), the distinguished book collector and natural historian. This fine scroll was offered for sale by the great bookseller Shigeo Sorimachi in 1977 in his 50th anniversary catalogue. The scroll has been carefully backed in the past century. Preserved in a box with Mr. Sorimachi's handwriting on the upper cover.

"A Considerable Improvement"

29. KAGAWA, Genetsu & Genteki. A manuscript copy of *Shigenshi Sanron* [trans.: *Dr. Kagawa Shigen's Obstetrics revised by his Son*]. 65 folding leaves. Four vols. in one. 8vo, orig. wrappers, orig. block printed title label on upper cover, new stitching. [Japan: 1775 or shortly thereafter]. \$2950.00

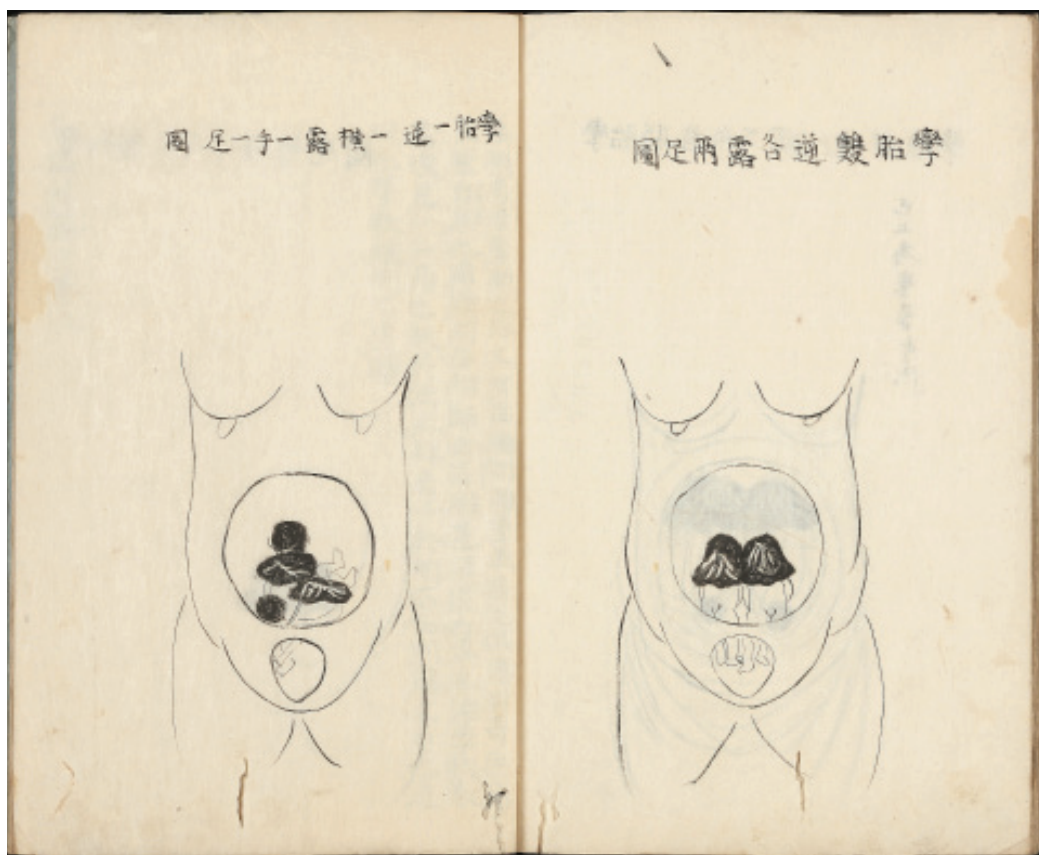
A manuscript copy, prepared shortly after the publication of the first edition in 1775, of this important work on obstetrics. The father of Genteki Kagawa, Genetsu (or Shigen) Kagawa (1699-1777), is famous for originating the practice of gynecology and obstetrics in Japan. His various writings on these subjects became the standard authority in Japan for at least a hundred years.

In this work, the father and son provide diagnoses, treatments, and prescriptions for various symptoms that pregnant women suffer from before and after childbirth. The Kagawas have provided 48 case histories. Fine copy.

"A Considerable Improvement"

30. KAGAWA, Genteki. A manuscript copy of *Sanron yoku* [trans.: *Addenda to Dr. Kagawa Shigen's Obstetrics*]. 32 full-page fine drawings in black ink. 23; 25 folding leaves. Two vols. in one. 8vo, orig. wrappers (rather rubbed with some wear), orig. block printed title label on upper cover, new stitching. [Japan: 1775 or shortly thereafter]. \$2500.00

A manuscript copy, prepared shortly after the publication of the first edition in 1775 of this "important writing" (Mestler, II, p. 485) on obstetrics. The father of Genteki Kagawa, Genetsu (or Shigen) Kagawa (1699-1777) is famous for originating the practice of gynecology and obstetrics



in Japan. His “*San-ron* was destined to be the standard authority on obstetrics in Japan for at least a hundred years. That classic work was followed by the *San-ron yoku* written in 1775 by Genteki or Shikei Kagawa (1739-1779), the adopted son of Genetsu, as a ‘supplement’ to the *San-ron* and to correct the errors in the published work of the elder Kagawa, resulting in a considerable improvement in obstetrical methods.”—Mestler, *A Galaxy of Old Japanese Medical Books With Miscellaneous Notes on Early Medicine in Japan. Part II*, pp. 493-94.

Genteki Kagawa is famous for using many unconventional devices for facilitating a successful delivery and was the first obstetrician in Japan to understand that the head of the baby should be down during delivery. In the 18th-century, due to the considerable poverty in Japan, many fetuses were aborted. Makers and polishers of mirrors also filled the profession of abortionists as they had access to mercury which could be used to terminate foetuses. When the procedure went wrong, women were brought to Kagawa who noticed that the unborn children’s heads were almost always at the bottom of the womb.

This manuscript, like the printed edition, is remarkable for the 28 case histories which Kagawa has contributed. He has devoted much of the book to complications during pregnancy and has outlined massage therapy for pregnant women.

Very good set.

Rimpa Perfected; “Effortlessly, Prodigiously, Boundlessly Imaginative”

31. KAMISAKA, Yukiyoishi. *Cho senshu* [or] *Cho senrui* [trans.: *One Thousand Butterflies*]. 25 double-page stunning plates of colored woodcuts depicting butterflies. Two vols. in accordion-style (*orihon*). 8vo, orig. blue silk over boards (a little worn), orig. block-printed title label on upper cover. Kyoto: Yamada Unsodo, 1904. \$7500.00

First edition of this beautifully illustrated work on butterflies; the handsome woodblock double-page plates, several of which are heightened in gold or silver, depict butterflies in a variety of styles.

“Kamisaka Sekka was a genius; effortlessly, prodigiously, boundlessly imaginative; tirelessly inventive, spontaneous, and free. In *One Thousand Butterflies* (*Cho senrui*, 1903 [the book is commonly misdated; it was



published in 1904]) he took a single subject and drew dozens of pictures, each in a different style. There was nothing academic about his approach. Each drawing was fresh and new; many were arresting and some mirrored new developments in European art . . .

“Sekka loved design. He began to paint under Suzuki Zuigai when he was sixteen and studied textiles in his early twenties . . . He was doubly fortunate that Yamada Naosaburo, the most ambitious, original and enterprising publisher of the early twentieth century, recognized Sekka’s genius and gave him the freedom and support he needed to bring into the world his protean vision of art fused with life.”—Keyes, *Ehon. The Artist and the Book in Japan* (NYPL), p. 240.

Fine set.

¢ Hillier, *The Art of the Japanese Book*, p. 976—“A colour-printed book of elaborate decor based on the forms of butterflies. All the designs are ‘patterned,’ but some conform to the actual shape and markings of believable butterflies, though there is certainly no intention to be entomologically accurate; but in some, the artist simply used the insects as a theme for variations, distorting and manipulating the butterfly shape until it is barely recognizable, often achieving the kind of art nouveau that we associate with some Secession jewellery . . . Sekka is especially inventive when he allows swarms of butterflies to float over the page, achieving colourful geometric diagrams, or, in one, amorphous silver shapes outlined in brown, green and yellow, as evocative and irrational as abstracts by Arp.”

*“Kokatsujiban” Edition; Printed with Moveable Types;
The Fourteen Meridians*

32. KATSU, Ju (Chinese name: HUA, Shou). Title at beginning of text: *Jushikei Hakki* [trans.: *Expression of the Fourteen Meridians*]; [alternate title on first leaf of first Preface]: *Shinkan Jushikeiraku Hakki* [trans.: *Newly Edited Expression of the Fourteen Meridians*]. 16 full-page woodcut illus. in the text. 69 folding leaves. Three parts in one vol. Large 8vo, orig. orange wrappers (rubbed & a little tired, some browning), new stitching. From the colophon: Kyoto: Baiju, 1625. \$95,000.00

The second of the three editions of Katsu’s *Jushikei Hakki* to be printed by moveable type in Japan; all are of the greatest rarity and none are located in WorldCat. These editions (1618, our edition of 1625, and 1631) mark the first appearances of Katsu’s important text on acupuncture

內經作

開

十八

腫

千

五

經

者

下黃疸不能卧強立股膝內^腫厥足大指不用盛者^{孫子經}
寸口大三倍於人迎虛者寸口反小於人迎也

手少陰心經之圖



發揮經絡之發微 推演其流布之本義 通橋之通也 說到傳經之理 區隔之氣 發揮則去矣 而等 大至節 亦至也

新刊十四經絡發揮序

脈度以口經脈之別者 孫思邈 其後 史記五傷序 寒止 編要若爾之抽錄 亦難序 諸也 常

十四經絡發揮者 發揮十四經絡也 經絡在人身手三陰

三陽足三陰三陽凡十有二而云十四者 併任督二脉言

也 任督二脉何以併言 任脉直行於腹 督脉直行於背 為

腹背中行 諸穴所系也 手太陰肺經左右各十一穴 足太

陰脾經左右各二十一穴 手陽明大腸經左右各二十六穴

足陽明胃經左右各四十五穴 手少陰心經左右各九穴

足少陰腎經左右各二十七穴 手太陽小腸經左右各十

九穴 足太陽膀胱經左右各六十三穴 手厥陰心包經左

右各九穴 足厥陰肝經左右各十三穴 手少陽三焦經左

增見脉左右各穴序十四穴 經絡古今甲乙經皆身重而大此記

in Japan and are important examples of the new technology imported from Korea. The three editions are all printed in Chinese with Japanese reading marks.

"The earliest surviving books printed [in Korea] with movable type date from the late fourteenth century . . . During the invasion of the Korean peninsula undertaken by Toyotomi Hideyoshi in the closing years of the sixteenth century . . . large numbers of printed books were looted, and printing type was removed from the Printing Office and taken to Japan . . . It appears that Korean type was immediately put to use to printed the text of the . . . *Kobun kokyō* (*Classic of Filial Piety*) in 1593, although no copies of this appear to have survived. In 1597, in the postface to another work printed in Japan with movable type, a monk who was present at Hideyoshi's headquarters acknowledged that typography in Japan had come from Korea. It was not clear whether any Korean printing artisans came to Japan as well as a result of the invasion, but in any even the impact on Japan of Korean typography, both technologically and intellectually, was far greater than that of the Jesuit Mission Press, principally because the imported Korean typography was much closer to the centres of power in Japan than the increasingly precarious Jesuit missions."—Kornicki, *The Book in Japan*, p. 129. Moveable type printing in Japan came to an end by the 1650s (although revived again at the end of the 18th-century).

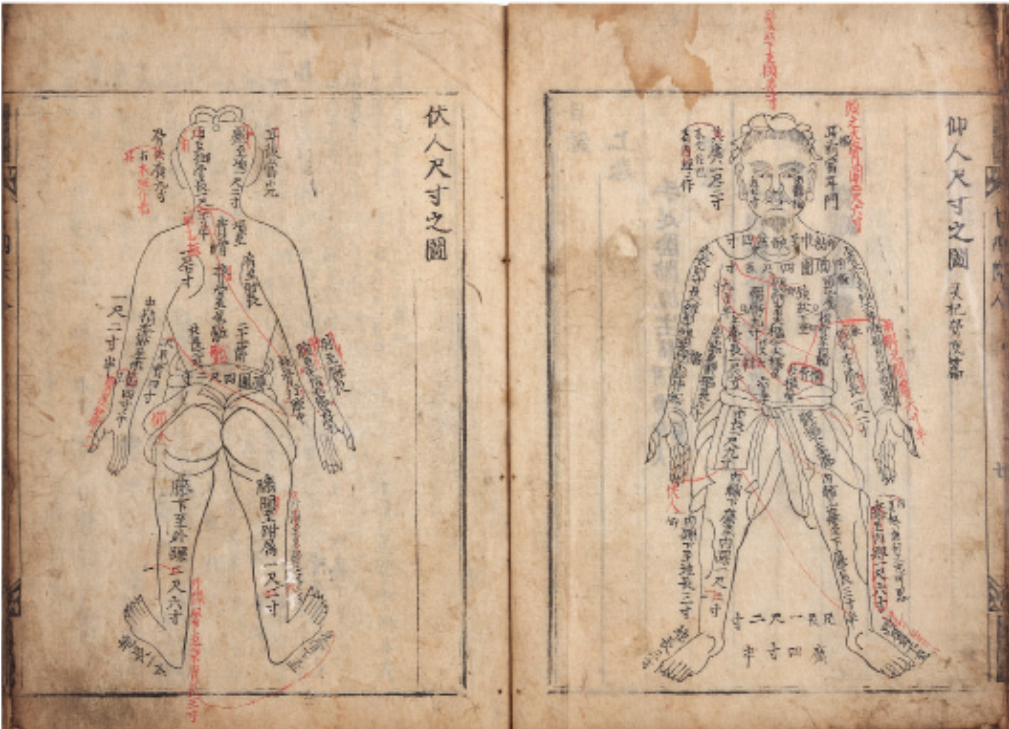
Katsu (whose Chinese name is Shou Hua), was a Chinese physician active 1360-70. He published *Shi si jing fa hui*, translated as "Routes of the Fourteen Meridians and their Functions," a classic used in the practice of acupuncture. To the twelve standard meridians, Katsu was the first to add two extra meridians, the "governor vessel" (*du mai*) and "conception vessel" (*ren mai*); the fourteen meridians then became the standard major meridians in most schools of clinical application.

The work is divided into three parts: the first dealing with the circulation of the *yin* and *yang* in the arms and legs; the second with the course of the *qi*, which gives life energy to the body and protects it from illness, pain, and disease through the fourteen meridians; and the third with the eight "extraordinary vessels." The publisher was a doctor known as Baijuken (who may have been the same person as the Kyoto commercial publisher known as Baiju Joemon). He was active for around thirty years and more than thirty medical books published by him have been identified. Most of his publications are Chinese works.

The sixteen full-page woodcut illustrations explain the centers for acupuncture.

This edition has four prefaces: 1. by Sei Oyo Shiken, dated 1528; 2. by So Ren, not dated; 3. by Ryo Fuku, dated 1364; and 4. by the author, Katsu Ju, dated 1341. The text has been annotated throughout in red and black with additional readings.

A few minor stains and natural paper flaws but in very nice condition internally. Some dampstaining in upper margins, occasionally touching text. We cannot locate any other copy of the 1618 edition nor of our edition; there is one copy of the 1631 edition at the Iwase Bunko Library.



Illustrated by Shitomi Kangetsu

34. KIMURA, Kokyo, prob. author. *Nihon sankai meisan zue* [trans.: *Illustrations of Famous Products of the Mountains and Sea*]. 76 woodcuts (mostly double-page) by Shitomi Kangetsu. 16; 42; 29; 36; 33 folding leaves. 5 vols. 8vo, orig. wrappers (each delicately embossed with a view of the sea & mountains behind, heightened in silver), orig. block-printed title label on each upper cover, new stitching. Osaka: 1799. \$6500.00

First edition of this finely illustrated work describing the principal arts and industries of Japan. The book was very probably written by Kokyo Kimura (1736-1802), who has signed the preface. Better known under the name Kenkado, he was a sake merchant, artist, calligrapher, bibliophile, and student of the sciences. He was one of the most important intellectuals of Osaka of the time.

The numerous woodcuts are important not only for their historically accurate detail but also for their artistic quality. The artist was Shitomi Kangetsu (1747-99), a student of Tsukioka Settei (1710-86). Kangetsu was an ukiyo-e painter who studied the ancient methods of both Chinese and Japanese painting, and specialized in landscapes, portraits, and *shunga* paintings.

The entire first volume is devoted to the manufacturing of sake, an industry the author obviously knew well. The various steps in producing sake are fully illustrated. Vol. II is concerned with stone quarrying, the manufacture of stone utensils and other products made out of stone, honey-making, cooking and preparing foods by pickling for the winter, and the hunting of birds and animals. Vols. III and IV describe the fishing industry, from catching to processing the fish. The fifth volume describes the manufacture of lime, the production of the famous Imari pottery, textile manufacturing, harvesting seaweed, etc.

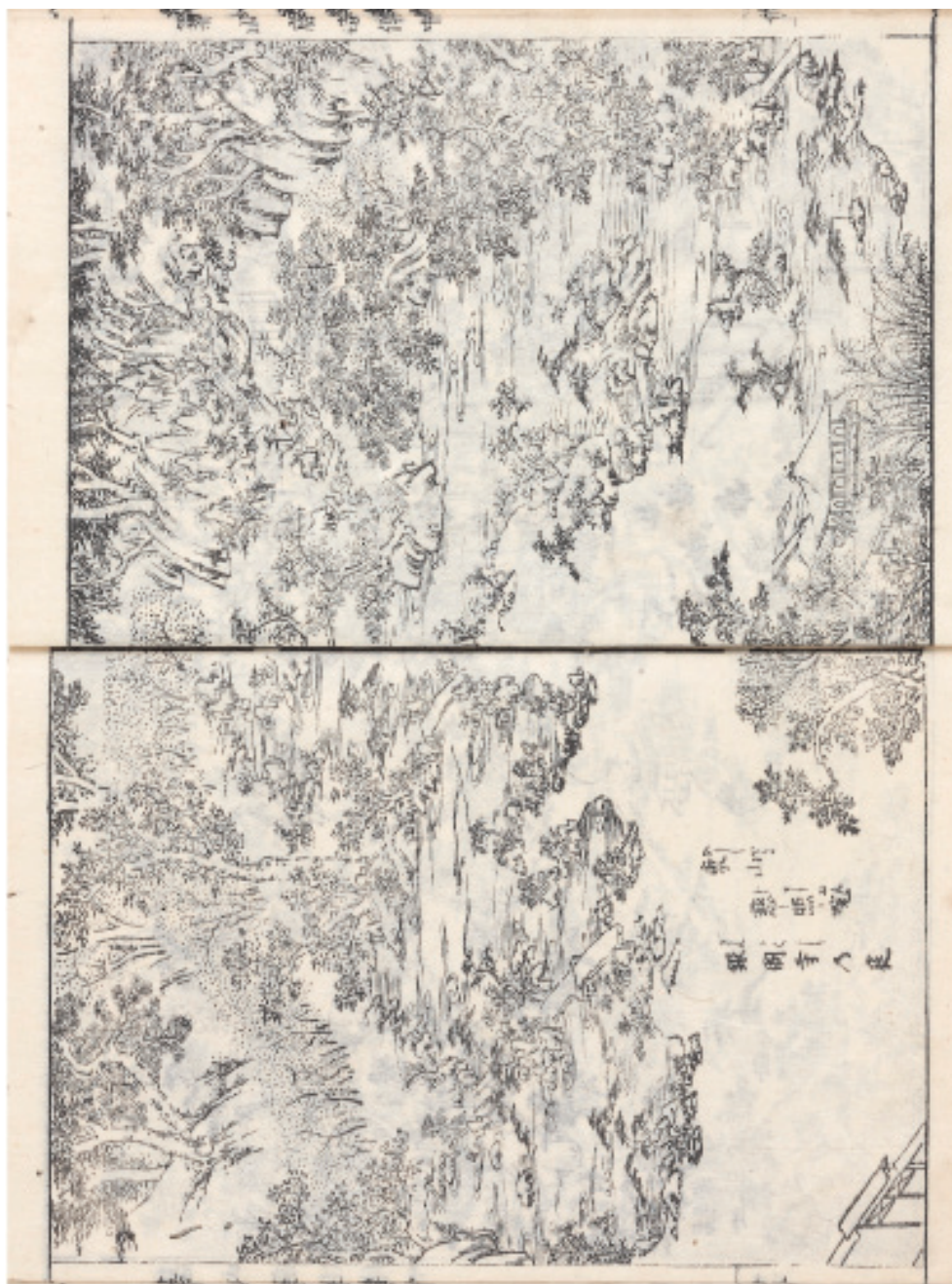
The blue covers have been embossed with a view of the mountains and the sea, heightened in silver, to considerable effect.

WorldCat attributes the authorship to the artist Kangetsu.

Fine set. Vol. II with some unimportant marginal worming.

¢ Hillier, *The Art of the Japanese Book*, p. 564 (with two reproductions).





中世寺塔山

山
野山
銀八
開寺

Japanese Garden Design & Landscape Architecture

35. KITAMURA, Enkin. *Tsukiyama teizo den* [or] *Tsukiyama niwatsukuriden* [trans.: *Creating Landscape Gardens*]. Numerous double- & single-page woodcut illus. plus text illus. 35; 19; 31 folding leaves. Three vols. 8vo, orig. dark blue wrappers (wrappers a little rubbed), orig. block-printed title labels on upper covers, new stitching. Osaka: Kochiya Tasuke, 1735. \$2250.00

First edition of one of the principal monographs on garden design and landscape architecture of Edo-period Japan; it is richly illustrated with many fine woodcuts, depicting famous temple gardens as well as the gardens from contemporary residences of wealthy merchants and farmers. These volumes were written by Kitamura (active 1735), with the fine series of woodcuts by Fujii Shigeyoshi in 1735. In this work, the author classified gardens by style and explains garden elements using prominent gardens as examples. It describes how to design a garden, different garden styles, stones, waterfalls, ponds, constructed elements (bridge, stone lantern, basin), plants, hedges, and construction techniques, classifying them in more than 100 categories.

In this work, the author lists three important rules for garden design: 1. to learn sketching techniques because the intent of a Japanese garden is to copy beautiful natural scenery; 2. to learn how to compose rocks and plant trees; and 3. to learn how to recreate the harmonious beauty of nature by emphasizing the whole, rather than any particular element of the garden.

Nice set and handsomely illustrated. Each volume has some worming touching images and text. We do not find the worming offensive.

† Thacker, *The History of Gardens*, p. 68—this work “illustrates styles and categories of garden arrangement which are still referred to in modern texts, though not always fully accepted. In particular, the categories of hill garden and flat garden are set out.”

Nishiki-e

36. KO, Ungai (or Eiichi). *Nihon seihin zusetsu* [trans.: *Japanese Products, Illustrated & Explained*]. Numerous full-page & double-page woodcut illus., mostly color-printed. Five vols. 8vo, orig. orange pattered wrappers, orig. block-printed title slips on upper covers, new stitching. Tokyo: Matsunosuke Iguchi, 1899. \$25,000.00

Second edition (1st ed.: 1877) of this massive survey of the arts and edible products of Japan. Sponsored by the Ministry of the Interior, it was prepared in the aftermath of the Vienna World's Fair of 1873, the first world's fair in which Japan participated. The Japanese representatives in Vienna realized they needed a survey of the arts and products of their country, in order to make known to the rest of the world the wealth of the superb traditional skills of their island nation. Such a work would thereby promote the export of products.

Both editions are rare; our second edition has a number of additions reflecting the changes which Japan experienced in the last part of the 19th century. The finely produced color-printed woodcuts in all the volumes were executed by Shosen Kano (1823-80), the ninth-generation head of the Kobikicho Kano branch of the Kano school of art. The numerous woodcuts are superb examples of *bokashi*, a technique used in Japanese woodblock printing, which achieves a variation in lightness and darkness of a single color by hand applying a gradation of ink to a moistened woodcut printing block, rather than inking the block uniformly. The quality of the illustrations are highly detailed and of the greatest delicacy, some of which have mica applied for an extra richness. Many of the illustrations also demonstrate the application of *tsuyadashi*, a technique in which portions of the image have been lightly oiled to render a certain "shine." The illustrations are multi-colored and required many different woodblock impressions.

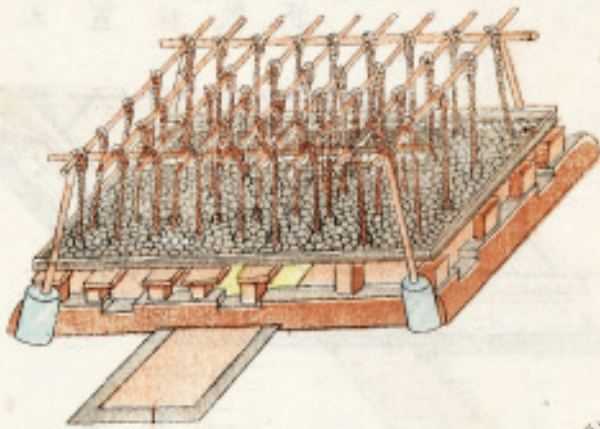
The first volume contains a preface describing the need to increase exports of Japanese products. The main body of the text is concerned with seaweed from the Asakusa area, known for its high quality products of the sea. The text and illustrations describe how to harvest and process seaweed in all its complex and intricate steps.

Vol. II is devoted to the production of salt in Tokushima Prefecture.

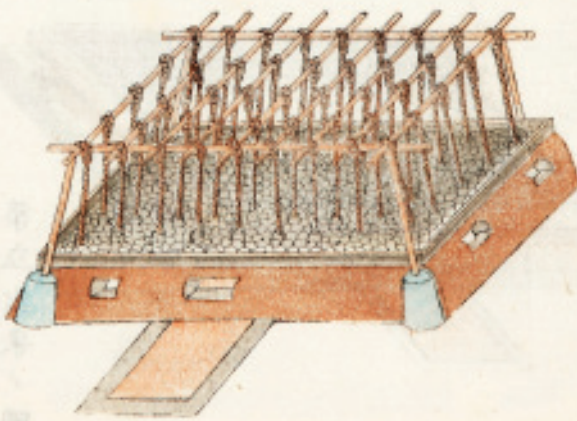
Again, all the steps of the production of salt are described and finely illustrated. Many of the tools and drying furnaces are depicted.

釜 第 五

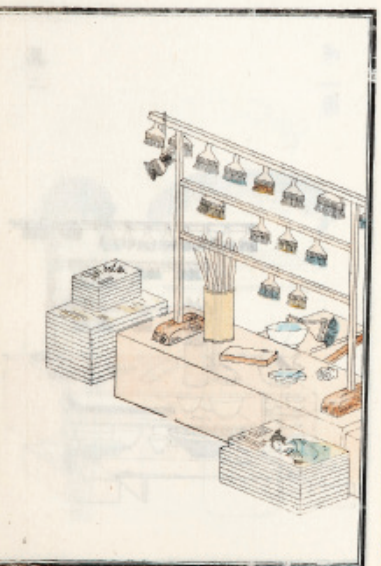
敷板外
ツレカケタル
圖



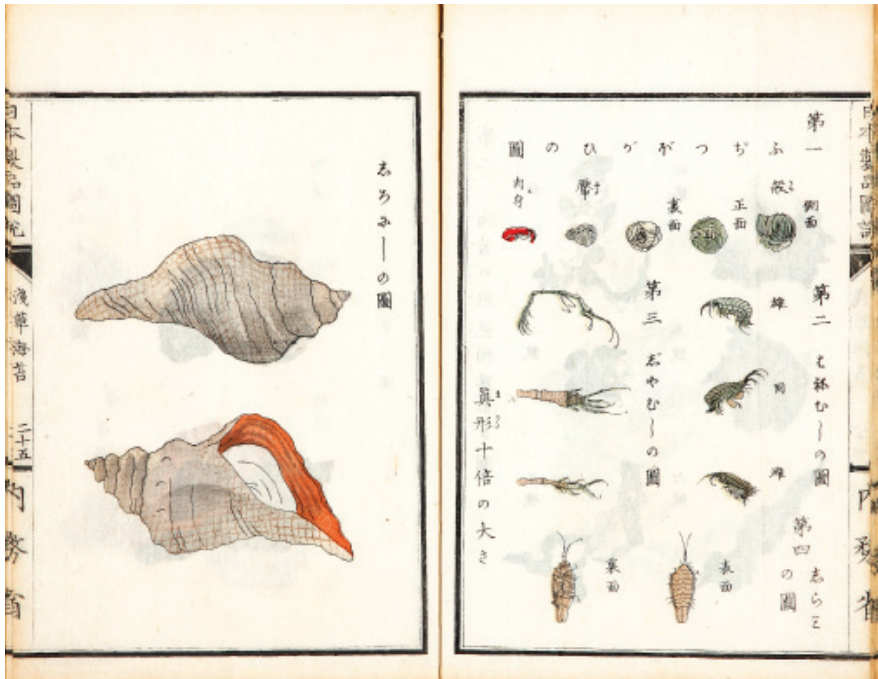
釜 第 六



皆出来ノ
圖







The third volume is by far the most important: it is one of the fullest descriptions of *nishiki-e* (brocade pictures), a major innovation in the evolution of polychrome woodblock illustration techniques. It was invented in the 1760s by Suzuki Harunobu. Previously, most prints had been in black-and-white, colored by hand, or colored with the addition of one or two color ink blocks. Polychrome prints or book illustrations were made using a separately carved block for each color, which could number up to twenty. To print with precision using numerous blocks on a single paper sheet, a system of placing two cuts on the edge of each block to serve as alignment guides was employed.

The text of this volume is very technical, describing how to produce prints in the *nishiki-e* method; the use of gold, silver and mica; how to achieve various levels of “sheen;” the use of metallic pigments; how to apply all these effects; etc. Each illustration has extensive and detailed text, explaining exactly the processes depicted. All the brushes and supplies are shown at the different artists’ work stations.

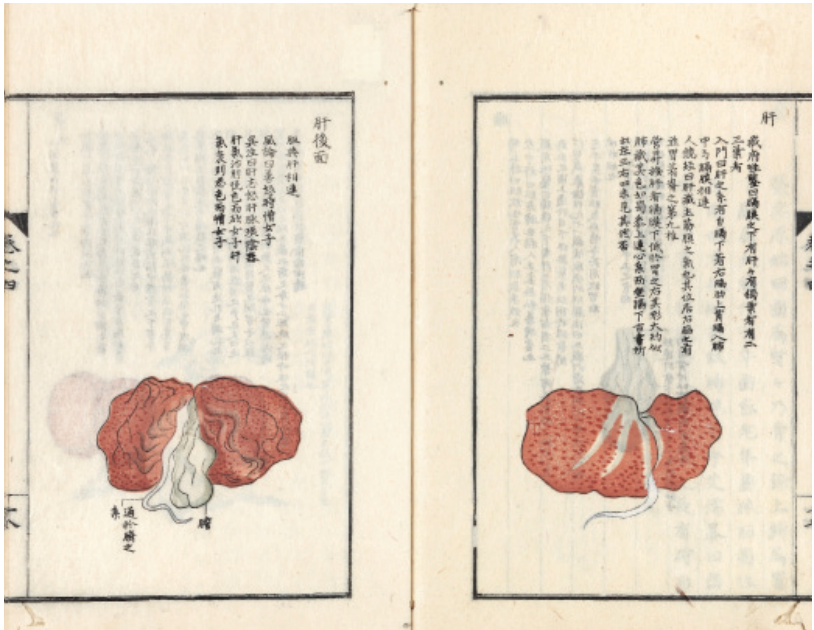
Vol. IV is concerned with *konbu*, the edible kelp and one of the main ingre-

dients to make *dashi*. There is also a substantial section on *kanten* (aga), a jelly-like substance obtained from algae. The illustrations depict harvesting of *konbu* on long boats of the Ainu, drying the *konbu*, tools, how to package the product for shipping, how to process the raw *kanten*, etc. The fifth volume is concerned with miscellaneous seaweeds (29 kinds) and their economic uses. The very fine colored illustrations depict these seaweeds.

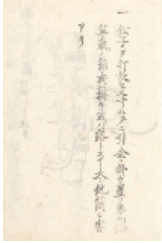
Very fine set.

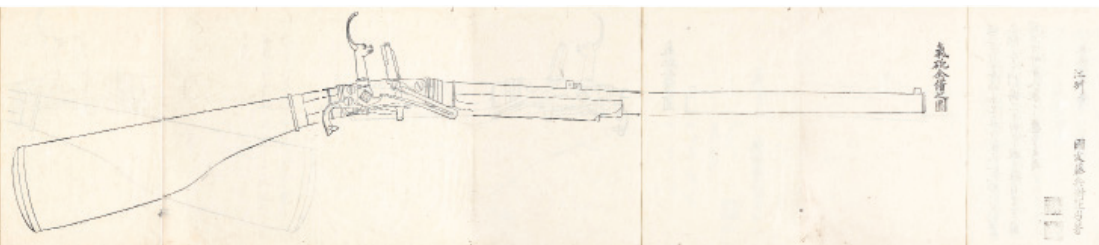
Woodcuts of the Organs of the Body in Color

37. KOSAKA, Eisho (or Gen'yu). *Jing xue zuan yao* [trans. in Japanese: *Keiketsu san'yo*; trans.: *Chinese & Japanese Acupuncture explained*]. Numerous fine woodcut illus. (18 of which are finely handcolored). 48 (irregularly paginated); 33; 39; 26; 28, 3 folding leaves. Five vols. 8vo, orig. wrappers (some worming in upper margin of each vol.), orig. block printed title label on each upper cover, new stitching. Tokyo: Mankyudo Hanabusa Heikichi, [Preface dated 1810]. \$8500.00



First edition of one of the three most important early Japanese books on the history and technique of Chinese and Japanese acupuncture. This work is very different from all earlier Chinese and Japanese books on the subject. For the first time, the illustrations are finely and realistically rendered and are anatomically accurate, clearly influenced by European medical works which had circulated in Japan. Another important aspect of this book is that eighteen of the woodcuts, each depicting organs of the body, are finely handcolored. Also, the body is described in full, from head to foot, and is not entirely dependent on the fourteen meridians. Kosaka was a court physician of the fiefdom of Kameyama, who had studied under the famous physician Motonori Taki (1731-1801), who was himself a member of a distinguished family of doctors. The publisher of this work was the exclusive publisher for the government sponsored medical school. Very good set.





The Japanese Airgun

38. KUNITOMO, Tobe (or Ikkansai). *Kihoki* [trans.: *Airgun Design*]. One woodcut illus. of the length of the entire airgun depicted on six pp., another woodcut illus. on two pages, & 7 full-page woodcut illus. 14 folding leaves. 8vo, orig. wrappers (backed in paper, minor marginal worming). Shiga Prefecture ("Goshu"): [Privately Printed by the Author], Preface dated 1819. \$7500.00

First edition of a very rare book; WorldCat lists only the 1982 reprint. Kunitomo (1778-1840), a native of the gun-making town of Kunitomo in Shiga Prefecture, was an inventor and scientist of great interest. Having lived in Edo for a period of time, he became familiar with Dutch scientific instruments including telescopes. He constructed Japan's first reflecting telescope in 1831 which had a magnification of 60 and was superior to any brought in by the Dutch traders. This allowed Kunitomo to engage in sunspot observations and the study of the topography of the moon.

In 1814, following his town's tradition of gun smithing, Kunitomo began to develop the first Japanese airgun, knowledge of which came from the Dutch in Dejima. In 1818, he was lent to make repairs to a European airgun (made by Scheffel) which the Dutch traders had given the shogun. In the following year, Kunitomo began to manufacture his own airguns (several of which still exist). The gun was able to fire twenty rounds in a relatively short period of time.

The text provides an account of the Dutch airgun ("windroer" transliterated to "wuindoruuru"). Kunitomo describes the theory behind the gun, its parts, how to create air pressure by a pumping action, etc. The gun was lubricated with the oil from camellia seeds.

The woodcut which extends over six pages depicts the entire length of

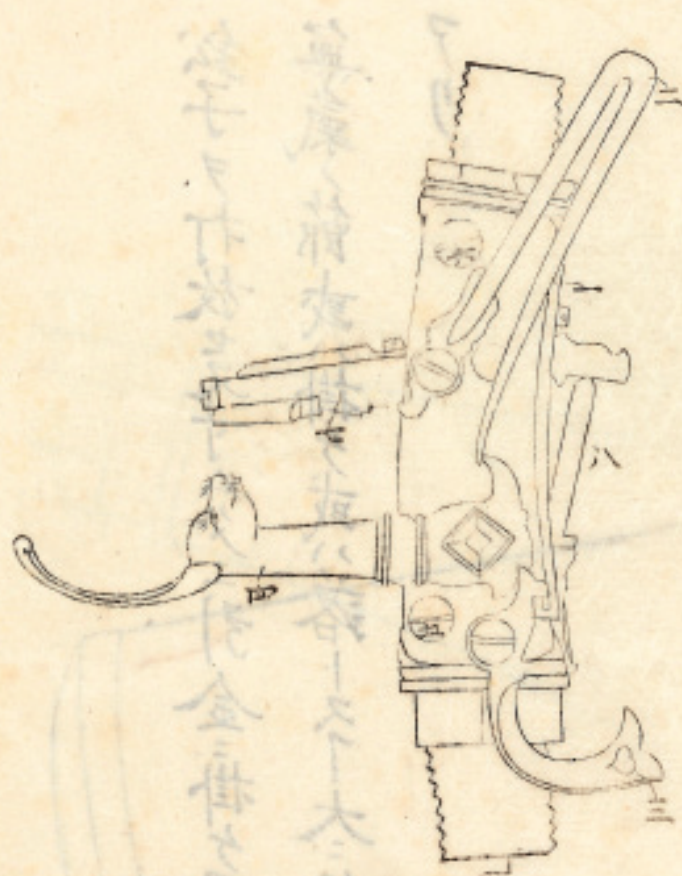
the gun. The seven full-page woodcuts show various parts of the gun, and the final two-page woodcut depicts a rifleman showing how to hold, pump, and fire the gun.

† Nakayama, A History of Japanese Astronomy, p. 197–(for Kunitomo’s astronomical achievements).

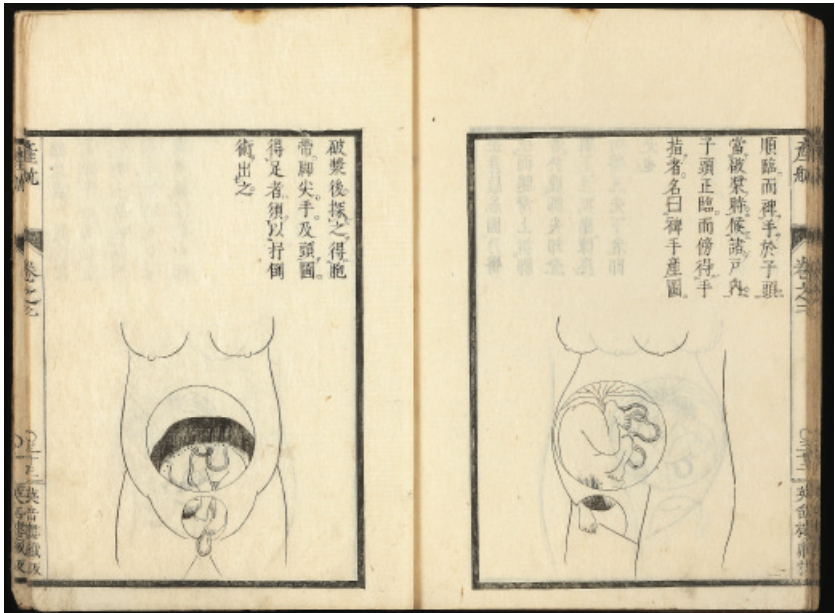


銅金金具ノ圖

附取ハツシノ次第



一
二
三
四
五
六
七
八
九
十
十一
十二
十三
十四
十五
十六
十七
十八
十九
二十
二十一
二十二
二十三
二十四
二十五
二十六
二十七
二十八
二十九
三十
三十一
三十二
三十三
三十四
三十五
三十六
三十七
三十八
三十九
四十
四十一
四十二
四十三
四十四
四十五
四十六
四十七
四十八
四十九
五十
五十一
五十二
五十三
五十四
五十五
五十六
五十七
五十八
五十九
六十
六十一
六十二
六十三
六十四
六十五
六十六
六十七
六十八
六十九
七十
七十一
七十二
七十三
七十四
七十五
七十六
七十七
七十八
七十九
八十
八十一
八十二
八十三
八十四
八十五
八十六
八十七
八十八
八十九
九十
九十一
九十二
九十三
九十四
九十五
九十六
九十七
九十八
九十九
一百



39. KUWABARA, Juan (or KORECHIKA). *Shimpen Sanko* [trans.: *Treatment of Complications from Pregnancy and Labor*]. 15 full-page illus. 42; 38 folding leaves. Two vols. in one. 8vo, orig. wrappers, orig. block-printed title label on upper cover, modern stitching. Kyoto: 1821. \$2750.00

Second edition. "A quaint thought, but an altogether delightful one, is suggested in the title *San ko*, the interpretation of which we read in the preface as 'childbearing . . . is like a ferry boat which is sailing on a big ocean.' That two-volume obstetrical work was written entirely in Chinese characters by the Japanese physician Korechika or Ishin Kuwabara, and was first published in 1813 with a later edition in 1821 under the title *Shimpen san ko*. The illustrations are well-drawn. It is intriguing to see again the representation of one-egg and two-egg twins, with no comment in the text other than 'the two fetuses have one *ena* [placental] or 'each fetus has its own *ena*,' respectively. In that work some attempt was made to describe embryonic malformations and fetal monsters, and there is an illustration of anencephalia."— Mestler, *A Galaxy of Old Japanese Medical Books*, II, p. 495.

Fine copy.

Kyoka: "Crazy" Verses

40. 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 *kyōka* 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. "In general, the *chonin*, the bourgeois citizens of Edo and Osaka particularly, enjoyed literature that was light and entertaining: stories of love and intrigue, often with fantastic or occult elements; and verse that was very much on the surface, relying greatly for its appeal on word-plays that the nature of the language, with its innumerable homophones, encourages . . . from the beginning of the Temmei period in 1781, *kyōka* verse became a major leisure activity of the *chonin* and of some *samurai* . . .

"The Temmei vogue for *kyōka* — 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 *kyōka* from the very beginning, including Hokusai, Kuniyoshi, Hokkei, and Hiroshige. This unique collection of broadsides and handbills issued by many of the *kyōka* 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. The many types of broadsides were issued for different reasons: announcements of forthcoming publications and meetings, names of the judges and editors, themes of *kyōka* (flowers, Spring, Summer, the turning of maple leaves in the Fall, snowy days, etc.), mentioning how a "superstar" of *kyōka* will write verse for an individual club, lists of those chosen as participants in competitions, names of the individual clubs and societies, announcements of the artists and calligraphers participating in publications of *kyōka*, requests

西之方

大朝日... 西之方... 十二月...

大朝日... 西之方... 十二月...

大朝日... 西之方... 十二月...

大朝日... 西之方... 十二月...

大朝日... 西之方... 十二月...

大朝日... 西之方... 十二月...

大朝日... 西之方... 十二月...

大朝日... 西之方... 十二月...

大朝日... 西之方... 十二月...

大朝日... 西之方... 十二月...

大朝日... 西之方... 十二月...

月 替 担

扶桑集

上行 周 下 野 周 者 旗

繪園梅明

本 卷 六 年 十 三 春 夜 亭 拾 美

繪 担 連

東之方

大朝日... 東之方... 十二月...

大朝日... 東之方... 十二月...

大朝日... 東之方... 十二月...

大朝日... 東之方... 十二月...

大朝日... 東之方... 十二月...

大朝日... 東之方... 十二月...

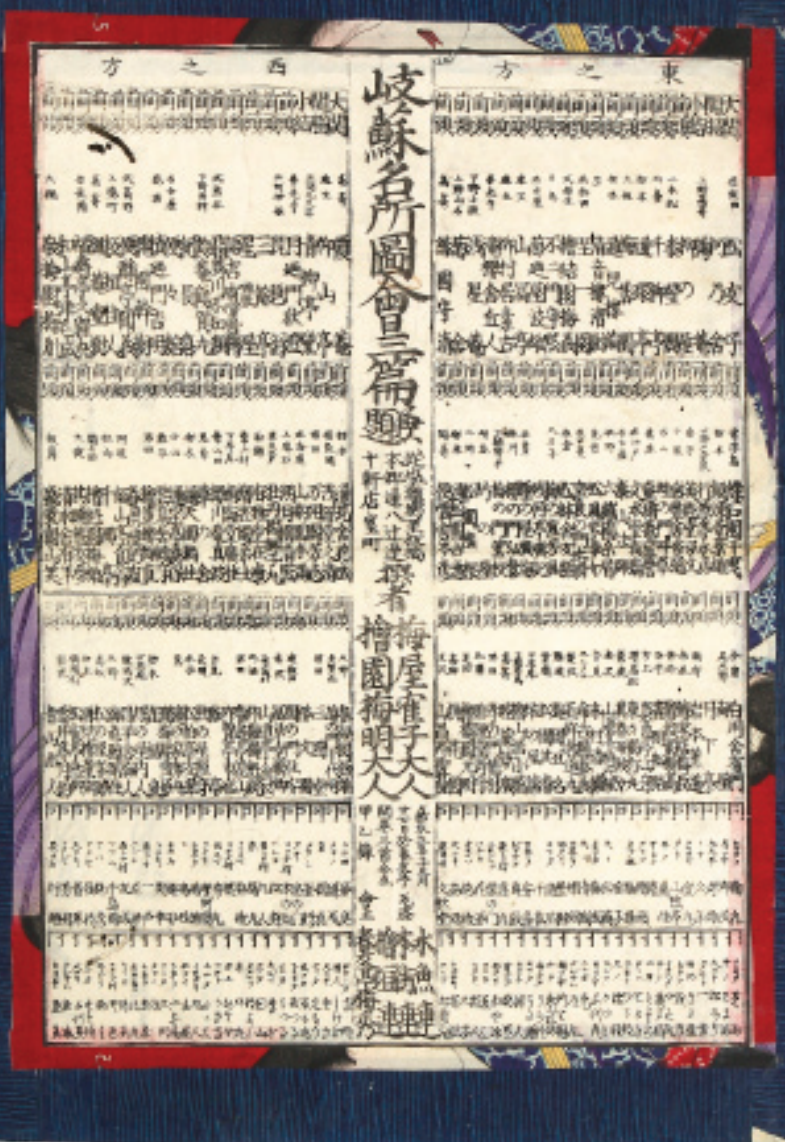
大朝日... 東之方... 十二月...

大朝日... 東之方... 十二月...

大朝日... 東之方... 十二月...

大朝日... 東之方... 十二月...

大朝日... 東之方... 十二月...



蘇州府圖會三篇題

本館主人梅屋春大
繪圖梅屋春大

梅屋春大
繪圖梅屋春大

西之方

東之方

大坂府
河内郡
丹波郡
丹後郡
美作郡
備前郡
備後郡
備前郡
備後郡

大坂府
河内郡
丹波郡
丹後郡
美作郡
備前郡
備後郡
備前郡
備後郡

八咫宮
大坂
河内
丹波
丹後
美作
備前
備後

八咫宮
大坂
河内
丹波
丹後
美作
備前
備後

蘇州府
蘇州府
蘇州府
蘇州府
蘇州府

蘇州府
蘇州府
蘇州府
蘇州府
蘇州府

蘇州府
蘇州府
蘇州府
蘇州府
蘇州府

蘇州府
蘇州府
蘇州府
蘇州府
蘇州府

蘇州府
蘇州府
蘇州府
蘇州府
蘇州府

蘇州府
蘇州府
蘇州府
蘇州府
蘇州府

蘇州府
蘇州府
蘇州府
蘇州府
蘇州府

蘇州府
蘇州府
蘇州府
蘇州府
蘇州府

蘇州府
蘇州府
蘇州府
蘇州府
蘇州府

蘇州府
蘇州府
蘇州府
蘇州府
蘇州府

天明 風調狂歌四民集一會

倭舎杉成撰

庶士農工商 四季修業
 一合合の修業
 庶民の修業

想 上の山は嶺南の山と二三首を合中し
 間は傷む打草とやと修業の修業と本は修業
 修業の上は修業の天の以調の法言とや修業
 修業の修業の修業の修業の修業の修業
 修業の修業の修業の修業の修業の修業
 修業の修業の修業の修業の修業の修業
 修業の修業の修業の修業の修業の修業

八月八日 二種三首
 三月十八日 同巻
 玉源三巻
 八月八日 二種三首
 三月十八日 同巻
 玉源三巻

書之年 會大 編 連

月	八	月	十
<p>八月八日 二種三首 三月十八日 同巻 玉源三巻</p>	<p>八月八日 二種三首 三月十八日 同巻 玉源三巻</p>	<p>八月八日 二種三首 三月十八日 同巻 玉源三巻</p>	<p>八月八日 二種三首 三月十八日 同巻 玉源三巻</p>

繪圖新室披繪一會在秋合

並遊藝會

十月十日

繪圖新室披繪一會在秋合
 並遊藝會
 十月十日
 繪圖新室披繪一會在秋合
 並遊藝會
 十月十日

繪圖新室披繪一會在秋合
 並遊藝會
 十月十日

繪圖新室披繪一會在秋合
 並遊藝會
 十月十日



壬子年 仙臺勝蹟便覽五題

橫濱 千物亭樓意

二月
 仙臺勝蹟便覽五題
 橫濱 千物亭樓意

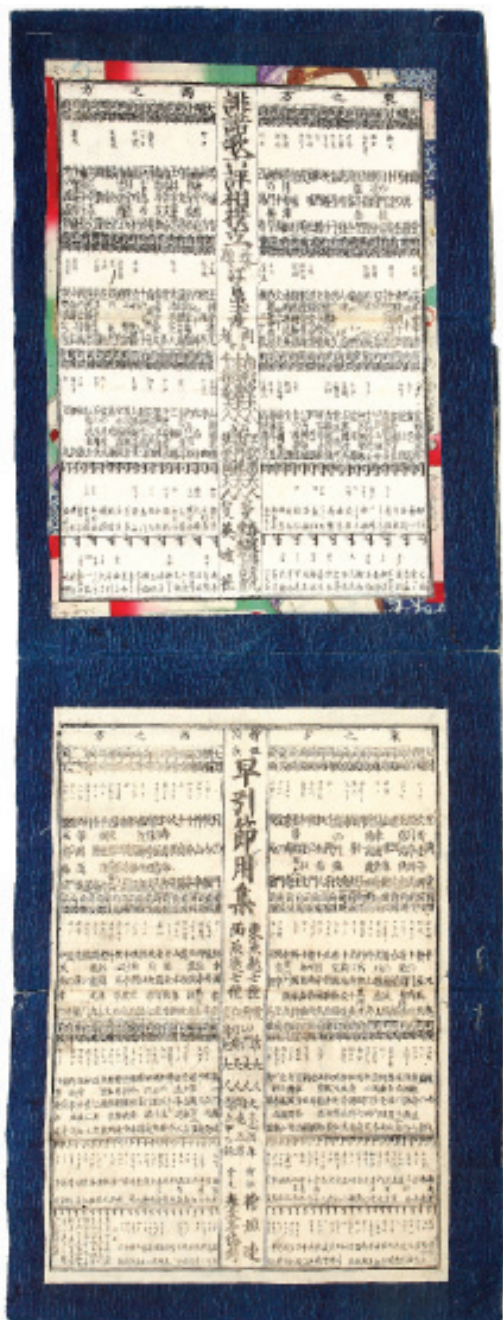
三月
 仙臺勝蹟便覽五題
 橫濱 千物亭樓意

四月
 仙臺勝蹟便覽五題
 橫濱 千物亭樓意

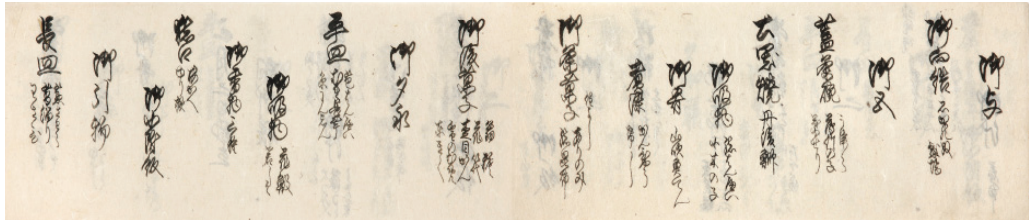
五月
 仙臺勝蹟便覽五題
 橫濱 千物亭樓意

六月
 仙臺勝蹟便覽五題
 橫濱 千物亭樓意





for submissions and dates when submissions will be selected, cities in which the competitions will be held, pen-names or nicknames of the contributors (all witty), rewards of silver for the best submissions, announcements of recently deceased *kyōka* writers and appeals for written contributions to their memorial volumes, etc., etc. The broadsides also include *banzuke* (rankings of the poets, almost like batting averages in baseball). Many of the broadsides contain color-printed illustrations, backgrounds, or borders. In fine and fresh condition. Some of the broadsides are somewhat wormed. Preserved in a *chitsu*.



41. (MENUS FOR IMPERIAL ENVOYS). Manuscript on paper, entitled on upper wrapper “Kyowa ni san gatsu . . . Chokushi Inshi Onkondate” [trans.: “March 1802 Menu for Imperial Envoys”], written in a fine & legible hand, 10 folding leaves (final blank), 300 x 122 mm., stitched as issued. Probably Edo: “2 March 1802” & following days. \$4750.00

This manuscript contains menus of a series of eight ceremonial meals prepared for *Chokushi* and *Inshi*, who were imperial envoys sent to Edo annually in the end of February to the beginning of March. They were reciprocating the earlier annual visit of representatives of the shogun to the emperor who was resident in Kyoto.

These visits were highly ritualized events and the meals which they ate were extremely elaborate. This manuscript gives the menus of several breakfasts, lunches, and dinners given to the envoys which the shogun's staff (*kyooyaku*) oversaw and attended. These meals were served on a series trays in stages. The meals reflect the spring season, filled with auspicious symbols (goji berries, certain kinds of fish especially porgy, etc.). These ceremonial meals (two breakfasts, two lunches, and four dinners) reflect the highest and most sophisticated level of Japanese cuisine. We are not sure if the meals were intended to be eaten or simply observed and discussed, like other ceremonial meals held for the shogun and the emperor (see Rath, *Food and Fantasy in Early Modern Japan*, pp. 52-53). These were extremely expensive annual events and were paid for by fiefdom lords (*tozama daimyo*) who were considered outsiders by the shogun. The shogun forced these *tozama daimyo* to be responsible for funding the meals and giving the envoys expensive gifts. This was intentional, in order to limit the wealth of these outer circle fiefdom lords and to prevent any of them becoming richer and more powerful than the shogun himself.

In fine condition.

42. MISHIMA, Yukio. *Kinkakuji* [trans.: *The Temple of the Golden Pavilion*]. 1 p.l., 263 pp., one leaf of colophon. 8vo, orig. red boards (minor foxing), printed dust-jacket. Tokyo: Shinchosha, 1956. \$850.00

First edition of one of Mishima's best-known and influential novels.
Very fine copy.

43. MISHIMA, Yukio. *Bitoku no yoromeki* [trans.: *The Tottering Virtue*]. 1 p.l., 265 pp., one leaf of colophon. 8vo, orig. white boards, dust-jacket. Tokyo: Kodansha, 1957. \$100.00

First trade edition. The story of a bored upper-class housewife who has an affair. Very fine copy.

44. MISHIMA, Yukio. *Sakasu sashiebon* [trans.: *Circus*]. Title-page with vignette, illus. in the text, & three tipped-in items (a stamp, a business card, & a ticket). 12 leaves. 4to, orig. stiff wrappers laid-in the orig. leather-backed case, orig. ties. Tokyo: Presse-Bibliomane, 1966. \$950.00

First book edition, limited luxury edition of 375 numbered copies, printed on fine heavy paper, signed by Mishima on his tipped-in business card. This short story was originally published in a magazine in 1948. Subscription proposal and prospectus laid-in.
Very fine copy.

45. MISHIMA, Yukio. *Kagi no kakaru heya* [trans.: *A Room with a Locked Door*]. Engraved plate tipped-in & a number of illus. in the text by Iwami Furusawa. 1 p.l., 46 pp., one leaf. 4to, orig. white leather, with orig. key set in, t.e.g., orig. red box. Tokyo: Presse-Bibliomane, 1970. \$1000.00

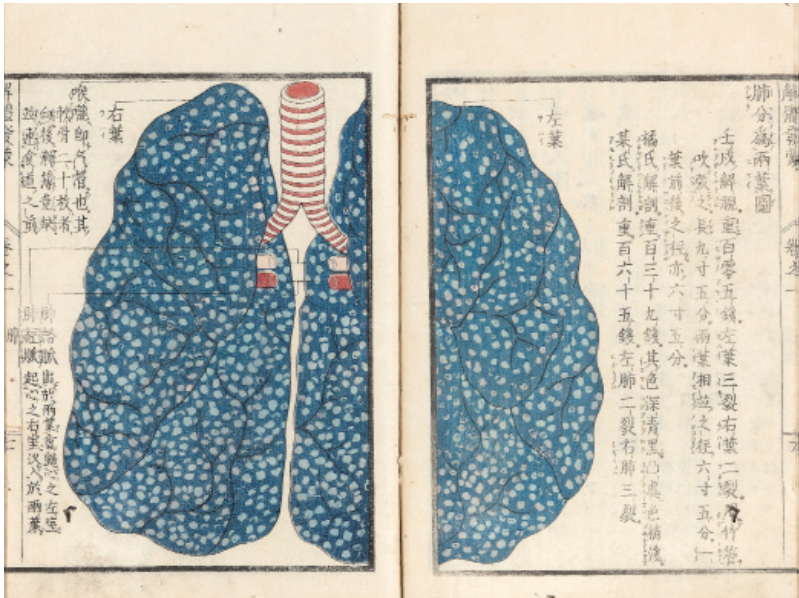
Limited luxury edition of 395 numbered copies, printed on fine heavy paper and signed by Mishima. This short story was originally published in a magazine in 1954. Prospectus laid-in. The tipped-in plate, number 149 of 575, has been signed by the artist Iwami Furusawa. With the original business card of the main character of the story laid-in.
Very fine copy. There were another 180 less luxurious copies issued at the same time.

The First Japanese Exposition on the Whole System of Human Anatomy, Based upon Original Observation

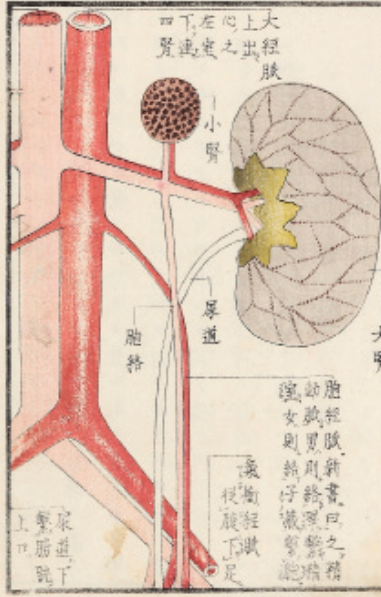
46. MITANI, Soshu. *Kaitai hatsumo* [trans: *Explanation of Human Anatomy*]. Many fine woodcuts printed in color. Five vols. 8vo, orig. patterned wrappers (some occasional worming, mostly confined to the margins), orig. block-printed title labels on upper covers, new stitching. Osaka: Kawachiya Mohei, [1813]. \$30,000.00

First edition 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.

"A Japanese treatise on anatomy and anatomical dissection in five volumes was published in 1813 by Shoshui or Boku or Koki MITANI (1774-1823) with the title *Kaitai hatsumo*. This was not the first original Japanese work on dissection, since priority in that respect had been established by the appearance in 1759 of the *Zo-shi* of Toyo YAMAWAKI. But that earlier work was short and its illustrative material limited to a few crude drawings of the viscera. *Kaitai hatsumo* appears, however, to be the first Japanese exposition on the whole system of human anatomy, based



大小兩腎連系圖



膀胱經脈，新書曰之精，
泌於男則結，泌於女則
凝，女則結子藏，男則
凝於精下足。



壬戌解視，右大腎重三十一錢長三寸五分許，左大腎重二十錢長三寸五分許，右小腎重三錢長一寸七分，左小腎重二錢長一寸七分。其氏解視，右大腎重三十五錢長三寸七分，左大腎重三十錢長三寸五分，右小腎重四錢長一寸七分，左小腎重三錢長一寸七分。

藏府後面總圖



藏府後面總圖
右肺、左肺、肝、脾、胃、大腸、小腸、膀胱、尿管、尿管下、尿管上、尿管中、尿管分、尿管合、尿管入、尿管出、尿管通、尿管閉、尿管開、尿管塞。

upon original observation (including dissection) and knowledge of other anatomical works. An inserted advertisement for this book [not present in this and many other copies] is translated to read as follows: 'This book is *Kaitai hatsumo*, on some new Dutch theories and moreover some dissections of a real dead body to make it sure. And it has become clear that the Dutch theories are right and the traditional Japanese and Chinese theories which [have been] with us for 3000 years [are] quite wrong.' (Somehow one gets here the impression of a persistent reluctance to relinquish the traditional anatomical beliefs in favor of the European knowledge which had come into Japan. After all, the gross inaccuracies of the traditional teachings had been firmly established by the work of Gempaku SUGITA and his friends in the previous century) . . .

"Scattered throughout the text of *Kaitai hatsumo* is a series of anatomical plates printed in color. These drawings were very well executed, and illustrate the following structures: thoracic and abdominal viscera, in situ; the lungs, with a careful dissection of the bronchial tree; the heart; the diaphragm; the spleen; the stomach; the liver and gall bladder; the kidneys, with their blood supply, and the ureters; the urogenital system, in male and female, with the plexus of veins draining testes and ovaries; the uterus, with Fallopian tubes and ovaries (the ovaries are shown as contained *within* the uterine tubes); the urinary bladder in the male, with testes and accessory organs of reproduction (seminal vesicles, prostate), and penis; the small and large intestines, with the vermiform appendix; the blood supply to the intestine through the mesentery; the pancreas; a schematic diagram of the lymphatics (called 'water-ducts') associated with the small intestine (the function of the lymphatics, it was believed, was to control blood volume of the body); the general vascular system of the entire body; the system of spinal nerves; and, finally, the gross appearance of the brain . . .

"The last volume of *Kaitai hatsumo* is in the form of an appendix, written by one of MITANI's pupils named Konsei MINAMOTO. This work was of sufficient historical importance to be entirely reprinted in a facsimile edition as recently as 1930."—Mestler, *A Galaxy of Old Japanese Medical Books with Miscellaneous Notes on Early Medicine in Japan Part I. Medical History and Biography. General Works. Anatomy. Physiology and Pharmacology*, pp. 316-18.

Fine set preserved in a box.

A Manuscript of Tale of Genji

47. MURASAKI SHIKIBU. Manuscript on paper entitled "Genji monogatari" [trans.: *Tale of Genji*]. Complete in 54 vols. (235 x 170), orig. dark blue semi-stiff wrappers (*retsujoso*), metallic sprinkled endpapers, written on fine quality *torinoko* paper in a beautiful & highly skilled calligraphic cursive hand, 10 columns of text per page, orig. orange manuscript title slips in center of each upper cover. Preserved in the original drop-front lacquered wooden book cabinet (*Shodansu*), six drawers with orig. gilt bronze handles & pulls, exterior of cabinet decorated with autumn grass & flower designs in gilt & silver *makie*. [Japan]: copied early to mid-Edo period. \$75,000.00

A fine, relatively early, manuscript of Lady Murasaki's *Tale of Genji*, the first novel ever written, and presented in the classic style of the Edo period. It has been said, with only some exaggeration, that in the dowry of every high-class or noble bride during Edo times a manuscript of *Tale of Genji* in a finely lacquered and decorated box would be present. It is hard to overestimate the cultural significance of *Tale of Genji*, a work that has resonated throughout art and literature, in all periods, both in



Japan and the rest of the world. Murasaki Shikibu finished her work in 1021. She was named after the beloved wife of Genji, Murasaki. The work recounts the life of Genji, the second son of the Japanese Emperor and comprises some four hundred dramatis personae.

This large novel is in 54 chapters with a separate volume for each chapter, and belongs to the *Aobyshibon* (blue-covered book) recension. There are some 300 surviving manuscripts, the oldest fragmentary copies from 13th century, while an illustrated scroll from the 12th century survives as well. All the manuscripts have differences from each other. They are classified into three main text recensions: *Kawachibon*, based on the Chikayuki manuscript edited 1236-1255; *Aobyshibon* recension, based on the Teika manuscript, the most conservative version believed to best represent the lost autograph; and *Beppon* recension, representing all other mixed manuscripts as well as commentaries.

Our manuscript is written on *torinoko* paper, which has the characteristics of a smooth surface with sheen.

In fine condition. The first three volumes have some light dampstaining in the bottom and the upper wrapper is a little wormed. There is also a little worming in the gutter, not touching text. Vol. 7 has several leaves with inoffensive worming touching text. Vol. 16 has some minor worming in gutter. Vol. 25 has some dampstaining in blank lower margin. Vol.





42 has some very minor dampstaining to outer upper corners of leaves. Vol. 53 has the slightest mouse-gnawing on the fore-edge. The final volume has a little worming to upper cover and endpaper, some marginal dampstaining at foot, and final eight leaves with some worming touching text. A few trivial binding defects.

*The Arrival of Western Surgical Techniques in Japan;
A Richly Illustrated Luxury Manuscript*

48. NARABAYASHI, Chinzan. Manuscript on high quality mulberry paper, entitled “Geka Soden” or “Koi Geka Soden” or “Nanban Geka Soden” [trans.: “Complete Manual of Surgery” or “Red-Head Style Surgery Text”]. 134 finely drawn & colored illus., including multiple illus. on many of the leaves, some full-page. 38 leaves (two are blank); 38 leaves (two are blank); 25 leaves (two are blank). Three vols. Small oblong folio (235 x 325 mm.), orig. patterned wrappers, new stitching. Japan: Preface in first volume dated 1706. \$95,000.00

A richly illustrated manuscript, important and influential in the history of medicine and surgery in Japan, revealing the introduction of European medical knowledge in Japan, through Ambroise Paré's *Chirurgie*, Scultetus's *Armamentarium Chirurgicum*, and Spigelius's *Opera*. This is a luxury copy (only one similar set survives, at Nagasaki), in oblong folio format, and written and finely illustrated on fine thick mulberry paper. Our manuscript contains 134 exquisitely drawn and richly hand-colored illustrations.

Chinzan (or Eikyu) Narabayashi (1648-1711), belonged to a family of professional interpreters in Nagasaki and became proficient in the Dutch language. He had contact with several Dutch physicians on the island of Dejima and their influence inspired the young Japanese to forsake his profession to study medicine. By 1691, the shogunate offered him a position of "official physician."

Narabayashi learned Western medicine from the Dutch doctors on Dejima and from them he acquired an edition of Paré's *Chirurgie* in 1688. That very copy remained in the family until 1891 when it was presented to Tokyo University Library. It was destroyed during the 1923 earthquake and fire.

"Geka Soden" is based on the masterworks of Paré, Scultetus, and Spigelius and also took into consideration oral instructions given by Dutch physicians to Narabayashi, along with his own theories derived from his own surgical experiences. The text also reflects Chinese influences including the explanation of *in-yo* (the positive and negative) and applying prescriptions used in Chinese medicine. There are considerable similarities in structure in the first part to Chin Jikko's (or Chen Shigong,



1555-1636) *Geka Seiso* or *Waike zhengzong* [trans.: *Principles of Surgery*], first published in China in 1617.

In 1706, Narabayashi's "Geka Soden" first appeared in manuscript in three parts or volumes and copies were immediately made (the original manuscript seems to not survive and the text was never printed).

THE MANUSCRIPT: Our copy of "Geka Soden" is in three oblong folio volumes.

The first volume — "Geka Soden" — is unillustrated. It is a general discussion on the pathology of diseases and their treatment. There is a Preface dated 1706 by Kaibara Ekiken (1630-1714), the most famous scholar in Japan at the time, and who was familiar with Western science, especially botany.

The second volume is "Kinso tetsuboku-bu" and the text and illustrations clearly derive from Paré, Scultetus, and Spigelius along with information received from Dutch doctors on Dejima and readings of Chinese texts. The numerous illustrations are very finely drawn and are in rich fresh colors. There are illustrations of the opened skull, many kinds of saws and surgical instruments, a trepanned head from the front, a levatory placed on the trepanned head, the bandage of Galen, a dry suture to heal a facial wound, a patient with an eye injury, treatment of a hair lip, a bandage on a mutilated arm, dismembering knives, restorations of dislocated shoulders, restoration of a dislocated spine, extension of a broken humerus, surgical tools to remove bullets, amputation of a leg, removal of an arrow and a dart from the leg and thigh, more surgical tools, etc., etc. While the human figures in the illustrations are in Western dress, they have "orientalized" faces.

The third volume is entitled "Orandakoku yaku yu shuge" — describes various medications and oils, many of which clearly come from Dutch pharmacopoeias. Others derive from Narabayashi's own experiences and from Chinese medicine. The name of each medicament is followed by its source, therapeutic effect, herbs and other materials used, and method of preparation. It is finely illustrated with depictions of distillation apparatus, furnaces, cooling vessels, and receiver and storing flasks which Narabayashi saw at Dejima. The distillation apparatus is clearly Western.

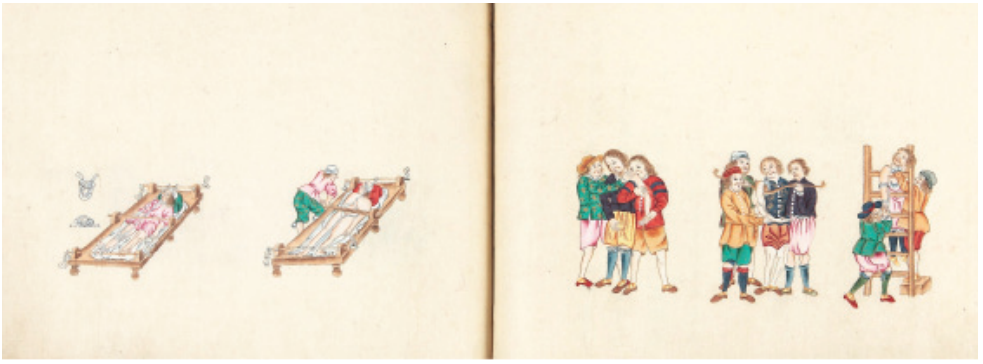
Our fine and beautifully illustrated manuscript consists of three parts — the only texts originally conceived by Narabayashi in 1706 — each in a separate volume; it was prepared in a luxurious oblong folio format and displays the most sophisticated drawings and ornamentation of any

綿伸貼宜卷置



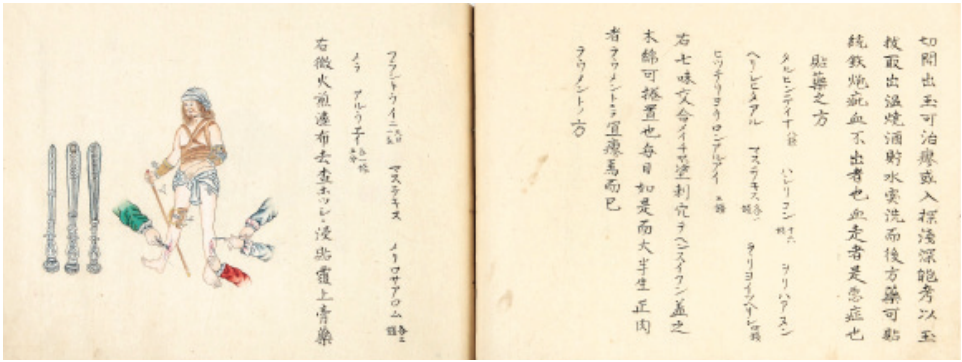
此入鐵鍋底敷砂厚一寸レトトラ居其
 廻リモ砂ヲ入レトトラ硝子器ヲスケ兩器合
 目能封爐中炭火初文レテ漸漸武火煎
 精液硝子器移下採用





of the surviving manuscripts (along with the Nagasaki example which is in bad condition). Our manuscript was acquired by Jean Blondelet in Japan sometime in the 1960s and was sold at auction in Paris in 2001 to Dr. Gabor Lukacs, who prepared a monograph which deals in part with "Geka Soden." Regarding this manuscript, he has written: "The only known facts about its provenance is that the volumes were bought in Japan in the middle of the 1960s. The manuscript, in an exceptionally fine state of preservation in a pavlownia wood-box, does not carry any seal. It consists of three oblong-folio volumes, bound in brown, unrepaired, decorated paper. Endpapers protect the text on both sides. The leaves are unnumbered. The text is written on thick leaves made from mulberry, the most commonly used material of the period for papermaking. The manuscript, destined for the elite, is written in Chinese, the language of scholarship. Its compilation in the first years of the eighteenth century, coincides with the rise of Chinese cultural influence to an unprecedented level. The quality of the regular script, emphasizing the clarity of the ideographs, is indicative of a professional scribe without a particularly fine hand . . .

"The magnificent, coloured, carefully brush-painted, richly ornamented



illustrations mark out the manuscript as a copy originally destined for an important person. To find illustrations at this level of execution in a medical work written before the Genroku period (1688-1704), or even during the whole of the eighteenth century is highly unusual, if not unequalled . . .

“The artist, endowed with an imaginative and unconventional mode of expression, must have received an advanced degree of formal training in one of the major workshops of Nagasaki. He was unquestionably intimately acquainted with the intention of the manuscript’s author. All the illustrations of *Kinso tetsuboku zu* appear to be the work of the same hand. The name of the artist remains unknown.”—Lukacs, *Kaitai Shinsho. The Single most famous Japanese Book of Medicine. & Geka Soden. An early very important Manuscript on Surgery* (2008), p. 220.

As noted above, a very similar copy with the same contents survives at the Nagasaki University Medical Library. The same scribe and artist may have prepared that manuscript as well.

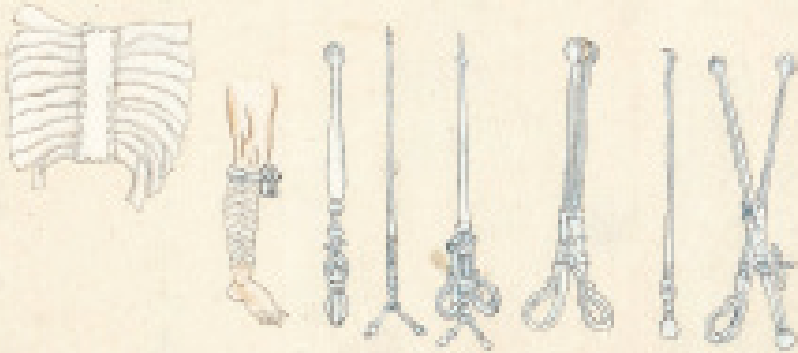
Afterwards, Narabayashi added one further text (“*Koyaku sho*”) and, in later years, additional texts were added by students. By 1740, the “*Geka Soden*” consisted of six parts:

1. “*Geka Soden*” [or, according to Mestler, “*Shikake sho*”] (introduction to pathology and treatment of disease),
2. “*Geka Soden Kinso tetsuboku-bu*” (illustrations of the treatment of wounds),
3. “*Orandakoku yaku yu shuge*” or “*Abura-no-sho*” (on Dutch treatment by oils),
4. “*Koyaku sho*” (on treatment by the use of ointments and plasters),
5. “*Kinso sho*” (on the treatment of wounds),
6. “*Yushuyo shozu*” (on the removal of oil).

一箭矢中手足者如國志拔取箭根メイチヤニ
 ラキスチイ号塗刺之血止塗發糸イキヤ上點
 並膏藥ヲホチニ下蘇カチサテイマ蘇ラニスオム水



According to Mestler (Part V, p. 192), the whereabouts of the original manuscript by Narabayashi is unknown and the only copies with six parts are in the Tokyo University Library (it is in octavo format and prepared much later) and the Takeda Science Foundation, Osaka (but this manuscript is in 8vo format, less finely illustrated, seems to be rather later, from the 1740s or later, and written by a student or disciple). Following the appearance in 1706 of Narabayashi's original manuscript, the text and illustrations immediately became well-known and were very popular. Right away, the "Geka Soden" was copied in codex format and in scrolls and all of them, with the exception of the above-mentioned much later copies at Tokyo University and Takeda Science Foundation, included only selected parts. Even the now lost Narabayashi family copy – *not* the original manuscript – contained only four parts. It is unknown whether this family copy was in oblong folio format or a much later copy. The "Geka Soden" was never published.

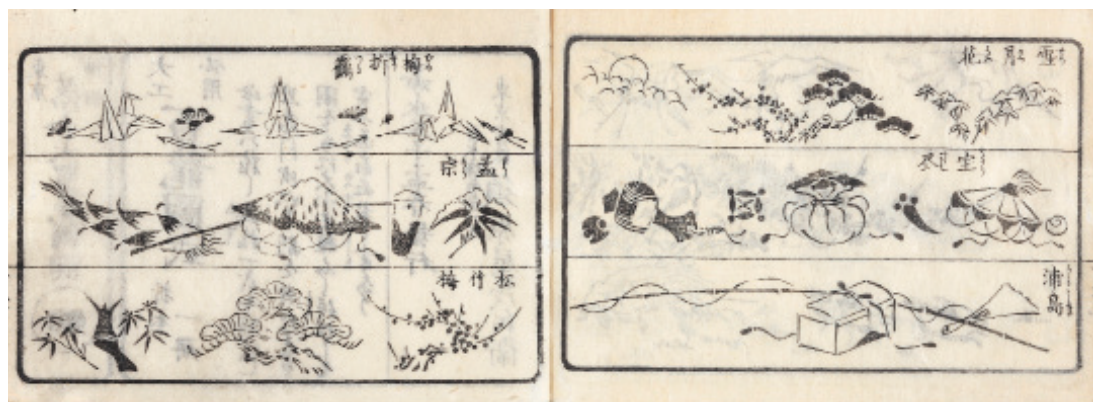


Mestler writes: "It is not certain what may have been the full content of Narabayashi's manuscript, either of text or of pictures . . . Chinzan's manuscript was very popular among the Japanese, and is known to have been copied and recopied several times, in the process of which parts of the original work were almost certainly lost or substitutions made."-Part V, p. 192.

The *Geka Soden*, in "one or another copy of it is known to have influenced the surgical practice of Hanaoka (1760-1835), who may be considered as a sort of link between the 'old' and the 'new' surgery in pre-Meiji Japan."-Mestler, V, p. 194. Hanaoka discovered and used anesthesia forty years before it was utilized in the West.

We cannot trace any manuscript of "Geka Soden" in any library outside of Japan (and very few in Japan). This is the finest manuscript of this text to ever appear on the market.

In fine condition, preserved in a wooden box.



Complex Designs for Transoms

49. OCHIAI, Norikuni. *Shinpen ranma hinagata* [trans.: *New Designs for Transoms*]. Numerous full-page & double-page woodcut illus. 30; 30 folding leaves. Two vols. Oblong 8vo, orig. blue wrappers (some worming very carefully repaired), orig. block printed title labels on upper covers, new stitching. Tokyo: 1852. \$1500.00

First edition of this finely illustrated work on the design of transoms (*ranma*) situated above the *fusuma*, or sliding panels constituting walls, of a Japanese house. The *ranma* offered scope for decoration, the wood often being carved, or carved and pierced in highly decorative and complex patterns. Many *kumiko* lattice work designs are depicted. Unusually, this book was laid-out in the landscape format — that is, with the pages greater in width than height, the better to accommodate the shape of the *ranma*. For each transom design, Ochiai has provided a caption naming the design and the materials used (different woods, bamboo, etc.). At the end of Vol. II, there are six pages of motifs depicting traditional patterns, auspicious symbols (pine, bamboo, plum), symbols of longevity (cranes and turtles), origami cranes, etc. which could be incorporated in the design of transoms.

Ochiai wrote a series of works on design, architecture, and carpentry. Very good set.

The Ikuno Silver Mine

50. OGAWA, Gansho. *Ikuno Ginzan Kogi den* [trans.: *Model Citizens at the Ikuno Silver Mine*]. Four fine double-page woodcuts. 43 folding leaves. 8vo, orig. wrappers (wrappers a little rubbed & tired, minor & mostly marginal worming at front & back), part of the orig. block-printed title label on upper cover, new stitching. [Ikuno]: 1849. \$6500.00

First edition of this most uncommon and interesting book on the Ikuno silver mine in Hyogo Prefecture. Silver was mined there from the 16th century until the late 20th century and was an important source of income for the central government.

The town of Ikuno greatly increased in size due to the mining activities and a school for the children of samurai and government officials was created. This school — *Reitakukan* — instructed the children in academics, ethical behavior, and the local industries. A series of textbooks was published by the school over the years for the students; this is one such example.

This work was written at the request of the prefectural governor, Katsuda (or Katsuta). He asked Ogawa to select and describe citizens of the town who demonstrated high ethical behavior. In this book, Ogawa describes 13 men and women who qualified in various ways (honesty, generosity, faithfulness to one's husband, filial piety, etc.), in spite of suffering various illnesses, many of which seem clearly related to the mining activities of the area.

Following this, there is a section entitled "Kaiko ryakuki" [trans.: "History of the Ikuno Silver Mine"]. Here, Ogawa provides an account of the natural history of the area, mining activities (with woodcut illustrations of miners in shafts), panning for gold by women, the various kinds of minerals found in the mines, etc.

In the text, there is a long passage on silicosis ("endoku" or "yoroke"), the occupational lung disease common to miners. Ogawa describes the symptoms of miners' phthisis due to inhaled mineral dust and smoke and offers a recipe for a medicine which would prevent the illness from developing. He notes that miners died very young and only a few of them exceeded thirty years of age.

Ogawa (1812-84), taught at the Ikuno school for many years.

Very good copy. WorldCat locates only a 1910 reprint.

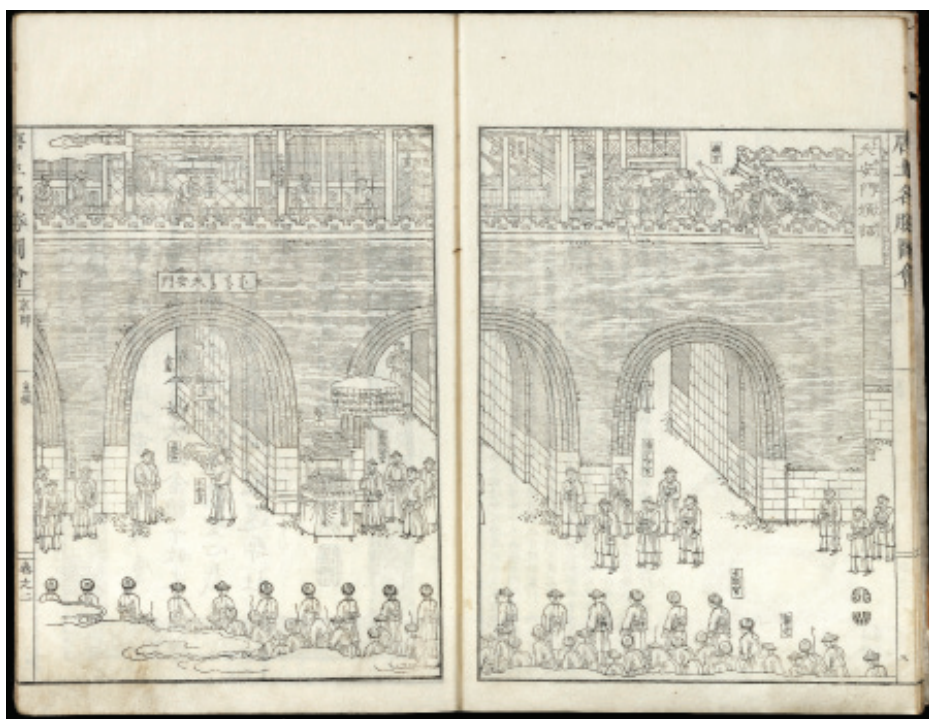




51. OKADA, Gyokuzan. *Morokoshi Meisho Zue* [trans.: *Illustrated Description of Famous Sites of China*]. About 250 black & white woodcuts (about 170 are double-page, a few in red ink). Six vols. Large 8vo, orig. wrappers (quite rubbed, occasional unimportant worming), orig. block printed title label on each upper cover, new stitching. Kyoto: 1806. \$15,000.00

First edition of this finely illustrated work of the landmarks, famous sights, art works, and the chief cultural buildings of China in the late 18th century. The illustrators are the well-known Japanese artists Okada Gyokuzan (d. 1808), Yugaku Oka (1762-1833), and Toya Ohara (1771-1840). Okada was the first to create such detailed woodcuts in Japan.

In the *meisho* travel guide tradition, which had become so popular in Japan at this time, the author discusses and the artists depict in finely detailed woodcuts, many of which are double-page, the historical landmarks, topographical views, palaces, and archaeological and sacred sites

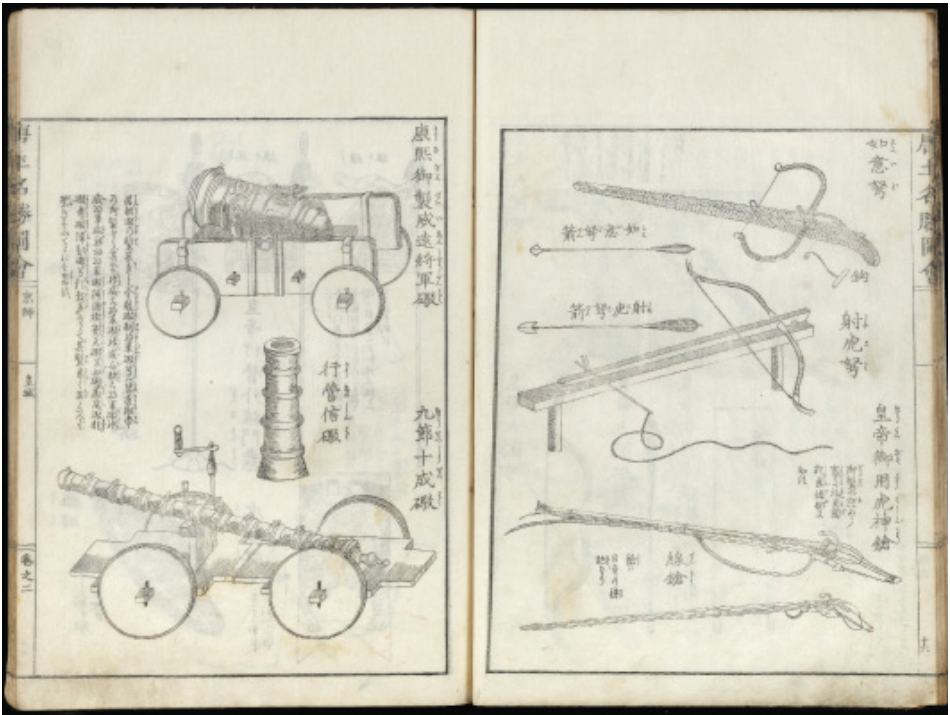


of China during the Qing Empire. Maps of China and Korea are included as well as many city views including those of Beijing, the Forbidden City, and the Great Wall's gates. Additionally, there are illustrations of ceremonial costumes and uniforms, musical instruments, measuring instruments, flower shows, seating arrangements and menus for banquets, government ceremonies with the Emperor, porcelains, the five holy Buddhist mountains, members of the royal family, Tiananmen square, markets with merchants at work, water clocks, parades, etc. There are also many "daily life" woodcuts of the people, their clothes, military formations, weapons, and regular activities.

The astronomical observatory at Beijing, established by the Jesuits Schall and Verbiest, is depicted along with its instruments and globes.

This work reflects the great veneration which the Japanese educated classes had towards Chinese culture.

Nice set.



Kuzu Starch

52. OKURA, Nagatsune, author & ARISAKA (or KATSUSHIKA or TEISAI), Hokuba, illustrator. *Seikatsu roku* [trans.: *Account of Processing Kuzu Starch*]. Three double-page & ten full-page woodcut illus., and several woodcuts in the text. Title printed on red paper. 1 p.l., 28 folding leaves. 8vo, orig. blue patterned wrappers bound in later wrappers, orig. block-printed title label on upper cover, new stitching. Kyoto: Bunshodo, Preface dated 1828. \$7500.00

First edition of the earliest detailed Japanese description of the cultivation, harvesting, and processing of the *kuzu* (or kudzu) plant. *Kuzu* has many uses: its powder is the essential ingredient used throughout Asia for thickening sauces and making various types of desserts. It is also used in numerous traditional medicines (including the Japanese *kakkonto*) and in textile and paper manufacturing. *Kuzu* is easily grown in poor soil and can be consumed by humans and animals in times of famine. Okura (1768-1856?), was one of the three most eminent agriculturalists





of the Edo period. A reformer, he wrote more than twenty books on all aspects of agricultural improvement and technology; they were among the best of their period for range and clarity of explaining the new methods. Okura wrote this work to increase the revenue of farmers by instructing them how to grow and process the *kuzu* crop. He thoroughly describes the plant, its cultivation, and its numerous uses. The fine illustrations (and see below for the illustrator) depict the plant, workers cultivating the plant in the fields, tools, the manufacture of the powder and starch, preparing the *kuzu* fiber to make clothing, etc. *Kuzu* powder from Yoshino, a town near Kyoto, is mentioned in the text. The powder produced in Yoshino is known as a product of the highest quality. Fabrics made from *kuzu* fibers have a unique sheen.

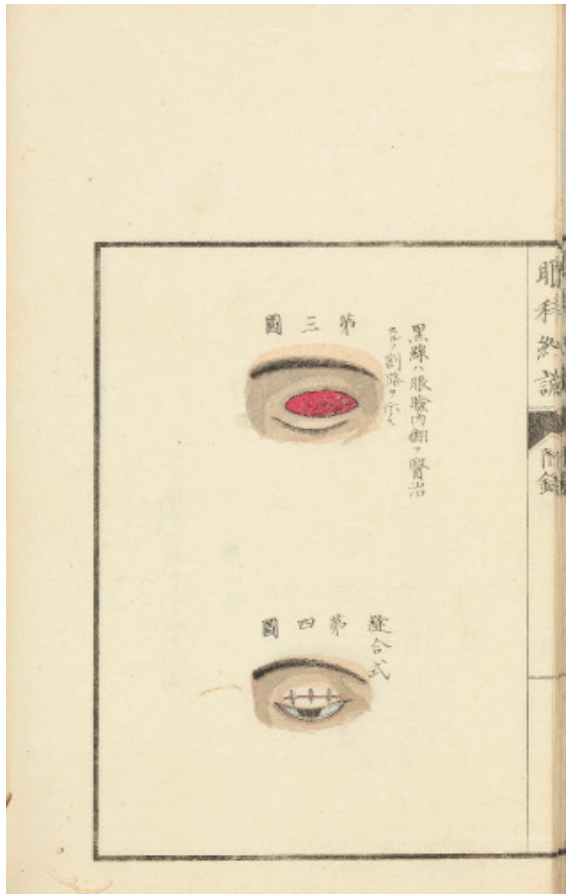
The highly detailed illustrations were executed by Arisaka Hokuba (1771-1844), one of Hokusai's most successful pupils and an assistant to Buncho; he was considered by Hillier (p. 830) to be a "major painter." Fine copy of a very rare book.

† Brown, *Block Printing & Book Illustration in Japan*, pp. 188-89. Hillier, *The Art of the Japanese Book*, pp. 723, 751, & 830.

53. OSANAI, Gen'yo. *Ganka yakusetsu* [trans.: *Summary of Ophthalmology*]. 22 finely hand-colored full-page woodcuts. 35; 39, 30 folding leaves. Three vols. 8vo, orig. wrappers (some marginal worming in Vol. III), orig. block printed title label on each upper cover, new stitching. Tokyo: 1872. \$2750.00

First edition in Japanese of this collection of translations from a variety of Western ophthalmological texts. NLM suggests the author was Paul Silex (1858-1929), but this is clearly impossible. The present work is the earliest work published in Japan on Western techniques in ophthalmology, preceding the *Ika zensho ganka-hen* of 1879 (see Mestler, *A Galaxy of Old Japanese Medical Books*, IV, p. 336).

The attractive plates, all finely hand-colored, depict ophthalmological instruments and a series of surgical procedures. Fine and fresh set.





Massage Therapy

54. Ota, Shinsai. *Anpuku zukai* [trans.: *Illustrated Account of Massage*]. Numerous illus. in the text (many full-page). 30 folding leaves. 8vo, orig. patterned wrappers (rubbed & a little worn, some worming in blank upper margins), orig. block printed title label on upper cover, new stitching. Osaka: 1827. \$3000.00

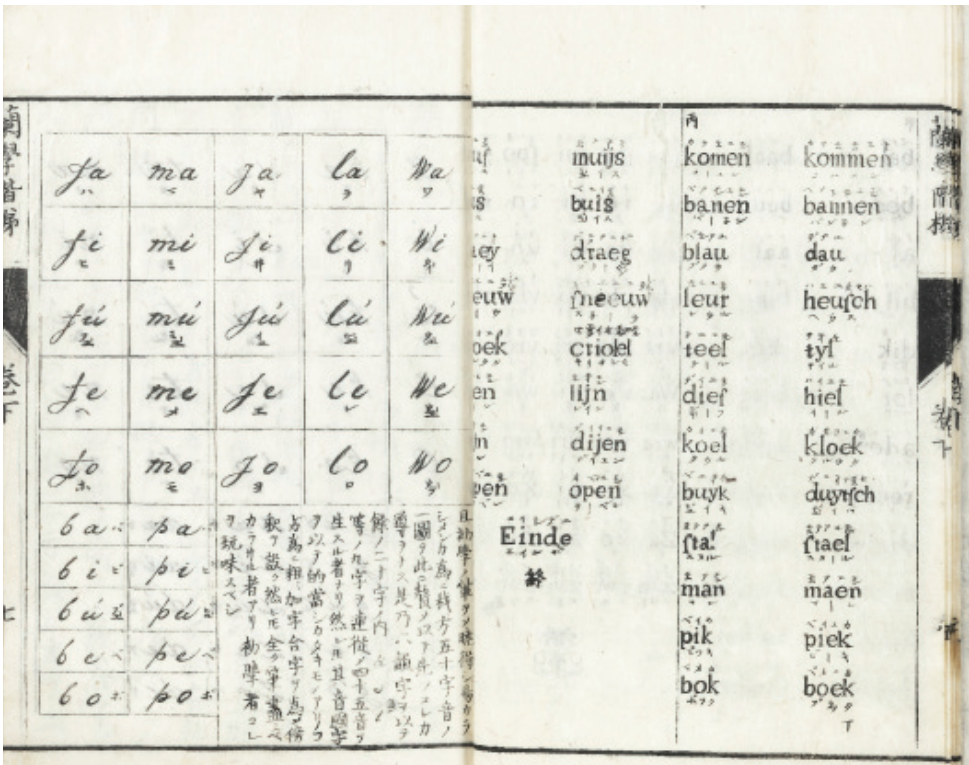
First edition. "The last monograph of importance on massage in old Japan was the *Anpuku zukai*, compiled and published by Shinsai Ota in 1827, which gave the technique of massage in text and illustrations."—Mestler, *A Galaxy of Old Japanese Medical Books*, II, pp. 485–86.

This work by Ota, a physician in Osaka, serves as the foundation of modern Anpuku therapy. "Anpuku," which means to "ease or calm the abdomen," is a massage therapy which can be traced back to the Nara and Heian periods in Japan (710–1185 A.D.). It is still practiced in Japan. The illustrations depict the therapist applying pressure to various parts of the body, pressure points, a baby receiving a massage, an expectant mother receiving a massage, a self-massage, the therapist massaging the breasts of a woman to stimulate her breast milk, etc.

A very nice copy.

55. OTSUKI, Gentaku. *Rangaku Kaitei* [trans.: *Introduction to the Dutch Language*]. 32 folded leaves; 31 folded leaves. Two vols. 8vo, orig. wrappers, orig. block printed title label on each upper cover, new stitching. N.p.: 1788. \$8500.00

First edition of Otsuki's highly important introduction to Dutch language and studies; it is the first primer on Dutch studies published in Japan. Gentaku Otsuki (1757-1827), studied Dutch medicine under Gempaku Sugita and learned Dutch from Ryotaku Maeno. Entering the service of the Date family, lords of Sendai, he set up the *Shirando* (a school), where his followers included Sokichi Hashimoto, Sampaku Inamura, Saisuke Yamamura, and others. During the Bunka era (1804-1818), Otsuki studied astronomy on orders from the shogunate, and translated Chomel's encyclopedia under the title *Kosei shimpen*. The *Rangaku kaitei* is organized in two volumes and 25 chapters. Volume I gives a brief description of the history and background of Dutch



studies, while Volume II is divided into sections entitled Letters, Numbers and Measures, Rhyme, Phonology, Rhetoric, Exegesis, Interpretation, Translation of Words, Translation of Texts, Explanation of Terms, Synonyms, Idioms, Auxiliary Particles, Punctuation, Bibliography, and Explication, with brief descriptions of each topic.

While the work was intended for beginners and is far from complete, it gained wide acceptance as a systematic grammar of Dutch, and greatly stimulated interest in this language among the general public.

Fine set.

With Illustrations by Matora Oishi

56. OZAKI, Masayoshi. *Hyakunin isshu hitoyo gatari* [trans.: *One Evening's Talk on the Hyakunin isshu*]. Numerous illus. (mostly double-page). Nine vols. 8vo, orig. decorated semi-stiff wrappers (some fairly inoffensive worming to text and, very occasionally to image, in the first & two final vols.), orig. block printed title label on upper covers, new stitching. Osaka: 1833. \$2500.00



First edition of this uncommon commentary by the great scholar Ozaki (1755-1827), on the *Hyakunin isshu* (*One Hundred Poems by One Hundred Poets*), one of Japan's most famous anthologies of poetry. This version was the most widely disseminated, with a number of reprints, and remains a central part of the secondary school curriculum.

The volumes are beautifully illustrated by Matora Oishi (1792-1833), one of the leading *ukiyo-e* artists of the period, described by Hillier as an "artist of much greater attainments . . . Matora has a measured stateliness and a patrician touch very much his own. He is equally effective in conveying violent movement."—*The Art of the Japanese Book*, p. 793-94. According to Hillier, this is one of Oishi's most important large-scale undertakings in book illustration. The range of subject and the quality of movement in the woodcuts are startling.

Fine set. The most attractive blue semi-stiff wrappers each have two white spirals.

Otsuki Bankei's "Fukumei" to his Fiefdom Lord in Sendai; Perry Opens Japan

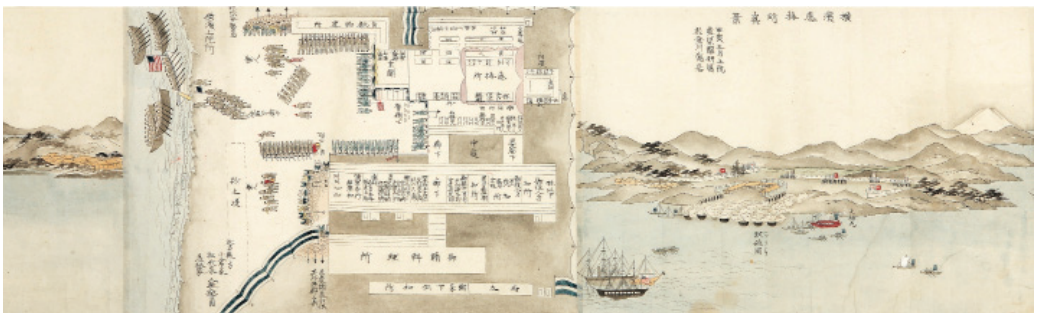
57. (PERRY: BLACK SHIP SCROLL). Finely illustrated scroll on a wooden roller, consisting of 30 joined sheets of paper, title at beginning of scroll: "Kinkai kikan" [trans.: "Strange View off the Coast of Kanagawa"], introduction signed by Otsuki Bankei (see below), measuring 270 x 11,845 mm. Ink, brush, & color wash of various colors, gold & silver speckles on endpapers, endpapers backed with silk brocade. Japan: introduction dated "Spring 1854." \$95,000.00

A unique early account of Commodore Matthew C. Perry's second visit to Japan, during which he negotiated the Treaty of Kanagawa; our scroll is composed of 20 scenes on 30 joined sheets of paper, and conveys the initial Japanese impressions of the Americans, their ships, technology, and weapons. Our "Blackship Scroll" was especially compiled by Otsuki Bankei for his fiefdom lord and contains many images and texts which are not found in other scrolls of this genre.

As soon as word spread of Perry's second arrival, the scroll's creator, Otsuki Bankei (1801-78), was immediately sent by his fiefdom lord to record the proceedings of this fateful encounter. While the Americans' first stay in 1853 was brief, this second visit was much longer, with Perry intent



on ratifying a comprehensive treaty. The Americans remained for more than a month and, for the first time, they were allowed to spend considerable time on shore. The two sides were able to interact and socialize more than ever before. This extended stay gave the Japanese unprecedented exposure to the foreigners and their first observations are vividly recorded on this scroll. It is important to note that our scroll is considerably different from other scrolls illustrating Perry's second visit to Japan; it also contains text by Bankei not present in other examples. Our scroll is a unique record of what Bankei witnessed and heard. He was assisted by two artists, Sekishi Kuwagata (1800-55) and Ranryo Seki (1805-63). The original box, in which the scroll is preserved, has a very old label pasted on the lid: "Kaei koin Amerikasen raiko no sai, kinkai kikan, Sendai samurai ko Otsuki Bankei fukumei no genpon" [trans.: "The Arrival of American Ships in 1854, Strange Sight off the Coast of Kanagawa, Original Report by Otsuki Bankei, Samurai of Sendai"]. The scroll can be divided into 20 distinct scenes and each one is finely drawn and delicately heightened with various colors of wash:



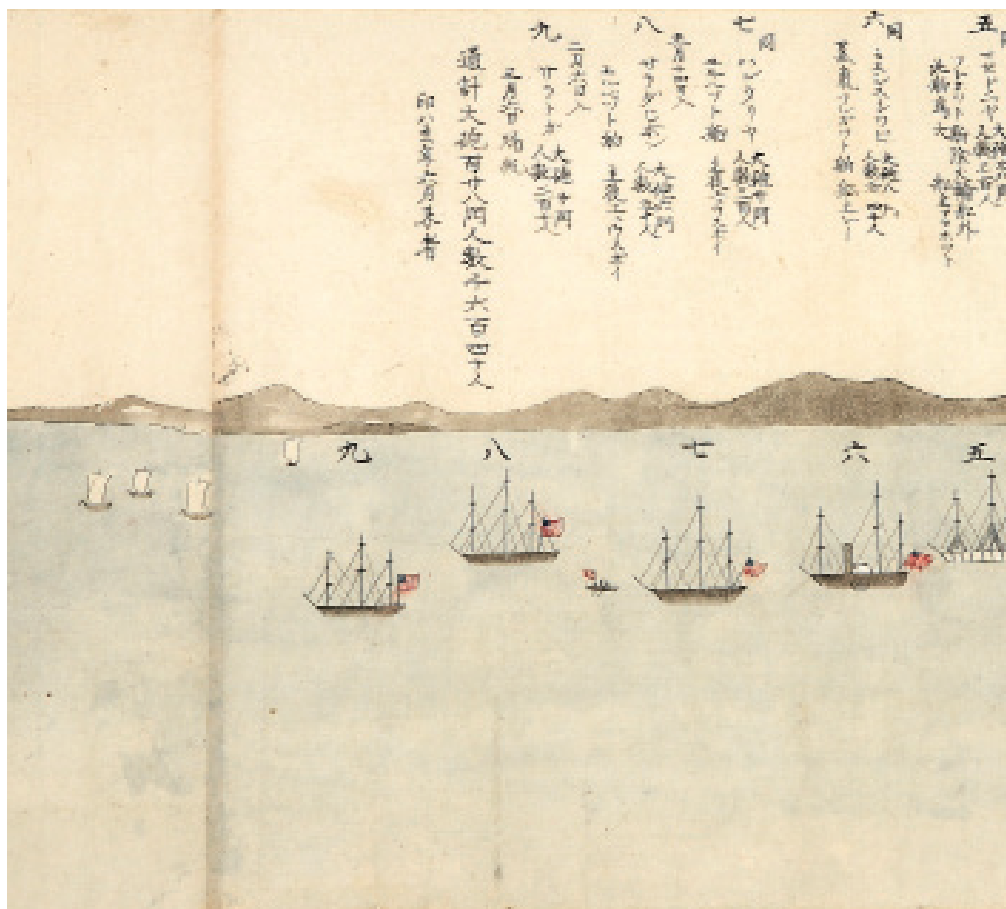


1. The scroll begins with a large calligraphic title “Kinkai Kikan,” Following the title, Otsuki Bankei has written a short preface (in trans.): “1854 Spring, American messengers and ships anchored off Kinkai (Kanagawa), I received an order from my fiefdom lord to record these events in a detailed manner with images, therefore I immediately created this report. [Signed]: Otsuki Bankei.” Bankei, a Confucian scholar and gunnery expert, was in service to the lord of Sendai Fiefdom and was ordered to Yokohama to witness and record the negotiations between the Japanese representatives and the American delegation.

2. The first image is the initial view of the American fleet of nine ships seen off the shore of Yokohama. Each ship is named, the day of each ship’s arrival, number of cannons, number of crew, each ship’s commander, type of ship, and their dates of departure. We also see the outskirts of Yokohama and several defensive ships belonging to the Akashi fiefdom, with their identifying flags.

3. The next scene, which takes place on 10 February 1854, shows the Americans disembarking from their ships and approaching the shore





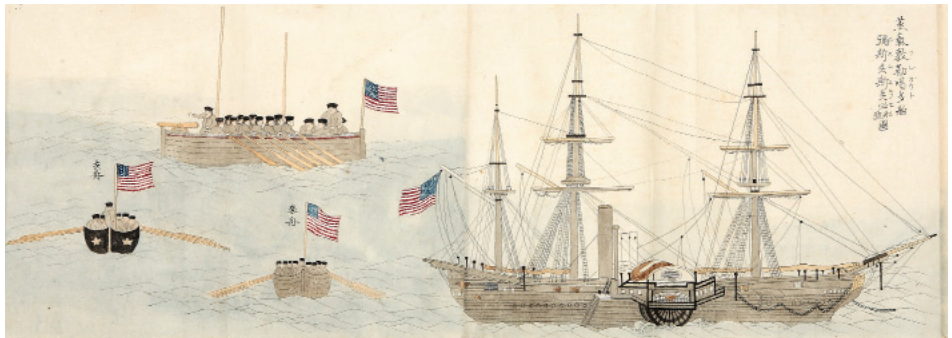
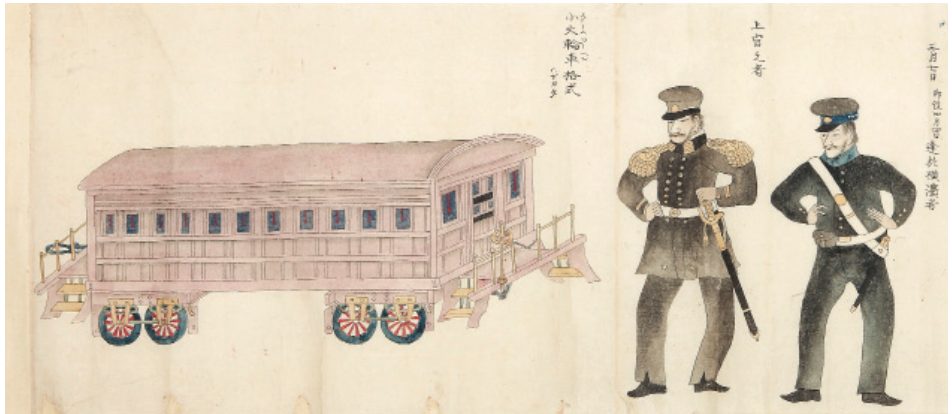
in smaller boats. On shore, we see a complex of newly constructed buildings where the meetings were to be held. The text reads: “Our own government officials started to meet our American guests, 28 of their smaller boats headed to Yokohama-kan [reception hall]. That day, the people who landed included Perry and a total of about 640 sailors.”

4. The following scene depicts the reception buildings and a display of American cannons firing, inaugurating the meeting between Perry and the shogun’s representative. This scene is entitled “Detailed View of Yokohama Reception Hall, March 1854. Painted by Ranryo Seki at Kana-gawa” and shows the venue which the Japanese had constructed to hold negotiations. We also see the Emperor’s ceremonial barge — *Tenjinmaru*



— which transported the chief Japanese negotiators and their aides. Samurai and troops, discretely armed and ready to protect the Japanese participants, are shown in formation in the rear and in the distance we see Mount Fuji.

5. Here we have a detailed floor plan of the reception complex. We see the American boats landing at the beach and American troops and bands marching in formation, with the American flag displayed. American soldiers are wearing blue and brown uniforms. The entire encampment is guarded by innumerable samurai, all discretely armed, from various influential and trusted lords, seen here surrounding the buildings. The entrance, guarded by local governmental officials, is shown. We



see the kitchen to the side, a chamber to display gifts, a waiting room, the meeting room draped with purple cloth, with diagrams showing the seating arrangement for the “foreigners” (e.g. Perry, Abbot, and Adams) and Japanese officials, with their titles written. Other rooms for local police, interpreters, local government officials are also shown. The names of the various participants are all given.

6. The following image, entitled “February 22nd, more American ships anchored near the port of Shimoda,” depicts a detachment of Perry’s ships which surveyed Shimoda as a possible site for a future port to re-supply American ships. The *Susquehanna*, the *Supply*, the *Macedonian*, the *Mississippi*, the *Saratoga*, and the *Powhatan* are all shown.

7. This image, entitled “February 26th, Capt. Buchanan in the steam frigate *Susquehanna*, is leaving,” depicts seven of the American ships. Steam is billowing from the *Susquehanna*, part of the spectacle carefully planned to impress the Japanese.

Then follows five highly realistic and detailed views, with notes on each, of:

8. The steam ship *Powhatan* (commanded by Perry),
9. The frigate *Macedonian* (number of cannons noted),
10. The steam frigate *Susquehanna*,
11. The fleet's supply ship, apparently called the *Supply*,
12. The steam ship *Mississippi*.

The Japanese were especially interested in the steam-powered ships.

13. There is also a view of large rowboats ferrying the Americans to and from Yokohama, with front, side, and rear views.

14. Another large rowboat is shown with a sailor using a telescope and another sailor smoking. The American flag is depicted.

15. Here we find two finely drawn portraits by Sekishi Kuwagata and Ranryo Seki of Perry and Adams (both are depicted with formidable noses). The caption of the first reads: "United States of America Navy, Commodore Perry, age 58" and the second caption reads: "Second-in-Command [Henry A.] Adams." The text between these two portraits, attributed to Bankei, describes the collaboration of Seki and Kuwagata on the execution of these images.

16. Here are two smaller portraits of "Captain [Joel] Abbot" and "Captain [Franklin] Buchanan" (again with caricatured noses).

17. This scene depicts three American sailors with their ranks noted above in Japanese, with special attention paid to details of their uniforms. The first and largest caption reads: "Three images copied from original sketches by Kuwagata."

18. The next segment of the scroll contains four smaller portraits of Abbot (now wearing spectacles), "[Commodore] Perry's son, Oliver Perry," "Japanese-Dutch interpreter [Anton] Portman," and "Japanese interpreter, [Samuel Wells] Williams," all "copied" by "Bunsen Takahashi" [an error for Takagawa].

19. The next segment continues with drawings of three additional American sailors. The first is a "gunnery sergeant" with his sword drawn, the second is described as "Japanese-Dutch assistant born in Amsterdam, age 20, [name transcribed from Japanese] Etoaruto [Edward?] Yorinsu, March 7th, discharged April 4th, someone in Yokohama met him." The third image depicts an officer.

20. The final image of the scroll contains an illustration of the small-scale train car which Perry brought as a present to the emperor.

In their 2013 description of another, shorter "Black Ship Scroll," Sotheby's (their sale, New York, 14 June 2013, lot 93, \$112,500) conducted a census and found 28 held in institutions (only seven in the U.S.); however, the majority of these are incomplete, broken-up, or badly wormed. Sotheby's did not mention the various "Black Ship" items held in 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). Most of the Black Ship scrolls which have appeared on the market are copies made in the Meiji period.

Fine and fresh condition. There is some worming at the beginning of the scroll, touching some images and characters, carefully repaired.

"Important"

58. PLENCK (or PLENK), Joseph Jacob, Ritter von. *Yoka shinsen* [trans.: *New Selection on Surgery*]. 37; 22; 17; 25; 21 folding leaves. Five vols. 8vo, orig. wrappers, orig. block-printed title labels on upper covers, new stitching. Edo, Osaka, & Kyoto: 1832. \$5500.00
First edition in Japanese and an important book. "Kincho or Rikkyo [or Rikkei or Ryukei] Sugita (1786-1846), the son of the famous Gempaku Sugita, published a work in five volumes in 1830 [this is wrong or a typo; the correct date is 1832] entitled *Yoka shinsen*, which was a translation of [the Dutch translation] of Joseph Jakob von Plenck's *Compendium institutionum chirurgicarum . . .* (Viennae: R. Graeffer, 1780). The *Yoka shinsen* was important as the first complete translation of a Dutch surgical work into the Japanese language."—Mestler, *A Galaxy of Old Japanese Medical Books*. III, p. 157.

Vols. I and II are concerned with tumors; Vol. III with ulcers; Vol. IV with wounds; and the fifth volume deals with pharmacology. In this volume, many of the drugs appear with Latin and Dutch names and Japanese translations.

Plenck (1738-1807), a member of the Viennese School, was, at one time or another, professor of chemistry, botany, surgery, anatomy, and obstetrics at the Joseph Academy at Vienna.

Fine fresh set.

‡ Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 386—"the crucial work on surgery was *Yoka shinsen* (New selections on surgery) by Sugita Ryukei (1786-1845; Genpaku's son by a mistress), which was printed in 1832."

59. **JAPANESE COURT POLO SCROLL.** Finely illustrated scroll on three long joined sheets of paper measuring 462 x 4610 mm., title on the antique wooden box reading: "Dakyu zu emaki" [trans.: "Illustrated Scroll of Polo"], signed at bottom "Ikyo Kano." Ink, brush, & color wash in various colors, gold speckles on edges and endpapers, silk brocade endpapers. Japan: early 19th-century. \$15,000.00

The equestrian sport of polo, or in Japanese *dakyu*, is believed to have originated in Central Asia and then spread both to Europe and became "polo," as well as to China and subsequently Japan through the Korean peninsula in the 8th or 9th centuries. In the Nara and Heian periods, the court at the Imperial Palace played *dakyu*, most notably on the Boys' Day Festival (*tango*) of 5 May.

While *dakyu*'s popularity declined during the Kamakura period, it experienced a resurgence under the reign of Yoshimune Tokugawa (1684-1751), who adopted the game as a form of exercise for cavalry warfare. At this time, it evolved into a recreation closer to lacrosse in which they scooped rather than struck the ball with a *gittcho* (polo cane). This scroll vividly depicts the Yamagata or Imperial style of play, employing shorter canes and smaller balls, and with both teams shooting at a single goal.

Yoshimune, himself an avid horseman, launched several initiatives to improve the stock of horses in Japan. He ordered the importation of Chinese horses and invited horse specialists from China, whose knowledge he considered superior. In 1725, a Dutch groom named Hans Jurgen Keijsers (1697?-1735), was solicited by the Shogun himself to come to Japan and share Western methods of horse rearing and equine medicine. Also, at that time, five Dutch horses were transported to Japan for breeding. Despite the strict rules for foreigners, Keijsers was afforded great freedom of movement, often travelling to Nagasaki and Edo from Dejima Island. He remained in Japan for about eleven years, instructing Japanese horsemen and *dakyu* players on European horse-back riding techniques, veterinary medicine, and hoof cutting and shoeing. The Dutch books on early veterinary medicine which Keijsers carried with





him were edited and published in 1730 as *Waran bayo sho* [trans.: *Book of Dutch Horse Care*].

The horses depicted on this large format scroll represent the development of Japanese breeding techniques resulting from the incorporation of Western and Chinese practices. The horses seen here are very likely the products of methodical interbreeding of Western and Chinese horsestock, given their longer and more muscular necks as well as their thinner legs. Beginning with Yoshimune, the Japanese loosened bans on foreign knowledge to improve various industries. This influx of information transformed the care of horses and enabled the Japanese to breed selectively and keep the horses healthy and fit for events such as *dakyu*.

Ikyo Kano (active early 19th cent.), member of the famous artistic family and court artist for the Nagaoka fiefdom, very likely executed this scroll. At the end of the scroll, we find the first name of the artist with his seal. The lavish illustrations show aristocrats in richly colored and flowing robes and helmets holding *gittcho* and riding specially bred horses. Goal posts are also depicted at the beginning and end of the scroll.

In fine condition but with some inoffensive wormholes, occasionally touching images. Several images show small abrasions. The endpaper at the beginning of the scroll is an almost ethereal display of golden clouds. Early representations of *dakyu* are rare.

† Richard D. Mandell, *Sport: A Cultural History*, pp. 95-98. Angela Schottenhammer, "Japan: The Tiny Dwarf Sino-Japanese Relations from the Kangxi to the Early Qianlong Reigns" (2008), pp. 18-21. See the wonderful online resource *Japan-Netherlands Exchange in the Edo Period*, Part I, section 3 "Tokugawa Yoshimune and the Germination of Dutch Studies," accessed 4 April 2018.

American Military Medicine in Japan

60. SCOTT, — (?). *Jinchu teryoji genpon sen-happyaku-rokujuyonen Amerika Sukotto-shi cho Heigaku inpu*. [Trans.: *First Aid Hints in the Combat Field*]. Translated & edited by Soetsu Kumagawa. Numerous woodcut illus. in the second vol. 30 folded leaves; 36 folded leaves. Two vols. Small 8vo, orig. wrappers with orig. block printed title labels on upper covers, bound in oriental style, stitched. [Edo?]: Kumagawa-shi zohan, 1868. \$4500.00

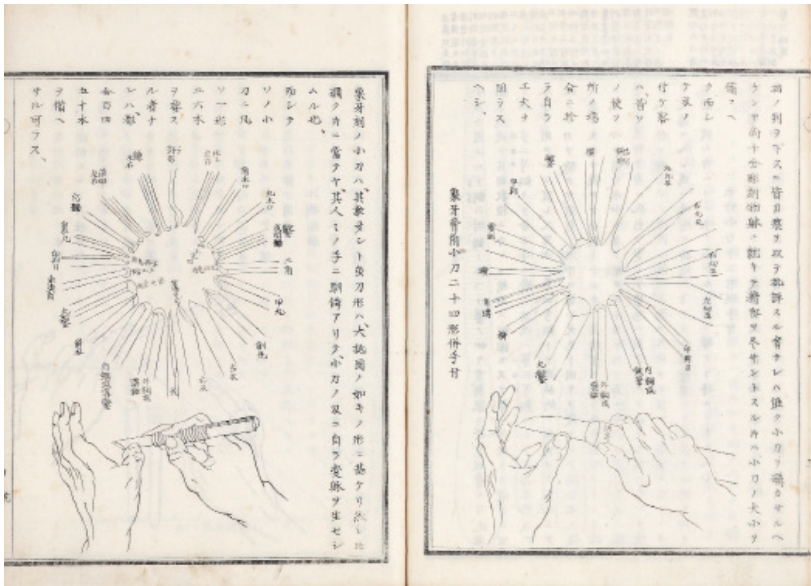
First edition of this translation, with additions, on an unknown work by Scott (?), an American author, on military medicine. Volume I is devoted to pharmacological matters, especially methods to prevent cholera amongst the troops. The second volume deals with injuries on the field, including bandaging, transporting injured troops, ways of preventing altitude sickness, techniques of resuscitation, how to traverse snow-covered mountains, problems of malnutrition and syphilis, gun shot wounds, fractures, burns, etc., etc.

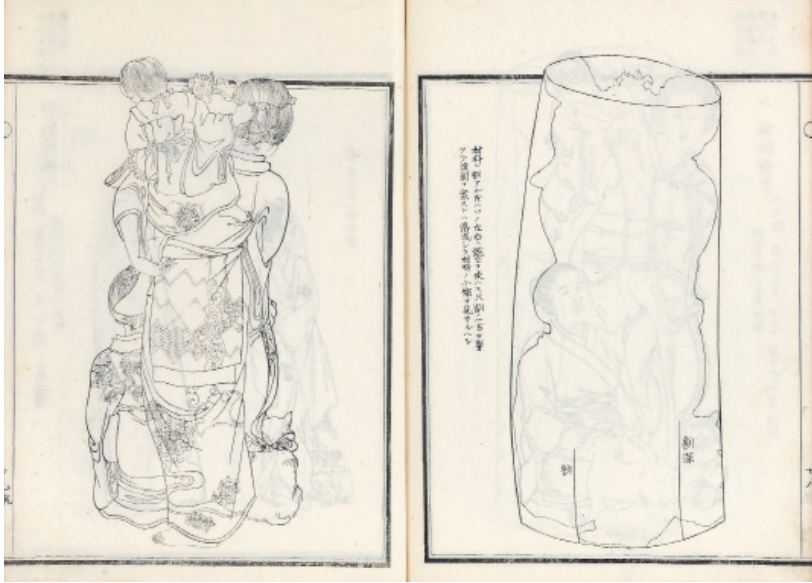
The translator, Kumagawa (1838-1902), studied both Chinese and western medicine. He later served on a naval ship as physician and became director of a veterans' hospital. At the end of his career, he helped establish one of the most important hospitals in Tokyo, which still exists.

☿ OCLC catalogues this under the translator's name.

"The Author Stands Absolutely at the Head of his Class"—Kunz

61. SOMA, Kuninosuke (pen-name: Senrei). *Zoge chokokuho* [trans.: *Technique of Ivory Carving & Sculpture*]. Many woodcut illus. in the text. 45; 30 folding leaves. Large 8vo, orig. patterned wrappers, orig. block-printed title labels on upper covers, new stitching. Tokyo: Kinbe Yoshida, 1900. \$2650.00





Second edition, enlarged (the first edition of 1890, privately printed, is very rare), of this classic Japanese work on ivory carving. Kuninosuke Soma, whose pen-name was Senrei Soma, was one of the leading ivory carvers of his time (see *Encyc. Brit.*). George Frederick Kunz, in his magisterial *Ivory and the Elephant in Art, in Archaeology, and in Science* (1916), wrote "this new book of Mr. Sen-rei is a brilliant achievement. Students will understand what I mean, a treasure house of valuable information for those who have any wish to utilize it. The author stands absolutely at the head of his class" (p. 272).

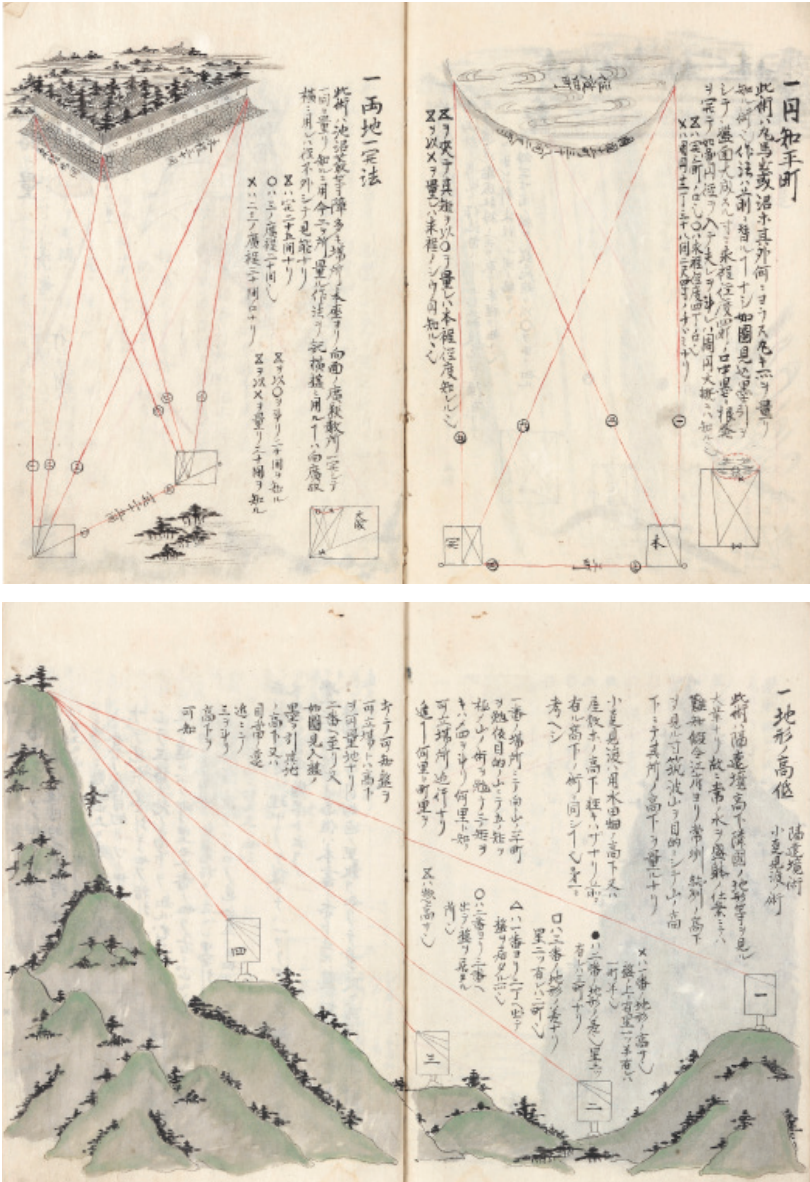
The fine illustrations depict the tools employed by the ivory carver, problems of measurement and proportion, scenes of a carving workshop, the various steps of transforming a piece of ivory into a highly complex carving, etc.

Soma, a native of Mutsu province (today's Tohoku region), exhibited his carvings at the 1893 World's Columbian Exposition in Chicago.

Fine set of a fascinating and beautifully illustrated work.

62. (SURVEYING). Manuscript on paper, label on upper cover: "Kikugengo zukai jo" (trans.: "Surveying Methods illustrated & explained. Part One"). Numerous illus. in the text employing green,

grey, black, red, & yellow inks & washes. 30 folding leaves. 8vo (275 x 194 mm.), orig. wrappers flaked with gold (upper wrapper quite rubbed), orig. or early stitching. [Japan]: 18th century. \$5000.00



A finely illustrated manuscript on surveying techniques in Japan. Before the 18th century, surveying techniques were kept in manuscript and passed from master to apprentice. The students "submitted a pledge in their own blood that they would not disclose their knowledge to anyone. This was to protect the members of the trade at a time when patents were unknown. The custom of secrecy must have originated with the development of the techniques and the organization of its craftsmen and helps to account for the dearth of records on surveying in ancient and medieval Japan."—Kazutaka Unno, "Cartography in Japan" in *History of Cartography*, Vol. II, p. 359.

Our manuscript depicts 45 surveying problems and situations, each requiring different techniques: measuring heights, depths, distances, etc. In the preface, we learn that the methods of surveying all come from Caspar Schamberger (1623-1706), a German surgeon active in the East Indies and Dejima in Nagasaki, where he established an influential Dutch school of surgery. He was highly regarded by the Japanese government and treated a number of high-ranking officials while on a special embassy to Edo.

The first leaf provides a brief history of the European influence on Japanese surveying, describing the Shimizu school of mathematics. There are a number of surveying problems depicted, involving what are clearly riparian rights, the establishment of property boundaries for taxation purposes, navigation principles, etc., etc. Several surveying instruments are depicted.

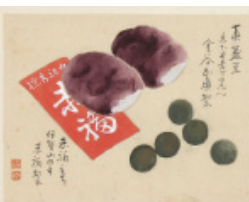
First few leaves with some marginal worming at foot, but in nice and fresh condition.

Japanese Sweets for Tea Ceremonies

63. (SWEETS, Japanese). Three accordion-style oblong folio albums (355 x 230 mm.), containing 114 finely colored *nihonga*-style drawings of Japanese desserts on washi paper, by Eisen (Osamu) Kato, a prominent Kyoto artist, each with his seal (in two versions) stamped in the blank portion of image, various sizes (153 x 230 mm. to 127 x 180 mm.), mounted in the albums. Ca. 1950-59.

\$12,500.00

A magnificent collection of 114 original drawings of regional traditional Japanese desserts, most of them manufactured for tea ceremonies, by



Eisen Kato. Kato, born to a samurai family, was a well-known Kyoto artist most famous for his portraits. He received important portrait commissions of prominent people and several of these works are now in the Kyoto National Museum. He was the disciple of Bairei Kono (1844-95), the famous painter, book illustrator, and art teacher at Kyoto. Kato was commissioned, amongst other important projects, to ornament the Seigen Temple near Kyoto and to provide paintings to the Higashi Hongan Temple in Kyoto.

The first volume contains the most finished illustrations — 56 in all — of the desserts and are all executed on mica-impregnated washi paper. Each contains Kato's notes regarding the name of the sweet, name of the maker and location, and a stamp with the artist's name. Many of these companies are still manufacturing these sweets.

The other two volumes contain another 58 slightly less-finished drawings of desserts on regular washi paper. Each of these contain Kato's notes, again in his hand, describing each confectionary product, its name, and the manufacturer's name and place. All the illustrations bear an illegible stamp but we believe it to be another version of Kato's chop.

The illustrations in all the volumes are highly detailed and richly colored. Japanese desserts (*wagashi*), so disappointing to some Western palates, are one of the glories of the Japanese table. These albums can be dated by the mention on one of the illustrations of Crown Prince Akihito's wedding which took place in 1959.

Preserved in a very elegant wooden box.

Artisans at Work; the Hyde Copy

64. TACHIBANA, Minko. *Saiga shokunin burui* [trans.: *Colored Pictures of Occupations of Workmen*]. Numerous fine woodcuts with stencilled color throughout. 20 folded leaves; 15 folded leaves. Two vols. Large 8vo, later silk covered wrappers, new stitching. Tokyo: 1770. \$17,500.00

First edition; a book of considerable beauty and rarity. This work depicts twenty-eight craftsmen, each at work in a different traditional profession; it is a famously beautiful book merging illustration with technology and poetry. Our copy comes from the celebrated library of Japanese books formed by Donald and Mary Hyde (her sale, Christie's New York, 7 October 1988, lot 123).



Tachibana, while not as famous as Sharaku and Utamaro, was active as an illustrator in the second half of the 18th century, the period during which the ukiyo-e prints reached their zenith of their artistic and technical excellence. Tachibana, originally an embroiderer of decorative designs on fabrics in the Kansai area, felt he was better suited as an artist and began to make woodblock prints in the manner of Sukenobu, who had become famous for his Kansai-style ukiyo-e. After mastering this style, Minko moved to Tokyo and adopted the very different "beautiful women" style of Harunobu. Becoming well-known for his book illustrations, Tachibana issued a series of books between 1751 and 1771 which enjoyed considerable success.

This beautifully illustrated book pictures twenty-eight crafts: hatter, mirror polisher, carpenter, swordsmith, armorer, cordmaker, maker of hairdress ties, weaver, papermaker, engraver, maker of bamboo blinds, quivermaker, basketmaker, ballmaker, glassblower, fanmaker, *koto* (Japanese harp) maker, maskmaker, brushmaker, potter, maker of straw mats (*tatami*), woodworker, paper mounter on sliding doors, playing card maker, maker of paper umbrellas, maker of millstones, needle-maker, and, finally, maker of inkstones.

Saiga Shokunin Burui, when first published in 1770, became an immediate bestseller. It is a charming combination of poetry, describing the activities of the craftsman as well as depicting each profession. "There was a freshness about his pictures, for his style itself was fresh, and his approach to the theme was new. His artisans are infused with a sense of dignity and pride in their work, and quite often they have personalities of their own. Minimizing the background, Minko gives a close-up view of his craftsmen and their tools in carefully composed scenes. Precise in detail as far as the woodblock medium permitted, yet soft in feeling, the prints reflect a strong interest in his subjects and a sincere feeling of humanity toward them. Although his women are depicted in the idealized manner of the ukiyo-e artists, his men are portrayed more earthily, for the most part, except for the poetic license that Minko sometimes takes with their costumes. His use of color in these illustrations is excellent. Superbly shaded, they are nevertheless bright enough to have great beauty without being so gaudy as to draw attention to themselves. The technique of shading, known as *surikomi saishoku*, is sometimes said to have been Minko's own invention, and he is supposed to have devised it while attempting to copy the colors in a Chinese picture book.

It is interesting to note that he retains the classical literary touch of the 'artisans' poetry contest' pictures by embellishing his prints with commentaries, poems, fragments of myth and legend, and similar odds and ends of writing. According to the preface in his original book, these were the contributions of one of his friends. Quite often they are inaccurate, quaint, and even preposterous, but in their own ingenuous way they add a certain charm to Minko's scenes."—Pomeroy, Charles A. *Traditional Crafts of Japan. Illustrated with the Eighteen-century Artisan Prints of Tachibana Minko* (N.Y. & Tokyo: Walker/Weatherhill, 1968), p. 4.

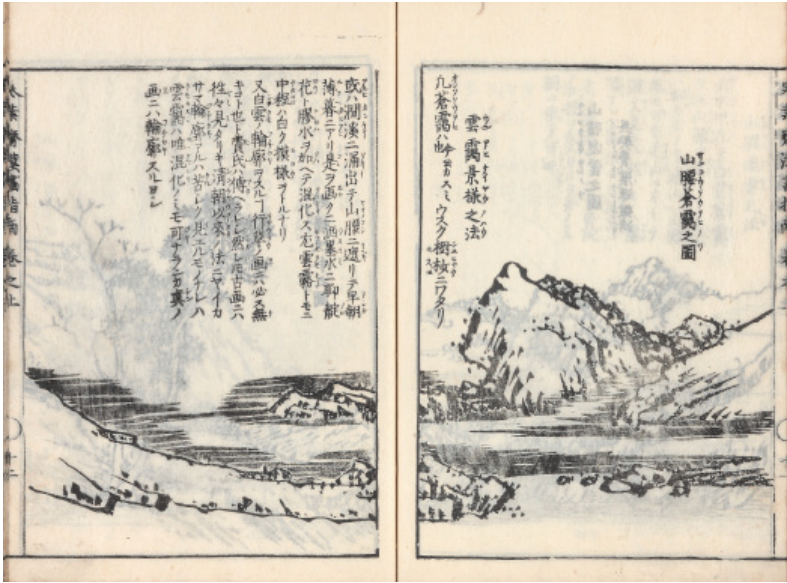
This first edition is of great rarity, both here and in Japan (WorldCat locates no copy). The 1784 reprint, which contains an introduction by Ota Shokusan, one of the famous writers of the time, is also rare. There was another reprint in 1916.

In fine condition. Vol. I has some finger soiling and slight staining. Some of the leaves have skillful paper repairs to the lower margins, including several into the image. One leaf is also repaired along the upper outer corner, touching the image. Minor worming. Vol. II is again a little finger soiled and stained with skillful repairs to the lower margins and gutter to a number of leaves. One folding leaf has a paper repair along the outer edge.

"Of Outstanding Quality"—Chibbett

65. TAKEBE, Ayatari (or TATEBE, Ryotai or Kanyosai). *Kanga shinan* [trans. *A Guide to Chinese Painting*]. Numerous full-page or double-page woodcuts. 31 folding leaves; 36 folding leaves. Two vols. 8vo, orig. wrappers (wrappers wormed & a little worn), orig. block printed title labels on upper covers, new stitching. Kyoto: 1779. \$3750.00

First edition of this instruction manual for landscape painting and one of the artist's four most important works. According to Chibbett, Tatebe (1719-74), was perhaps the most talented of Yuhi's pupils. He was "sent by an Edo patron to Nagasaki to study painting under Yuhi. By this time Ryotai was already an authority of Japanese literature, particularly *waka* poetry, on which he wrote more than one book. Despite his inclination toward native literature, he was enormously attracted to the Chinese painting styles of Shen and Yuhi, and also studied several other Chinese painters including Li Yung-yun while in Nagasaki. He was not a prolific illustrator, but the four works by which he is best known were all of



outstanding quality ... With rare exceptions, most of his illustrations were in black and white, and he was especially skillful at using graded ink washes to achieve effects."—Chibbett, *The History of Japanese Printing and Book Illustration*, p. 224.

"We can consider Ayatari as a pivotal figure in the history of Japanese literati painting and painting theory ... While not published until after his death, Ayatari's *Kanga shinan* ... includes a detailed exposition of his attitude toward painting ... Ayatari again identifies three points to keep in mind. First, one should consider one's *ki*, second, one should consider one's brushwork; and third, one should consider one's composition (*zu*)."—Lawrence E. Marceau, *Takebe Ayatari. A Bunjin Bohemian in Early Modern Japan*, pp. 151-52.

Internally, a fine set.

♣ Brown, *Block Printing & Book Illustration in Japan*, p. 115—"The first editions of his books ... were printed on the Chinese toshi paper, and are not often found now." Hillier, *The Art of the Japanese Book*, I, pp. 265-66—"Kanga Shinan, 'A Guide to Chinese Painting', 1779, is a posthumously published work ... It is more explicitly a teaching manual, we are back once more in the drawing-class, and there is a great deal that is dry and pedagogic in the prints. Yet it was obviously a very much used book, and further editions were called for in 1802 and 1818. The most remarkable tribute to its reputation came from the artist Kawamura Bumpo, who, when in

1810 he came to publish his own book of instruction . . . entitled it *Kanga Shinan Nihen*, 'A Guide to Chinese Painting, Second Part,' clearly implying that he wished it to be seen as a sequel to Kanyosai's work."

The Treatment of Infections

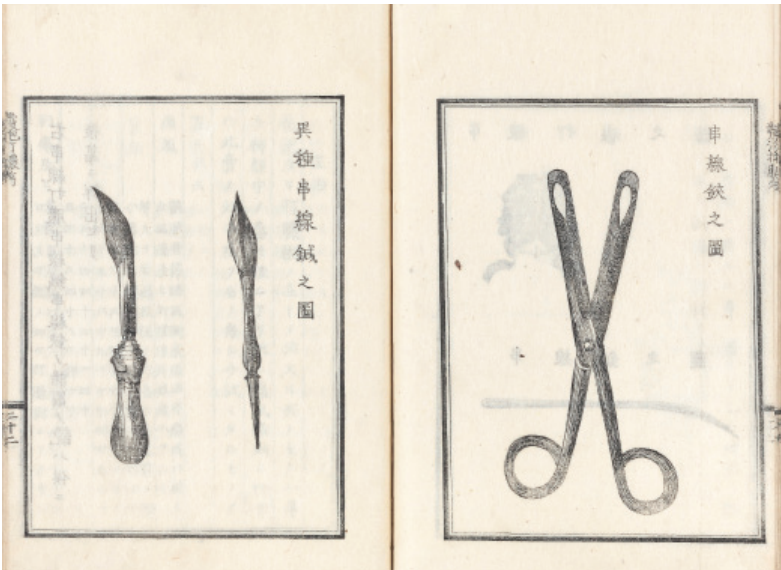
66. TAKEBE, Yu. *Happo dano ko* [trans.: *Study of Drainage from Western Medicine*]. Seven full-page woodcuts & a few smaller text illus. 49 folding leaves. 8vo, orig. wrappers, orig. title label on upper cover with title in manuscript, modern stitching. Wakayama: Kasedaya Hiemon et al., 1818. \$2950.00

First edition of Takebe's translation and commentary of Lorenz Heister's writings on infections and their treatment. Heister (1683-1758), wrote one of the best and most complete works on surgery of the 18th century. Translated into Japanese, it was enormously successful, introducing Western methods to many Japanese surgeons.

Takebe (1782-1842), a samurai, has included here all of Heister's writings on infections and has provided a number of his own cases histories.

A number of pharmaceutical recipes are described including aloe (the plant is illustrated on two pages). Methods of lancing are illustrated along with a number of Western surgical instruments.

Very nice copy.





67. TANIZAKI, Jun'ichiro. *Manji* [in trans.: *Quicksand*]. 1 p.l., 199 pp., one leaf. Oblong 8vo, orig. decorated flexible paper boards, stitched as issued, orig. slipcase. Tokyo: Kaizosha, 1931. \$1350.00
 First book edition. In this book, written in the Osaka dialect, Tanizaki explored lesbianism, among other themes. This is the first book written by Tanizaki to appear in the more traditional oblong octavo format, a style which he came to prefer.
 Very fine copy.

68. [UCHIDA, Roan]. *Bungakusha to naru ho* [trans: *How to become a Literary Scholar*]. [By Sanmonjiya Kinpira]. One folding colored woodcut frontis. & woodcuts in the text. 1 p.l., 186 pp., one leaf



of colophon. 8vo, orig. decorated wrappers, preserved in its orig. envelope. Tokyo: Yubunsha, 1894. \$1250.00

First edition of this witty and vicious satire of the literary world by Uchida (1868-1929), a leading writer of "social novels" in which the author criticized corruption, sexual excesses of the upper classes, etc. The fine folding colored frontispiece by Kiyochika Kobayashi – an outstanding example of *nishiki-e* – is also deeply satirical.

Fine copy.



*“Without Precedent in Concept and Fulfilment”–Hillier
Utamaro’s Shell Book*

69. 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 . . .

"After the foreword, comes the first print which is introductory to the main theme, the shells themselves. It is a picture of people gathering shells along Shinagawa bay at ebb-tide, and what more charming beach scene exists in art? The retreating sea, indicated by the most fragile washes of ultramarine, is ribbed with a perfectly apt blind-printing that casts minute shadows like shallow wavelets . . .

"Then follow six [double-]pages that are designed to bring our eyes closer to the shells, as though on some propitious day the tide had been unusually prodigal and strewn the sand with a hoard of different treasures. The sea, receding to the top of each page in wine-coloured lines of conventional wave form [a characteristic of the third edition and not present in our copy] lays glinting as if the water had indeed just washed over it. Stranded as if by the cast of the last wave, are the 'Gifts of the



Ebb-Tide,' shells of a wide variety of creatures, of fluted shellfish and whorled snail, 'awabi,' mussels, scallops, 'cherry-blossoms' and other shells of quaint shape and translucent colour . . .

"Every device of the printer's art and artifice is used to embellish the shells. Gold and mica dusts overlay faint tinges of rose that shine through with a suffused glow, the nacre of the *awabi* has an iridescent lustre, tiny garlands of button-like shells glimmer and sparkle with a wet sheen, others have the fragility of a dragonfly's wing, with fretted shining surface; furrowed or encrusted, silvered or gold-dusted, the shells almost trespass into the realm of the lacquerers's art, with its subtleties of variegated texture and inlay work . . .

"As the first plate was the induction to the pages of treasure-trove, so the last is a sort of epilogue. The party has returned from the beach and the girls sit in a circle around shells arranged in concentric rings upon the floor, representing a certain stage in the popular shell-game called *kai-awase* . . .

"J.J. O'Brien Sexton, whose word on such matters is to be respected, wrote of this book [in the *Burlington Magazine*, March 1919]: 'From a technical point of view, it is in my opinion, the finest example of wood-engraving and colour-printing that the world has ever seen.'" -Hillier, *Utamaro. Colour Prints and Paintings*, pp. 59-63-(& with two illustrations from what is now known as the third edition).

"One of the most beautiful books ever published . . . How does an artist make his most beautiful book more beautiful? By paying close attention, thinking like a printer, preserving successes, drawing new effects out of the matrix of blocks, and adding subtle details. The first edition of *Gifts of the Ebb Tide* was a triumph. No one had ever drawn shells with more authority, more sensitivity, more painstaking detail. No printers had used such a variety of textures, and none since the days of Harunobu had employed such a range of colorants or produced such an array of special effects . . . The third edition is less carefully printed . . . Its distinctive feature is a wavy band of color printed over the verse on the shell prints." -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).

It was thought until recently that the purple wavy line over the verse on the shell plates indicated the first edition, but thanks to the latest re-

search of Roger S. Keyes (see above), it is now considered to be an indication of the third edition. Hillier in 1987 was already equivocal and wrote in his *The Art of the Japanese Book*: "Impressions are known without the wave-line at the head of the prints of shells, and they are usually considered to be of a later issue, though there seems to be no incontrovertible proof of that supposition. The absence of the wave-line is thought by many to improve the designs which, with their full complement of wave-lines and metallic overlays, tend to be somewhat cluttered" (p. 421). He chose a copy without the wave-lines to be illustrated.

A nice copy, with mica and metallic dust details and the use of gold in the final shell-game scene. It should be noted that the heavily wormed Hyde copy of what is now considered the third edition brought \$49,500 in 1988 (Christie's NY, 7 October, lot 130).

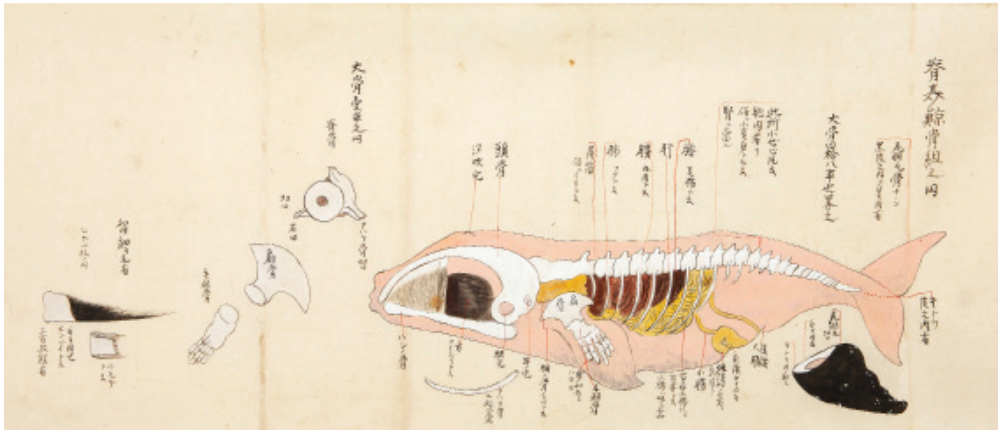
Whaling in the Kumano Sea

70. WHALING SCROLL. Illustrated scroll on paper, entitled at end "Kumano kozaura kujirakata onyakusho zaikinchi" [rough trans.: "Whalers in Kumano Sea Area"]. About 40 fine ink & brush illus. Scroll (273 x 6795 mm.), on 21 joined sheets, fabric-backed endpapers with gilt. At end: "researched and copied in 1856 for Tanesuke Takeuchi" [a government official in Kumano in today's Wakayama Prefecture]. \$22,500.00

Whaling was a main activity for the people living by the Kumano Sea during the Edo period. Whales frequented the area because of the "Black Current." This finely illustrated scroll details the practice of whaling in Kumano.

The beginning of the scroll depicts a series of nine species of whales ("semi kujira," "zato kujira," "makko kujira," etc.), one orca, and one dolphin, along with an image of the anatomy of the whale with bone structure and organs depicted. Each image is annotated regarding species, anatomical features, measurements, along with Western and regional names. These are followed by finely colored images of eight boats used in whaling, each with a specific purpose (one for the captain (the *seko-bune*), high level sailors, harpooners, boats for spreading nets, boats to pull the whale back to land, and one for government officials).

Next, various flags are shown; they are used by onshore whale spotters to signal to the whalers where their prey is located in the sea. Horns to



signal the whalers are shown as well as a telescope. A series of seven harpoons of different sizes are depicted. In fine condition, carefully backed at an early date. Preserved in a handsome lacquered box.

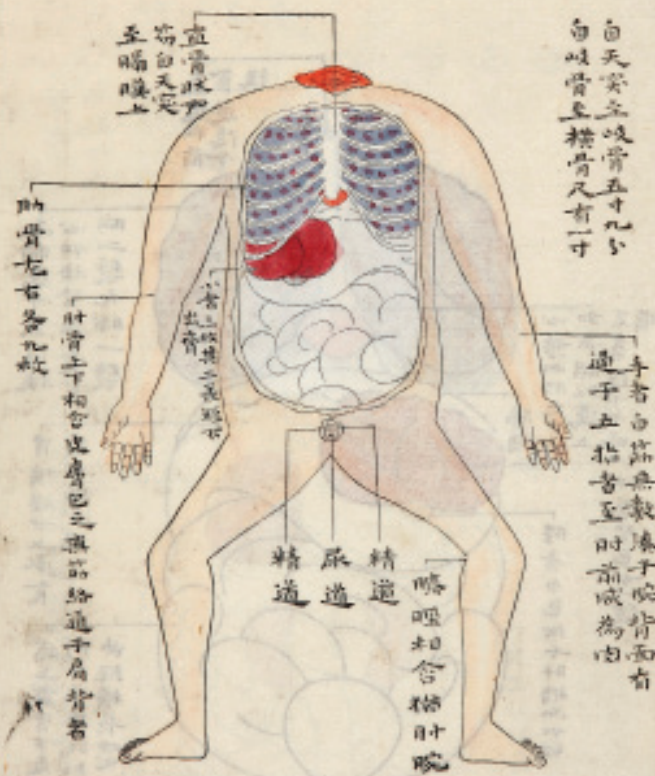
“An Outstanding Achievement”

71. YAMAWAKI, Toyō. *Zoshi, narabini furoku* [trans.: *On the Viscera*]. Four finely handcolored full-page woodcuts in the text. 40 folding leaves; 44 folding leaves. Two vols. 8vo, orig. wrappers (minor rubbing), orig. block printed title labels on upper covers, new stitching. Kyoto: Yojuin, 1759. \$50,000.00

First edition of the first book to describe the first officially sanctioned dissection in Japan. Until the 18th century, Japanese medicine closely followed Chinese practices which did not regard anatomy as relevant to pathology or therapy. Additionally, there were strong social pressures against the use of dissections for medical research.

Yamawaki (1705-62), a member of one of the greatest medical families of Japan, studied traditional medicine under both Goto Gonzan and Kagawa Shuan but was far more interested in what could be achieved on an empirical basis. He developed a healthy skepticism toward the theories of the internal organs as used in Chinese medicine and wanted to know more about the structure of the human body and the functions of its organs.

剖胸膺腹圖



脊骨側面圖

心背圖

脊骨十七節有髓如夏白骨髓至腰間
上細下粗有笋之狀長尺有七寸九分

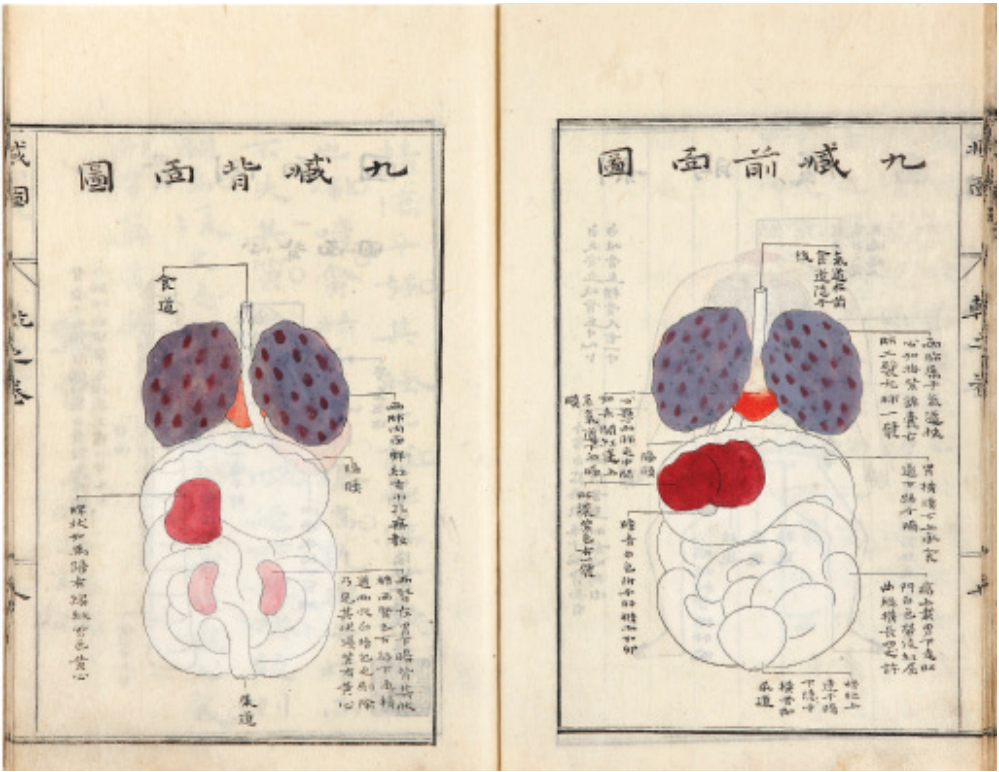


門人伊勢山田原淺沼佐代畫



"Toyo's opportunity came in 1754 when five thieves were executed in Kyoto, and three medical men from Obama fief asked for and received, for the first time, official permission to dissect one corpse. This permission was granted by the lord of Obama fief. Toyo was invited to join this group for the observation. Their interest focused mainly on the internal organs ...

"Toyo recorded his observations in 1759 in his *Zoshi* (on the viscera) which consisted of six pages of explanation and four pages of sketches drawn by his pupil Asanuma Sukemitsu. The sketches were reproduced by wood-block printing ... The content was simple, elementary, and limited. Nothing of the head, muscles, nerves, or skeleton (except the spine) was recorded – all these had only minor places in Chinese medicine. Still, as the first record of a human dissection observed by Japanese medical scholars, it was an outstanding achievement. The impact on the Japanese medical world was extensive ...



"Despite the criticism of more conservative doctors, the implications of Toyo's work were clear, namely, that the few Chinese crude illustrations of the organs were unreliable, that there was much to be learned from further research based upon dissections, and that anatomical charts in Dutch medical books merited careful study due to their accuracy and precision."—Sugimoto & Swain, *Science & Culture in Traditional Japan*, pp. 380-81.

The sketches for the plates were taken on the spot by the author's disciple, Asanuma Suketsune, who was also a painter of the Maruyama school, famous for his works on anatomy.

Nice set, apparently married. With some mostly marginal worming in Vol. II and some minor worming in Vol. I.

‡ Mestler, *A Galaxy of Old Japanese Medical Books*, I, pp. 300, 310, & 316.

72. YAO, Gencho. *Gorui Ri Ten sensei igaku nyumon* [trans.: *Reorganized text of Dr. Li Chan's Yi xue ru men for convenient use*]. Six full-page woodcut illus. in the text. 17 vols. Large 8vo, orig. blue wrappers (quite rubbed), orig. block-printed title labels on covers (rubbed), new stitching. Kyoto: Murakami Kanbe et al., 1722.

\$12,500.00

Second edition to be printed in Japan, of *Yixue rumen* [trans.: *Primer on the Study of Medicine or Entering the Door of Medicine*] of Li Chan (fl. 1573-1619). An influential introductory Chinese medical textbook published in 1575, it is itself a condensation of the important *Gu Jin Yi Tong* [trans.: *Old and Modern Medical Generalities*] by Xu Chunfu, published in 1556 in 100 volumes. This work gathered medical knowledge from over 300 published and unpublished Chinese medical classics. In Beijing, Xu Chunfu established one of the first medical associations for doctors, the Medical Society for Harboring Kindness.

Our work is printed in Chinese with Japanese reading marks. It contains many important passages concerning acupuncture. Three of the full-page woodcuts depict pressure points. The first volume contains a very useful "grand index" for the remaining volumes. The remaining volumes are a comprehensive collection with an overall summary of the basic theories and clinical departments of traditional Chinese medicine, including physician's bio-bibliographies, discussions of the different schools of medicine, pulse-taking methods, the doctrine on five ele-

長野縣
高井郡
田村大
方通安

分類李挺先生醫學入門外集卷之十五

丹州栢原

淡室

八尾玄長

新編

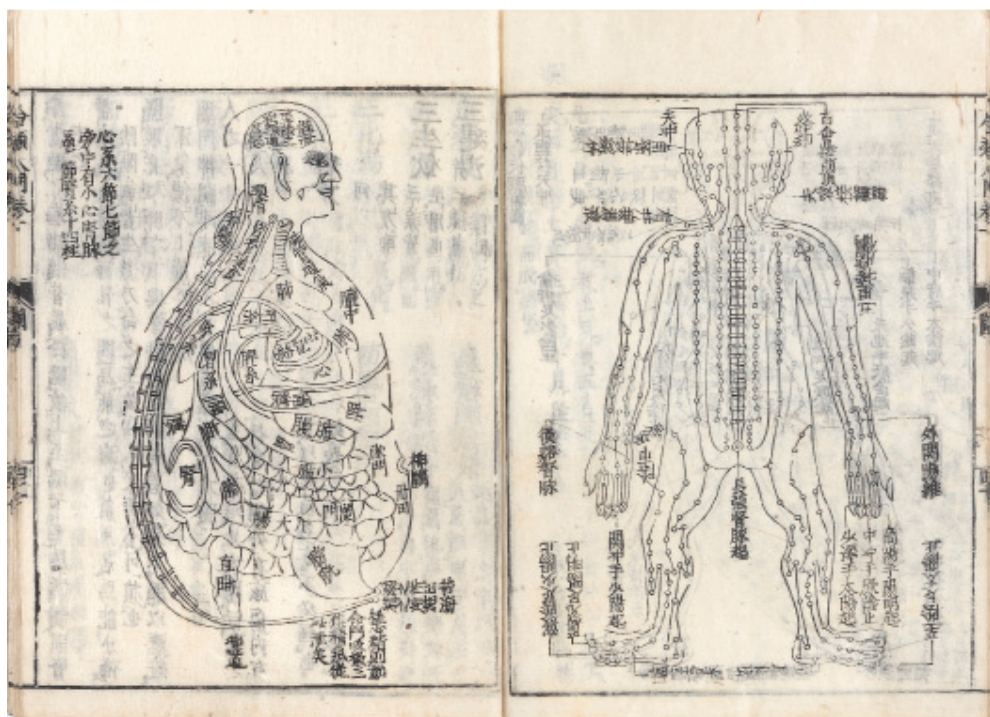
小兒門



醫學

新編

新編



ments and six natural influences, channels and collaterals, acupuncture and moxibustion, materia medica, health preservation, obstetrics, pediatrics, surgery, and treatment in clinical practice of different departments and medical cases.

The first edition printed in Japan appeared in 1666; both are rare.

Very good set with occasional minor, mostly marginal, worming.

73. YU, Yi. *Tenkei Wakumon chukai* [trans.: *Questions and Answers on Astronomy*]. 21 double-page and three full-page woodcut astronomical illus. & maps (three with volvelles). 68; 40; 45 folding leaves. Three vols. 8vo, orig. wrappers, orig. block printed title label on each upper cover, new stitching. Tokyo: Suharaya, [1750]. \$19,500.00 First edition in Japanese, translated, revised, and with additional commentary by Irie Osamu (1699-1773), of this important astronomical and geographical text which exercised a profound influence on Japanese astronomy and geography. There was an extremely rare edition printed

in China – no copy seems to have survived in its native country – in 1672 (or 1675). The first edition to be printed in Japan, in 1730, was issued in four volumes of which the first three were in Chinese and the supplementary fourth was in Japanese.

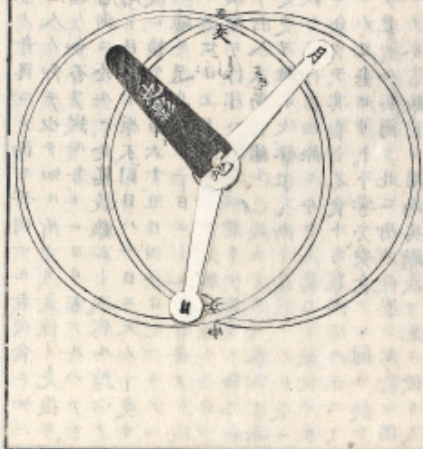
This edition contains several new maps and there are, for the first time, three volvelles (two with two moving parts and the third with three moving parts). “Irie reprinted the eight original maps and printed revisions of all except the star map of the region of constant invisibility. If the original illustration or explanation was incorrect, he showed a corrected one (or one he thought was correct), basing his revisions on Shibukawa’s *Tenmon seisho zu*.”–Miyajima, p. 591.

“The *Tianjing huowen*, brought to Japan about 1672-79, combined ancient Chinese theories, the theories of the natural philosopher Zhu Xi (1130-1200), and the recent philosophical opinions of Fang Yizhi (1611-71) with knowledge that had been obtained from the Jesuits. Although the *Tianjing huowen* did not receive much attention in China, it was widely available in Japan and inspired many explanatory and critical books, especially after Nishikawa Masayasu (1693-1756) published the first Japanese version in 1730. Of particular importance was its illustration of the stars around the South Pole, which had not been shown on previous celestial maps; the book therefore provided the Japanese with their first knowledge of such stars.”–Miyajima, “Japanese Celestial Cartography before the Meiji Period” in *History of Cartography*, Vol. 2, No. 2, p. 585. This treatise was allowed to be imported into Japan and printed by the censors “because of its purely astronomical nature. Although it is in effect a treatise on Western astronomy, it contains no elements of Christianity. During the Tokugawa period everyone with an interest in astronomy read it.”–Nakayama, *A History of Japanese Astronomy*, p. 101 (& see pp. 101-04).

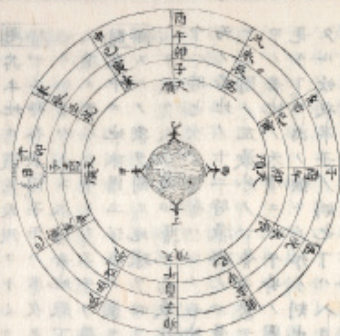
“The Chinese text most influential in Japan was the *T’ien-ching huo-wen* ... authored by Yu I, who studied under the prominent scholar Hsiung Ming-yü, a close friend of the Portuguese Jesuit Manoel Dias (1574-1648) ... The *T’ien-ching huo-wen* was brought to Japan after its first printing in China and was already widely known before the first Japanese reprint appeared in 1730 ... Very popular among Japanese intellectuals, it was reprinted many times with commentaries and was viewed as a classic in astronomy – partly because of the scarcity of such works.”–Sugimoto & Swain, *Science & Culture in Traditional Japan*, p. 261.

交食積圖

此圖ハ千
力初學ノ
時師嶋
芝蘭ノ
授示ス
ル所尤
見ルノ
捷圖ナ
リ故ニ
予モ亦
從學ノ子
弟ニ教示
ス



隨地天頂子午之圖

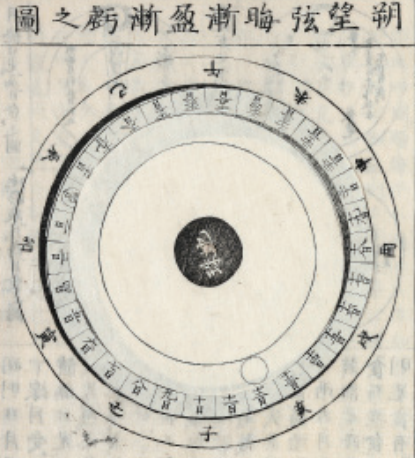


天學及四圖詳解

三十七

天問畧曰地為圓體
于空際上下四旁皆
人居四方之人各以
居子午線為平時太
陽在東方甲君東方
為平時日輪在其天
頂故也丙君至西方
時日輪至天頂須三
時故也丙君至西方
時日輪至天頂須六
時故也諸地相去自
而西莫不皆然如相
去七十五百里則相
去一晷因知居東方
者若檢干時自此逐
漸往西則為
巳為辰為卯寅也子
為

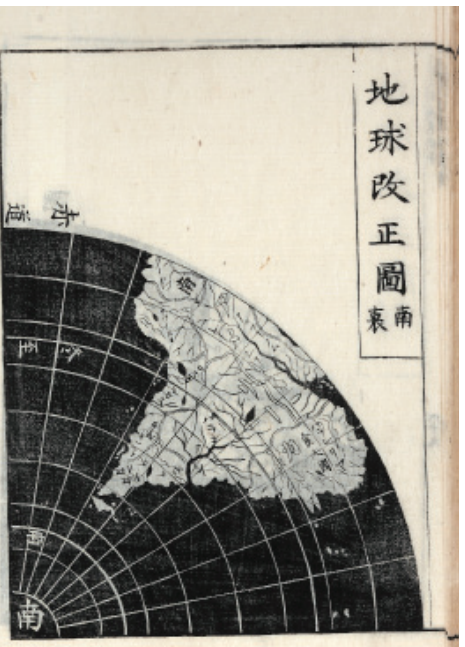
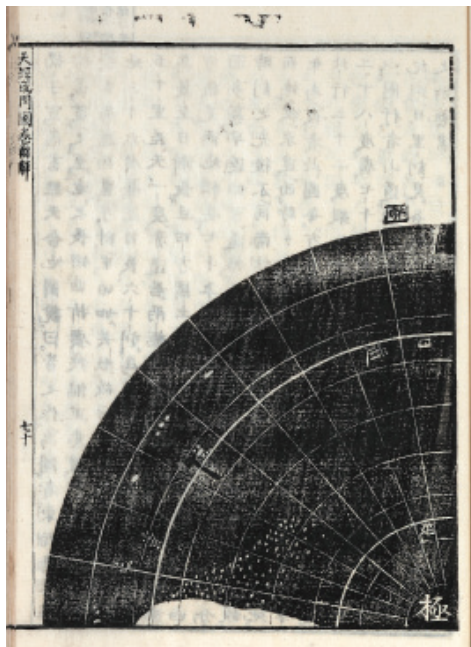
朔望弦晦漸盈漸虧之圖



天學及四圖詳解

三十八

日ヲ逐月日遠ルニ隨ヒ天上半而ノ光北面
方ニテロクニハ此狀光漸長スルナリ望ハ半圓天
ヲ隔ル故遠リ距ルニ極限ヲ集其後ハ漸ク遠ク
ヘモワラヨ見ルハ漸ク太陽ノ近ク故月體地ニ向
テ半而ノ光日ヲ逐テ天上ニ方ヘテハ月體月
漸クスルナリ初學ニ示ルハ象ヲ初學ニ示ル
ニクナリ花ヲ精圖ヲ繪録ス此圖ヲ以テ天象
ニハ然ルハ疑感ナカレズ
此圖觀テ中表端ノ字ニハ幾クモハ情巧ノ
正誤ナリ感看ハ此所ノ比喩ニ不相符別紙
附ニ改作心ニ主初三四日月光纖曲及人ノ
如ナレトクトワ泥ナリ故ニ予之ヲ改ム



Harumi Shibukawa (1639-1715), "one of the greatest astronomers to have lived in Japan" (Miyajima, p. 588), based his knowledge of Western astronomy entirely on the Chinese edition of the present text; he was "especially impressed by its clear explanation, using a geometrical model, of eclipses, which he had never found in Chinese calendrical writings."—*D.S.B.*, XII, p. 404.

Tienjing Huowen is partly based on the work of the Jesuit scholars in China, members of the Jesuit missions sent from Rome from the sixteenth century onwards. Matteo Ricci and Ferdinand Verbiest were the most notable of these missionary-scientists who brought western knowledge of astronomy and other disciplines to China.

The identification of the South Polar stars, particularly the South Star (*sigma Octanis*), barely visible to the naked eye and sitting directly overhead the Earth's South Pole, is important. Knowing its location is the key to understanding the workings of all the stars of the Southern Hemisphere since it is the South Star that these stars circle every night. This information is crucial for navigation and map-making. The geographical maps are of particular interest: four separate maps form a double-hemisphere world map, including a southern hemisphere with a very distinctively shaped Australia joined to a southern continent. The celestial and world maps here are entirely based on the work of Ricci and Verbiest.

A very fine and fresh set, preserved in a box.

‡ *D.S.B.*, XV, p. 733.

Selective Subject Index

Acupuncture: 9, 14, 32, 37, 72
Agriculture: 52
Americana: 57
Anatomy: 46, 71
Anesthesiology: 9, 14, 32, 37
Architecture: 10, 35, 49, 51, 61
Art: 3, 7, 22-24, 26, 36, 49, 51, 56, 64, 65, 69
Artillery: 23, 24, 38
Astronomy: 73
Bookbinding: 7
Botany: 33, 66
Cartography: 73
Ceramics: 34
Chemistry: 52
Conchology: 8, 36, 69
Economics: 36, 70
Epidemics & Plagues: 60
Firefighting: 11
Gardens: 35
Gastronomy: 6, 12, 13, 34, 36, 41, 52, 63
Geography: 73
Geometry: 5
Glass: 64
Gynecology & Obstetrics: 19, 29, 30, 39, 72
History: 2, 11, 57, 65
Hunting: 23, 24
Instruments: 51, 53, 62
Literature: 3, 4, 7, 20, 40, 42-45, 47, 56, 67, 68

Manuscripts & Scrolls: 6, 8, 11, 17, 23-25, 28, 29-31, 41, 47, 48, 57, 59, 62, 63, 70
Mathematics: 5, 16
Medicine: 9, 11, 14, 15, 18, 19, 27, 29, 30, 32, 33, 37, 39, 46, 48, 50, 53, 54, 58, 60,
66, 71, 72
Military History: 2, 21, 38, 60
Mining: 34, 50
Music: 51
Natural History: 8, 31, 33, 34, 50, 69, 70
Neurology: 54
Ophthalmology: 14, 53
Origami: 25, 49
Pediatrics: 19, 72
Pharmacology: 14, 33, 48, 52, 58, 60, 66
Railroads: 57
Religion: 22
Sex: 20, 28, 67
Sport: 59
Surgery: 27, 48, 53, 58, 60, 66, 71, 72
Surveying: 62
Technology: 32, 34, 36, 38, 52, 64
Textbooks: 16
Textiles: 34, 52
Veterinary Medicine: 59
Voyages & Travels: 1, 28, 57
Whaling: 70
Wine & Beer: 34
Women: 7
Zoology: 8, 59, 70

Photography by Robert Lorenzson.

Typeset in Diotima types drawn by Gudrun Zapf.

Design and typography by Jerry Kelly.

